

## Participating Artist's

The <sup>15</sup>Fifteen artists who have painted small panel pieces for the exhibition **8 + 8 - 1** are from a spectrum of China's top art academies. A brief introduction to each artist will give a greater insight into each as an individual and the exhibition as a whole.

### GUO JIN

Born: 1964, China.

Background: 1990, Graduated from Sichuan Academy of Fine Arts, where he now teaches.

#### Most Significant Exhibitions

Participated in: *Chinese Art Expo*, China, 1993 and 1994; *Contemporary Chinese Oil Painting Exhibition, from Realism to Post-Modernism*, Galerie Theoremes, Brussels, Belgium, 1995; *Urban Idealists - New Art from Sichuan*, Schoeni Art Gallery Hong Kong, 1995; *China!* Exhibition Kunstmuseum, Bonn, 1996.

#### Artist's Statement

"An art work is a fascinating endeavour that serves as a mirror of life, of the eerie feelings of its different and corelated meanings."



# SCHOENI PANELS

ARTIST.

GUO JIN.

(35) (31) (27)

(36) (32) (28)

(37) (33) (29)

(38) (34) X

(SHEET NO. 17/18)



(47) (43) (39)

(48) (44) (40)

(49) (45) (41)

(50) (46) (42)

(SHEET NO 19/20)





# SCHOENI PANELS

ARTIST

END TIN.

(9)	(5)	(1)
(10)	(6)	(2)
(11)	(7)	(3)
(12)	(8)	(4)

(SHEET N°: 13/14)

(21)	(17)	(13)
(22)	(18)	(14)
(23)	X	(15)
(24)	(20)	(16)

(SHEET N° 15/16)



## GUO WEI

Born: 1960, China.

Background: 1985, Graduated from the <sup>Paint</sup> Drawing Dept of Sichuan Academy of Fine Arts.

### Most Significant Exhibitions

Participated in: *New Art From China Post 1989*, and the *Biannual Chinese Oil Painting Exhibition*, China, 1993. *The Urban Idealists*, *New Art From China*, Schoeni Art Gallery, Hong Kong 1995.

### Artist's statement

"Art will reach a dead end if it is extolled as a castle in the air."





# SCHOENI PANELS.

ARTIST.

GUO WEI.

① ② ③  
④ ⑤ ⑥  
⑦ ⑧ ⑨  
⑩ ⑪ ⑫

(SHEET N° 5/6)

⑬ ⑭ ⑮

⑯ ⑰ ⑱

⑲ ⑳ ㉑

㉒ ㉓ ㉔

(SHEET N° 7/8)



# SCHOENI PANELS

## ARTISTS.

GUO WEI.

XIN HIA ZHOU

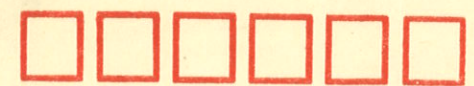
GUO JIN.

(30) (29) (28)  
(27) (26) (25)

21/22







贴 邮  
票 处

郭 磊 作品资料

Guo Jin

邮政编码







四川省邮电管理局监制  
2号普通胶版纸信封5千个  
证书号61—重01289407  
重庆双碑百货大楼印刷厂  
CH002.376.96.6





## LIU XIAO DONG

Born : 1963, Liaoning, China.

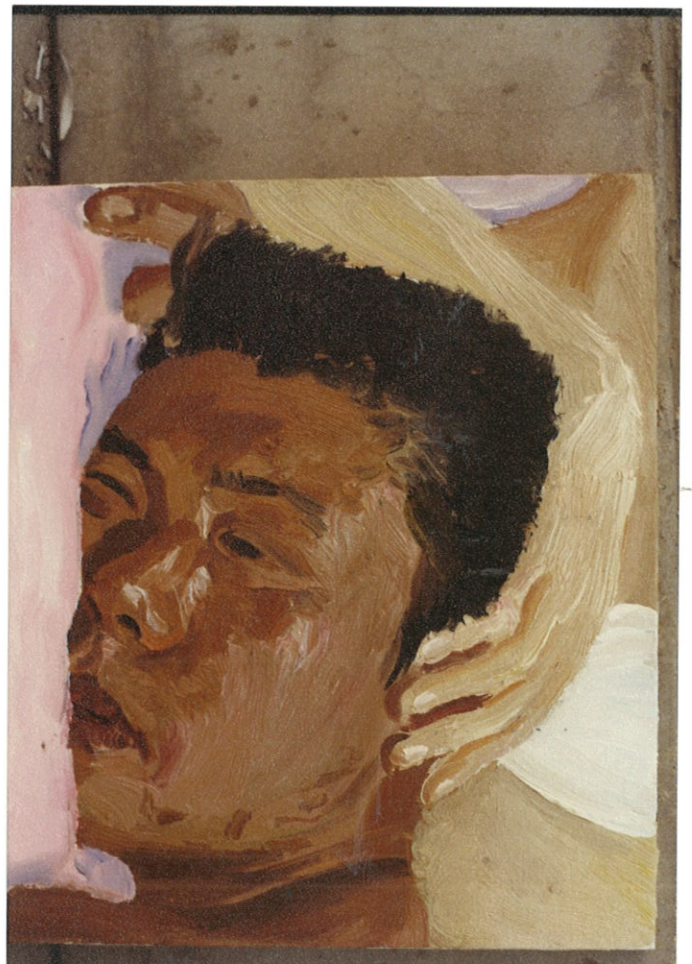
Background: 1988, Graduated from the Central Academy of Fine Arts, Beijing, where he now teaches.

### Most Significant Exhibitions

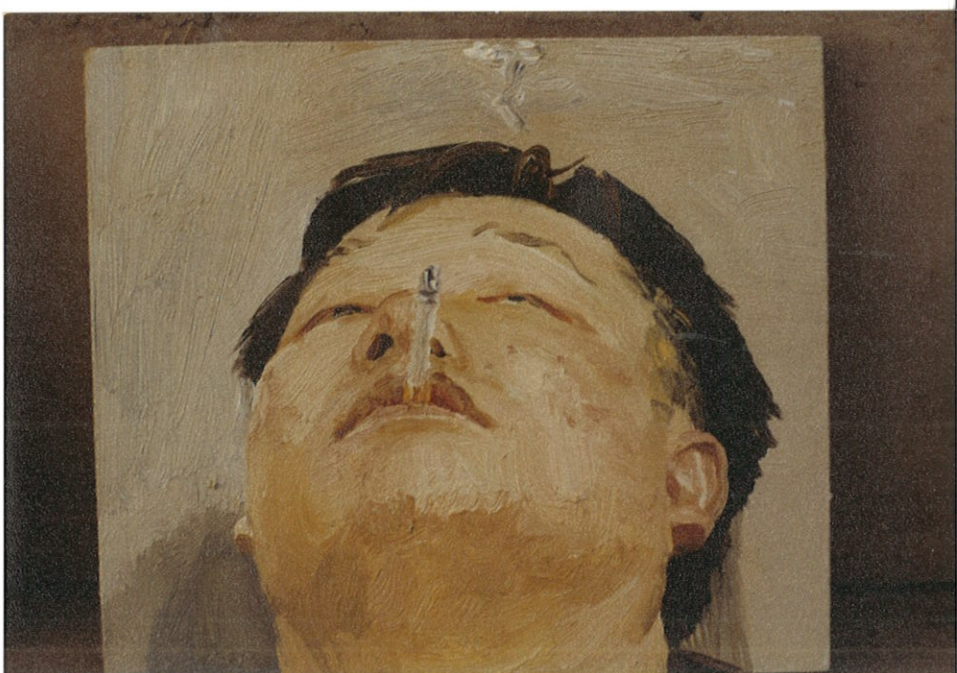
Participated in: *The China Avant Garde Exhibition*, China Art Gallery, Beijing, 1989; *One Man Show*, Beijing, 1990; *China-Art-Today*, California Institute of the Arts, U.S.A, 1992; *China New Art-Post 1989,1992*, Hong Kong; *Red Star Over China Exhibition*, New York, 1993, *Inaugural Exhibition*, Schoeni Art Gallery Ltd, Hong Kong, 1993, *Yu Hong and Lui Xiao Dong*, East Village, New York, 1994; *Between East and West*, Discovery Museum, Connecticut, U.S.A, 1994; *Contemporary Chinese Oil Painting, from Realism to Post-Modernism*, Galerie Theoremes, Brussels, Belgium, 1995.

### Artist's Statement

"Art is a deception and the significance of art lies in making this deception."









## LUI WEI

Born: 1965, Beijing, China.

Background: 1989, Graduated from the Central Academy of Fine Arts.

### Most Significant Exhibitions

Participated in: *45th Venice Biennale*, Italy, 1993; *China Avant Garde*, Museum of Modern Art, Oxford England, 1993; *New Art From China, Post 89*, Marlborough Gallery, London, 1993; *22 Biennial of Sao Paulo*, Sao Paulo, Brazil, 1994; *New Art in China*, Vancouver Art Gallery, Vancouver, Canada, 1995; *Avant Garde Art*, Santa Monica Art Gallery, Barcelona, Spain, 1995; *46 Venice Biennale*, Venice, Italy, 1995; *Contemporary Chinese Oil Painting From Realism to Post-Modernism*, Galerie Theoremes, Brussels, Belgium, 1995.

### Artist's Statement

“ Art is suffering, it is impossible to speak about it. After thinking about it, it seems better to come up with some ideas and draw a few pictures. in this way the self is never deceived.”







## MAI JIN YAO

Born: 1940, Singapore.

Background: Graduated from St Martins College of Art, 1964 and The Royal College of Art, 1967.

### Most Significant Exhibitions:

Participated in: *Five Young Artists*, Singapore, 1961; *New English Art Club*, London, 1962; *Royal Academy Summer Show*, Serpentine Gallery, London, '71-75; *Young Contemporaries at the Tate*, London, England, 1967, *Six Young Contemporaries at the ICA Gallery*, London 1967; *National Art Exhibition*, Kuala Lumpur, Malaysia, 1968; *European Art Fair*, Maastricht, Holland, 1992; *Art Trends*, Hong Kong, 1995.

### Artist's Statement.

"I wanted to connect the word Art with my personal beliefs and with the physical realities of the Human Condition"





In the early Spring of 1986 I set foot for the first time in China, the homeland of my ancestors. Suddenly all the knowledge I had from my school text books in Singapore, all the culture I absorbed during my youth, were transformed into 'living colour'. The ancient proverb has it, "It's far better to travel a thousand miles than to read 10 thousand books". And so it was - the landscape, the monuments, the sculpture, and of course the people themselves, made a deep impression on me.

South East Asia has changed so much since the end of Western colonialism. Technological progress and the computer age make day to day interactions more controlled, even bland. But in China, whose huge development programmes have not yet as neutralised the old way of life, I was swept right back to the days of my childhood. These paintings 'Behind the Mask' refer both to my early experiences, my inner life as a boy, and to my abiding fascination with human interaction, with deception and mischief. 20 years ago, on a visit



to my family in Singapore I bought a set of paper cuttings depicting the characters of the Peking Opera; I was intrigued by the traditional skills involved in their making, and entranced by the possibilities of transformation they presented. I have adapted them here for my own purposes, to set up a tension between body language and facial expression. The chimp is my alterego, a joker and a philosopher.

Of course, as the series progressed I began to relate each work to my modern day self, and to find in each new meanings, little jokes and ironies. I realised I was also a spectator enjoying the situations I was creating.

I hope the general viewer will relax and do the same.

Wai Tuijao  
15 February 1987  
Moston  
England



## **SMP Mai Jin Yao**

In the early spring of 1996, I set foot for the first time in China, the homeland of my ancestors. Suddenly, all the knowledge I had gathered from my school text books, in Singapore, and all the culture I absorbed during my youth were transformed into living colour. The ancient proverb has it "It is far better to travel a Thousand miles than to read 10 Thousand books", and so it was; the landscapes, the monuments, the sculpture and of course the people themselves, made a deep impression on me.

South East Asia has changed so much since the end of Western Colonisation. Technological progress and the computer age make day to day interactions more controlled, even bland. But in China, whose huge development programmes have not as yet neutralised the old way of life, I was swept right back to the days of my childhood. These paintings "Behind the Mask" refer both to my early experiences, my inner life as a boy, and to my abiding fascination with human interaction, with deception and mischief. Twenty years ago, on a visit to my family in Singapore I bought a set of paper cuttings depicting the characters of the Peking Opera; I was intrigued by the traditional skills involved in their making, and entranced by the possibilities of transformation they presented. I have adapted them here for my own purposes, to set up a tension between body language and facial expression. The chimp is my alterego, a joker and a philosopher.

Of course, as the series progressed I began to relate each work to my modern day self, and to find in each new meanings, little jokes and ironies. I realised I was also a spectator enjoying the situations I was creating.

I hope the general viewer will relax and do the same.

Mai Jin Yao.  
1st February 1997,  
Mortimer,  
England.



## QI ZHI LONG

Born: 1962, Inner Mongolia.

Background: 1984, Graduated from Academy of Fine Art Beijing, China.

### Exhibitions

Participated in: *Chinese Avant Garde*, Taiwan, 1993; *New Trends '94*, Hong Kong; *Consumer Icons- Pop Art by Qi Zhi Long*, Schoeni Art Gallery Ltd, Hong Kong; *Contemporary Chinese Oil Painting, from Realism to Post-Modernism*, Galerie Theoremes, Brussels, Belgium, 1995.

### Artist's Statement

"I have no interest in the term Individuality"





## WANG GUANG YI

Born: 1956, Harbin, China

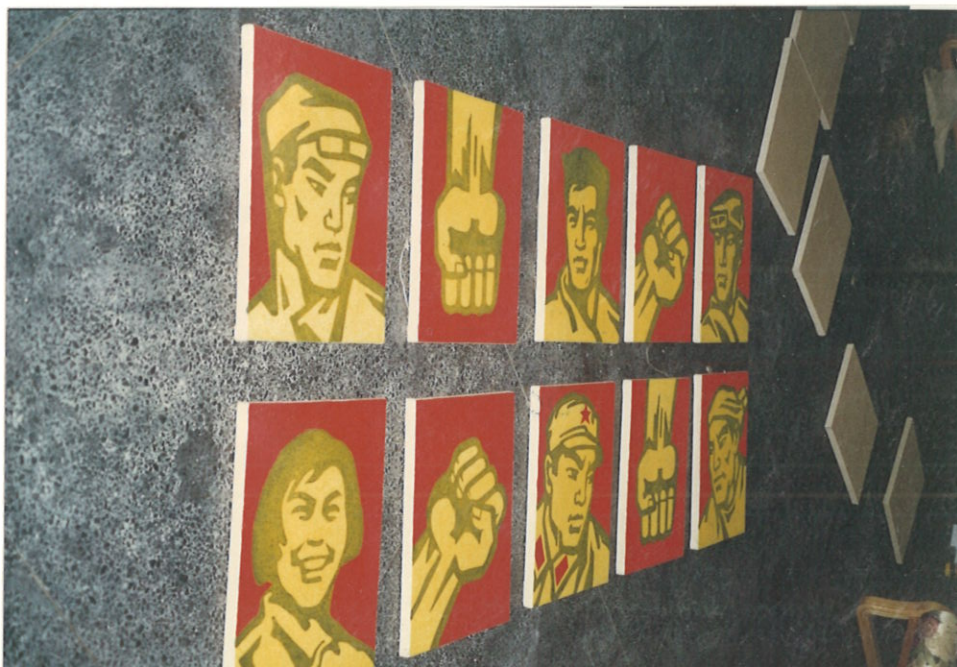
Background: 1984, Central Academy of Fine Arts Beijing.

### Most Significant Exhibitions

Participated in: *China/Avant Garde*, Chinese Art Gallery, Beijing, 1989; Pacific Asia Museum, Pasadena, Galerie Bianca Pilat, Milan, Italy, 1992; Haus der Kulturen der Welt, Berlin, Germany, Kunstal Rotterdam, Holland, 1993; The Museum of Modern Art, Oxford, England, 1993; The Museum of Contemporary Art, Sydney Australia 1993; *The 1993 Venice Biennale*, Venice, Italy; *Melbourne International Festival*, Melbourne, Australia, 1993, *22nd International Biennial*, Sao Paulo, Brazil, 1994; *Out of the Middle Kingdom*; *Chinese Avant Garde Art*, Santa Monica Art Centre, Barcelona, Spain, 1995; *New Asian Art Show*, Kirin Plaza, Osaka, Japan, 1995.

### Artist's Statement

"Contemporary Art as we see it is in the 'present continuous tense', not the past historical"





## WANG JIN SONG

Born: 1963, Heilongjiang province, China

Background: 1987, Graduated from the China Academy of Fine Arts, Hangzhou

### Most Significant Exhibitions

Participated in: *New Generation Art*, Beijing, 1991; *Guangzhou Biannual: Oil Paintings from the '90s*, 1992; *China Avant Garde*, Berlin, Rotterdam & Oxford, 1993-4; *8+8 Exhibition*, Schoeni Art Gallery, Hong Kong, 1993; *China's New Art Post '89*, Hong Kong, 1993; *Chinese Contemporary Oil Painting exhibition*, Fung Ping Shan Museum, Hong Kong, 1994, *Contemporary Chinese oil painting Exhibition-from Realism to Post-Modernism*, Galerie Theoremes, Brussels, Belgium, 1995.

### Artist's statement

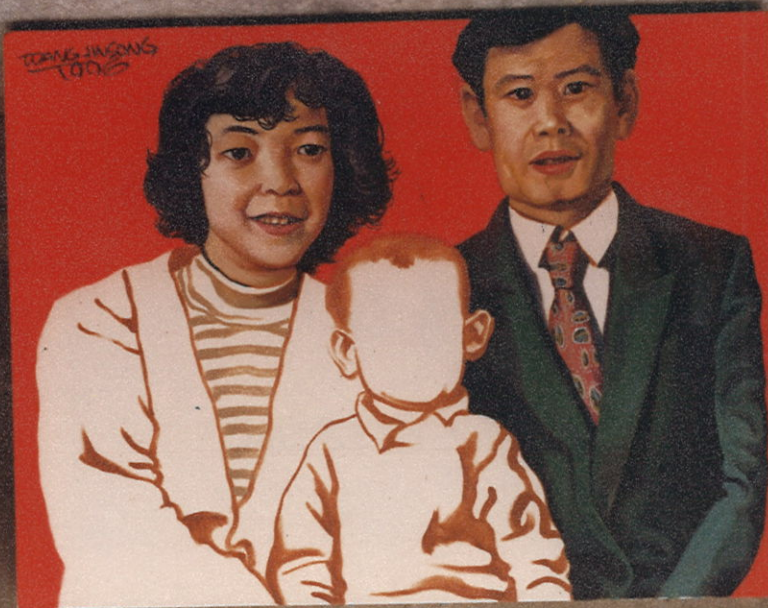
"I am direct in depicting my secrets, that's all I do"













## XIN HAI ZHOU

Born: 1964, Sichuan, China

Background: 1989, Graduated from Print Making Department of Sichuan Academy of Fine Arts, China.

### Most Significant Exhibitions

Participated in: *China/Avant Garde*, China Art Gallery, Beijing, 1989; *Chinese Avant Garde*, United States, 1990; *Guangzhou Biannual: Oil Paintings from the 90's*, 1992; *New Art from China -Post '89*, Hong Kong, 1993; *Chinese Contemporary Art Exhibition*, Fung Ping Shan Museum, Hong Kong, 1993; *The Strange Environment '94*, Chongqing, China; *Out of the Middle Kingdom: Chinese Avant Garde Art*, Spain, 1995; *The Urban Idealists- New Art from Sichuan*, Schoeni Art Gallery Ltd, Hong Kong, 1995; *Contemporary Chinese Oil Painting- From Realism to Post-Modernism*, Galerie Theoremes, Brussels, Belgium, 1995.

### Artist's Statement

"A Supernatural force, I believe, exists in our life, making everything we do laughable. So there is art to enlighten me about life"





# SCHOENI PANELS

XIN HIA ZHOU

ZHANG BIN.

(29) (30)

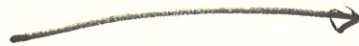
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(37, 38)





# SCHOENI PANELS



ARTIST.

XIN HAN ZHOU -

- ① ② ③
- ④ ⑤ ⑥
- ⑦ ⑧ ⑨
- ⑩ ⑪ ⑫

(SHEET N°. 1/2)



- ⑬ ⑭ ⑮
- ⑯ ⑰ ⑱
- ⑲ ⑳ ㉑
- ㉒ ㉓ ㉔

(SHEET N° 3/4)





## YANG SHAO BIN

Born: 1963, Tangshan, Hebei Province.

Background: 1983, Graduated from The Art Department of Hebei Polytechnic.

### Most Significant Exhibitions

Participated in: *The First Chinese Professional Artists Exhibition*, Beijing, 1993; *8+8 Exhibition* Schoeni Art Gallery Ltd, Hong Kong, 1994; *New Trends '94*, Hong Kong; *Art Asia 1994*, Hong Kong; *Vision of China Exhibition*, Pacific City Club, Bangkok, Thailand, 1995; *Contemporary Chinese Oil Painting from Realism to Post-Modernism*, Galerie Theoremes, Brussels, Belgium, 1995, Participated in *Taipei Art Fair*, Taiwan, 1995.

### Artist's Statement

"I don't need to pretend anything and look as if I am on a mission to save the world, as I am an artist not a scholar"









## YUE MIN JUN

Born: 1962 , Heilongjiang, China.

Background: 1983, graduated from the Oil Painting Department of Hebei Normal University, China.

### Most Significant Exhibitions

Participated in; *New Trends '94*, Hong Kong, *Faces Behind the Bamboo Curtain*, Schoeni Art Gallery Ltd, 1994; *Art Asia '94*, Hong Kong; *Vision of China Exhibition*, Bangkok, Thailand, 1994; *Red Star Watch* design for Swatch spring collection, 1996; *Contemporary Chinese oil painting from Realism to Post Modernism*, Galerie Theoremes, Brussels, Belgium, 1995; *Taipei Art Fair 1995*, Taiwan; *China!* Exhibition, Kunstmuseum, Bonn, Germany, 1996.

### Artist's Statement

"I hope my laughing characters will be seen everywhere, whether through mass communication or the interaction of our daily lives. If everybody would laugh from their hearts, then the world would be nicer for us."







YUE MIN JUN				
TRANNIE NO . 1 & 2				
PANEL	1	2	3	
	4	5	6	
	7	8	9	
	10	11	12	





48 10 25



## ZENG FAN ZHI

Born: 1964, Wuhan, Hubei Province, China.

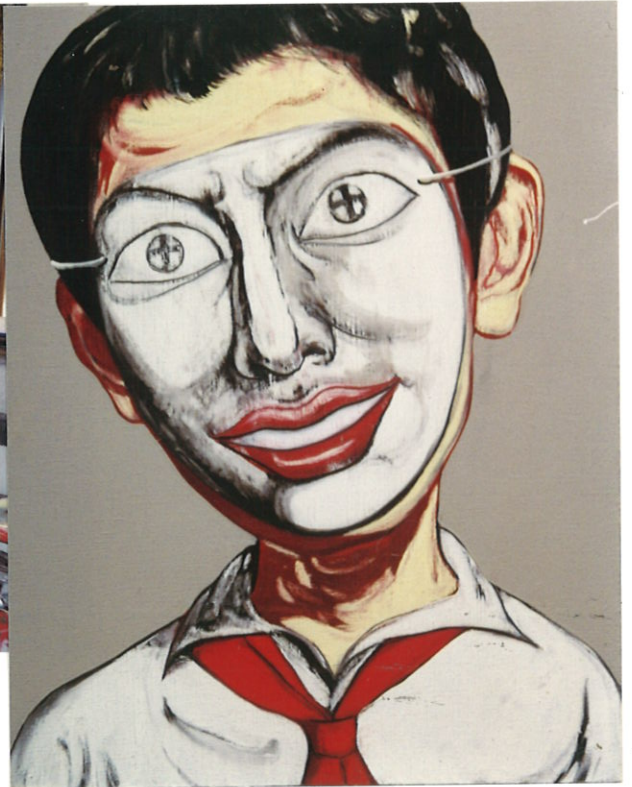
Background: 1991, Graduated from the Hubei Academy of Fine Arts.

### Most Significant Exhibitions:

Participated in: *Guangzhou Biennial: Oil Paintings from the 90's*, China, 1992; *China's New Art-Post '89*, Hong Kong and Marlborough Gallery, London, 1993; *Artists Nominated by Art Critics*, China Art Gallery, Beijing, 1994; *Chinese Oil Painting Exhibition*, Fung Ping Shan Museum, Hong Kong; *Behind Masks*, Hanart TZ Gallery, Hong Kong, 1995; *Contemporary Chinese Oil Painting from Realism to Post-Modernism*, Galerie Theoremes, Brussels, Belgium, 1995.

### Artist's Statement:

"Masks keep people distant from each other and show what is not true. The face we show in public is just a mask."







ZENG FAN ZHI					
TRANNIE NO. 11 & 12					
PANEL	9	5	1		
	10	6	2		
	11	7	3		
	12	8	4		





ZENG FAN ZHI					
TRANNNIE NO. 13 &14					
PANEL	21	17	13		
	22	18	14		
	23	19	15		
	24	20	16		











## ZHANG GONG

Born: 1959, Beijing, China

Background: Worked in an Art Studio in Xicheng District workers club then as Art director for Publishing house. 1993, Graduated with a Masters Degree from the Central Academy of Art and Design, Beijing.

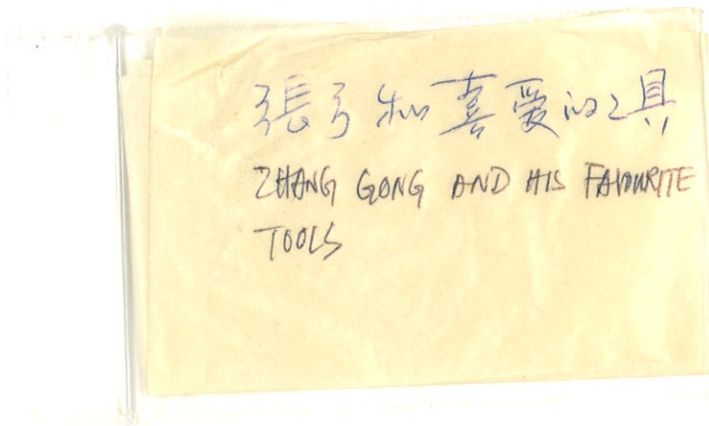
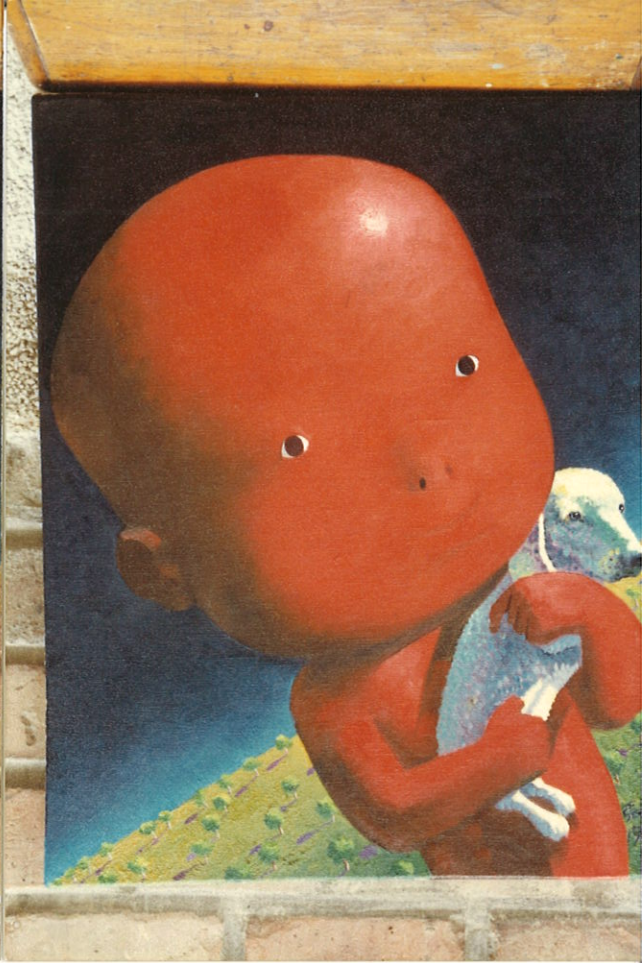
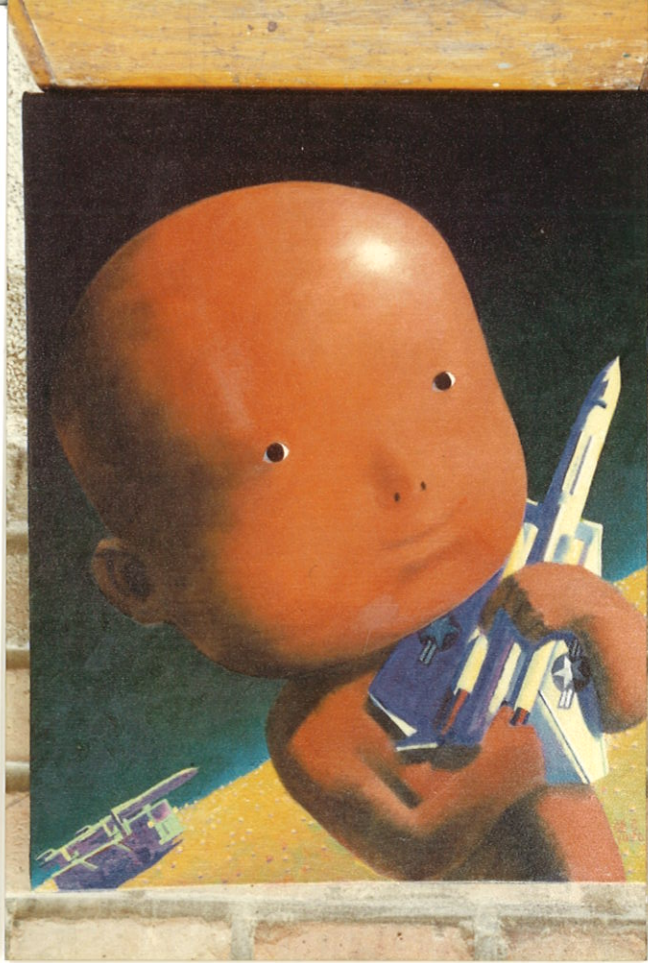
Exhibitions: Participated in *The Sixth National Art Exhibition*, 1982-8, Beijing; *The Seventh National Art Exhibition*, China Art Gallery, Beijing, 1985; *Ideals and Idols of Beijing- Works by Zhang Gong*, a solo exhibition at Schoeni Art Gallery Ltd, Hong Kong, 1994; *Art Asia '94*, Hong Kong; *Art Trends '95*, Hong Kong; *Vision of China Exhibition*, Pacific City Club, Bangkok, Thailand, *The Beijing Three*, Schoeni Art Gallery Ltd, Hong Kong; *Contemporary Chinese Oil Painting Exhibition, from Realism to Post-Modernism*, Galerie Theoremes, Brussels, Belgium, 1995; *Taipei Art Fair 1995*, Taiwan.

### Artist's Statement:

"I believe art can serve as a great power for starting a new future in the evolution of human beings"









## ZHANG XIAO GANG

Born: 1958 ,Kunming, Yunnan Province.

Background: 1982, graduated from the Oil Painting Department of the Sichuan Academy of Fine Arts.

### Most Significant Exhibitions:

Participated in : *Solo Exhibition*, Sichuan Academy of Fine Arts, China, 1989; *BBC World Painting Contest*, London, 1982; *Youth on the Advance*, Beijing, 1985; *Mirage of China*, Florida State Academy of Fine Arts, USA, 1985; *Four Chinese Painters*, Montpelier, France, 1987; *Chinese Avant Garde*, China Art Gallery, Beijing, 1989; *China's New Art Post '89*, Hong Kong, 1983, *Mao Goes Pop*, Museum of Contemporary Art, Sydney, Australia, 1993; *New Art From China*, Marlborough Gallery, England, 1993; *22nd International Biennial of Sao Paulo*, Brazil, 1994; *Chinese Avant Garde Art*, Centre d'Art Santa Monica, Spain, 1995; *China!*, Bonn Museum of Art, Germany, 1996.

### Artist's Statement

"To me the most seductive thing about Art is its vagueness"







贴 邮  
票 处

张晓明 作品  
Zhang Xiao Gang

邮政编码





## Participating Artists

The fifteen artists who have painted for the exhibition 8 + 8 - 1 are from a spectrum of China's top art academies. A brief introduction to each artist will give a greater insight into each as an individual and the exhibition as a whole.

### GUO JIN

Born: 1964, China.

Background: 1990, Graduated from Sichuan Academy of Fine Arts, where he now teaches.

#### Most Significant Exhibitions

Participated in: *Chinese Art Expo*, China, 1993 and 1994; *Contemporary Chinese Oil Painting Exhibition, from Realism to Post-Modernism*, Galerie Theoremes, Brussels, Belgium, 1995; *Urban Idealists - New Art from Sichuan*, Schoeni Art Gallery Hong Kong, 1995; *China!* Exhibition Kunstmuseum, Bonn, 1996.

#### Artist's Statement

"An art work is a fascinating endeavour that serves as a mirror of life, of the eerie feelings of its different and corelated meanings."

### GUO WEI

Born: 1960, China.

Background: 1985, Graduated from the Drawing Department of Sichuan Academy of Fine Arts.

#### Most Significant Exhibitions

Participated in: *New Art From China Post 1989, and the Biannual Chinese Oil Painting Exhibition*, China, 1993. *The Urban Idealists, New Art From China*, Schoeni Art Gallery, Hong Kong 1995.

#### Artist's statement

"Art will reach a dead end if it is extolled as a castle in theair."



## **LIU XIAO DONG**

Born : 1963, Liaoning, China.

Background: 1988, Graduated from the Central Academy of Fine Arts, Beijing, where he now teaches.

### **Most Significant Exhibitions**

Participated in: *The China Avant Garde Exhibition*, China Art Gallery, Beijing, 1989; *One Man Show*, Beijing, 1990; *China-Art-Today*, California Institute of the Arts, U.S.A, 1992; *China New Art-Post 1989,1992*, Hong Kong; *Red Star Over China Exhibition*, New York, 1993, *Inaugural Exhibition*, Schoeni Art Gallery Ltd ,Hong Kong, 1993, *Yu Hong and Lui Xiao Dong*, East Village, New York, 1994; *Between East and West*, Discovery Museum, Connecticut, U.S.A, 1994; *Contemporary Chinese Oil Painting, from Realism to Post-Modernism*, Galerie Theoremes, Brussels, Belgium, 1995.

### **Artist's Statement**

"Art is a deception and the significance of art lies in making this deception."

## **LUI WEI**

Born: 1965, Beijing, China.

Background: 1989, Graduated from the Central Academy of Fine Arts.

### **Most Significant Exhibitions**

Participated in: *45th Venice Biennale*, Italy, 1993; *China Avant Garde*, Museum of Modern Art, Oxford England, 1993; *New Art From China, Post 89*, Marlborough Gallery, London, 1993; *22 Biennial of Sao Paulo*, Sao Paulo, Brazil, 1994; *New Art in China*, Vancouver Art Gallery, Vancouver, Canada, 1995; *Avant Garde Art*, Santa Monica Art Gallery, Barcelona, Spain, 1995; *46 Venice Biennale*, Venice, Italy, 1995; *Contemporary Chinese Oil Painting From Realism to Post-Modernism*, Galerie Theoremes, Brussels, Belgium, 1995.

### **Artist's Statement**

" Art is suffering, it is impossible to speak about it. After thinking about it, it seems better to come up with some ideas and draw a few pictures. in this way the self is never deceived."



## **QI ZHI LONG**

Born: 1962, Inner Mongolia.

Background: 1984, Graduated from Academy of Fine Art Beijing, China.

### **Exhibitions**

Participated in: *Chinese Avant Garde*, Taiwan, 1993; *New Trends '94*, Hong Kong; *Consumer Icons- Pop Art by Qi Zhi Long*, Schoeni Art Gallery Ltd, Hong Kong; *Contemporary Chinese Oil Painting, from Realism to Post-Modernism*, Galerie Theoremes, Brussels, Belgium, 1995.

### **Artist's Statement**

"I have no interest in the term Individuality"

## **WANG GUANG YI**

Born: 1956, Harbin, China

Background: 1984, Central Academy of Fine Arts Beijing.

### **Most Significant Exhibitions**

Participated in: *China/Avant Garde*, Chinese Art Gallery, Beijing, 1989; Pacific Asia Museum, Pasadena, Galerie Bianca Pilat, Milan, Italy, 1992; Haus der Kulturen der Welt, Berlin, Germany, Kunstal Rotterdam, Holland, 1993; The Museum of Modern Art, Oxford, England, 1993; The Museum of Contemporary Art, Sydney Australia 1993; *The 1993 Venice Biennale*, Venice, Italy; *Melbourne International Festival*, Melbourne, Australia, 1993, *22nd International Biennial, Sao Paulo*, Brazil, 1994; *Out of the Middle Kingdom; Chinese Avant Garde Art*, Santa Monica Art Centre, Barcelona, Spain, 1995; *New Asian Art Show*, Kirin Plaza, Osaka, Japan, 1995.

### **Artist's Statement**

"Contemporary Art as we see it is in the 'present continuous tense', not the past historical"



## **WANG JIN SONG**

Born: 1963, Heilongjiang province, China

Background: 1987, Graduated from the China Academy of Fine Arts, Hangzhou

### **Most Significant Exhibitions**

Participated in: *New Generation Art*, Beijing, 1991; *Guangzhou Biannual: Oil Paintings from the '90s*, 1992; *China Avant Garde*, Berlin, Rotterdam & Oxford, 1993-4; *8+8 Exhibition*, Schoeni Art Gallery, Hong Kong, 1993; *China's New Art Post '89*, Hong Kong, 1993; *Chinese Contemporary Oil Painting exhibition*, Fung Ping Shan Museum, Hong Kong, 1994, *Contemporary Chinese oil painting Exhibition-from Realism to Post-Modernism*, Galerie Theoremes, Brussels, Belgium, 1995.

### **Artist's statement**

"I am direct in depicting my secrets, that's all I do"

## **XIN HAI ZHOU**

Born: 1964, Sichuan, China

Background: 1989, Graduated from Print Making Department of Sichuan Academy of Fine Arts, China.

### **Most Significant Exhibitions**

Participated in: *China/Avant Garde*, China Art Gallery, Beijing, 1989; *Chinese Avant Garde*, United States, 1990; *Guangzhou Biannual: Oil Paintings from the 90's*, 1992; *New Art from China -Post '89*, Hong Kong, 1993; *Chinese Contemporary Art Exhibition*, Fung Ping Shan Museum, Hong Kong, 1993; *The Strange Environment '94*, Chongqing, China; *Out of the Middle Kingdom: Chinese Avant Garde Art*, Spain, 1995; *The Urban Idealists- New Art from Sichuan*, Schoeni Art Gallery Ltd, Hong Kong, 1995; *Contemporary Chinese Oil Painting- From Realism to Post-Modernism*, Galerie Theoremes, Brussels, Belgium, 1995.

### **Artist's Statement**

"A Supernatural force, I believe, exists in our life, making everything we do laughable. So there is art to enlighten me about life"

## **YANG SHAO BIN**

Born: 1963, Tangshan, Hebei Province.

Background: 1983, Graduated from The Art Department of Hebei Polytechnic.

### **Most Significant Exhibitions**

Participated in: *The First Chinese Professional Artists Exhibition*, Beijing, 1993; *8+8 Exhibition* Schoeni Art Gallery Ltd, Hong Kong, 1994; *New Trends '94*, Hong Kong; *Art Asia 1994*, Hong Kong; *Vision of China Exhibition*, Pacific City Club, Bangkok, Thailand, 1995; *Contemporary Chinese Oil Painting from Realism to Post-Modernism*, Galerie Theoremes, Brussels, Belgium, 1995, Participated in *Taipei Art Fair*, Taiwan, 1995.

### **Artist's Statement**

"I don't need to pretend anything and look as if I am on a mission to save the world, as I am an artist not a scholar"

## **YUE MIN JUN**

Born: 1962, Heilongjiang, China.

Background: 1983, graduated from the Oil Painting Department of Hebei Normal University, China.

### **Most Significant Exhibitions**

Participated in; *New Trends '94*, Hong Kong, *Faces Behind the Bamboo Curtain*, Schoeni Art Gallery Ltd, 1994; *Art Asia '94*, Hong Kong; *Vision of China Exhibition*, Bangkok, Thailand, 1994; *Red Star Watch* design for Swatch spring collection, 1996; *Contemporary Chinese oil painting from Realism to Post Modernism*, Galerie Theoremes, Brussels, Belgium, 1995; *Taipei Art Fair 1995*, Taiwan; *China!* Exhibition, Kunstmuseum, Bonn, Germany, 1996.

### **Artist's Statement**

"I hope my laughing characters will be seen everywhere, whether through mass communication or the interaction of our daily lives. If everybody would laugh from their hearts, then the world would be nicer for us."



## **ZENG FAN ZHI**

Born: 1964, Wuhan, Hubei Province, China.

Background: 1991, Graduated from the Hubei Academy of Fine Arts.

### **Most Significant Exhibitions:**

Participated in: *Guangzhou Biannual: Oil Paintings from the 90's*, China, 1992; *China's New Art-Post '89*, Hong Kong and Marlborough Gallery, London, 1993; *Artists Nominated by Art Critics*, China Art Gallery, Beijing, 1994; *Chinese Oil Painting Exhibition*, Fung Ping Shan Museum, Hong Kong; *Behind Masks*, Hanart TZ Gallery, Hong Kong, 1995; *Contemporary Chinese Oil Painting from Realism to Post-Modernism*, Galerie Theoremes, Brussels, Belgium, 1995.

### **Artist's Statement:**

"Masks keep people distant from each other and show what is not true. The face we show in public is just a mask."

## **ZHANG BIN**

Born: 1966, Sichuan.

Background: Graduated from Sichuan Academy of Fine Arts.

### **Most Significant Exhibitions**

*Contemporary Chinese Art and literature Exhibition*, China and America, 1991-2; *Art Asia '92*, Hong Kong; *The Urban Idealists- New Art from Sichuan*, Schoeni Art Gallery Ltd, Hong Kong, 1995; *Contemporary Chinese Oil Painting Exhibition, From Realism to Post Modernism*, Galerie Theoremes, Brussels, Belgium, 1995.

### **Artist's Statement**

"Colourful contemporary life won't be able to cure man's anaemia. Retrospection helps understand the present."

## **ZHANG GONG**

Born: 1959, Beijing, China

Background: Worked in an Art Studio in Xicheng District workers club then as Art director for Publishing house. 1993, Graduated with a Masters Degree from the Central Academy of Art and Design, Beijing.

Exhibitions: Participated in *The Sixth National Art Exhibition*, 1982-8, Beijing; *The Seventh National Art Exhibition*, China Art Gallery, Beijing, 1985; *Ideals and Idols of Beijing- Works by Zhang Gong*, a solo exhibition at Schoeni Art Gallery Ltd, Hong Kong, 1994; *Art Asia '94*, Hong Kong; *Art Trends '95*, Hong Kong; *Vision of China Exhibition*, Pacific City Club, Bangkok, Thailand, *The Beijing Three*, Schoeni Art Gallery Ltd, Hong Kong; *Contemporary Chinese Oil Painting Exhibition, from Realism to Post-Modernism*, Galerie Theoremes, Brussels, Belgium, 1995; *Taipei Art Fair 1995*, Taiwan.

### **Artist's Statement:**

"I believe art can serve as a great power for starting a new future in the evolution of human beings"

## **ZHANG XIAO GANG**

Born: 1958, Kunming, Yunnan Province.

Background: 1982, graduated from the Oil Painting Department of the Sichuan Academy of Fine Arts.

### **Most Significant Exhibitions:**

Participated in : *Solo Exhibition*, Sichuan Academy of Fine Arts, China, 1989; *BBC World Painting Contest*, London, 1982; *Youth on the Advance*, Beijing, 1985; *Mirage of China*, Florida State Academy of Fine Arts, USA, 1985; *Four Chinese Painters*, Montpelier, France, 1987; *Chinese Avant Garde*, China Art Gallery, Beijing, 1989; *China's New Art Post '89*, Hong Kong, 1983, *Mao Goes Pop*, Museum of Contemporary Art, Sydney, Australia, 1993; *New Art From China*, Marlborough Gallery, England, 1993; *22nd International Biennial of Sao Paulo*, Brazil, 1994; *Chinese Avant Garde Art*, Centre d'Art Santa Monica, Spain, 1995; *China!*, Bonn Museum of Art, Germany, 1996.

### **Artist's Statement**

"To me the most seductive thing about Art is its vagueness."



## **MAI JIN YAO**

Born: 1940, Singapore.

Background: Graduated from St Martins College of Art, 1964 and The Royal College of Art, 1967.

### **Most Significant Exhibitions:**

Participated in: *Five Young Artists*, Singapore, 1961; *New English Art Club*, London, 1962; *Royal Academy Summer Show*, Serpentine Gallery, London, '71-75; *Young Contemporaries at the Tate*, London, England, 1967, *Six Young Contemporaries at the ICA Gallery*, London 1967; *National Art Exhibition*, Kuala Lumpur, Malaysia, 1968; *European Art Fair*, Maastricht, Holland, 1992; *Art Trends*, Hong Kong, 1995.

### **Artist's Statement.**

"I wanted to connect the word Art with my personal beliefs and with the physical realities of the Human Condition"

# 8+81



PRIVATE

INVITATION



SELECTED PAINTINGS BY  
15 CONTEMPORARY ARTISTS







The Directors of Schoeni Art Gallery  
request the pleasure of your company  
for the private viewing of

**8+8-1**

**SELECTED PAINTINGS BY 15 CONTEMPORARY ARTISTS**

Thursday, 19th June 1997

from 6 pm-9 pm

at

**Schoeni Art Gallery Ltd.**

The opening will be officiated by the Consul General of Switzerland

Mr Rolf Bodenmüller



18/F, Coda Plaza, 51 Garden Road, Central, Hong Kong.

[First left off Macdonnell Road]

Tel: 2869-8802 Fax: 2530-1791

香港中環花園道51號科達中心18樓

The exhibition continues until Saturday, 12th July 1997

GUO  
JIN

GUO  
WEI

LIU  
WEI

ZHANG  
GONG

WANG  
GUANG  
YI

YANG  
SHAO  
BIN

ZHANG  
XIAO  
GANG

MAI  
JIN  
YAO

XIN  
HAI  
ZHOU

LIU  
XIAO  
DONG

ZHANG  
BIN

ZENG  
FAN  
ZHI

YUE  
MIN  
JUN

QI  
ZHI  
LONG

WANG  
JIN  
SONG



# 881 INTERNATIONAL EXHIBITION VENUES 1997-98

curated and coordinated by Schoeni Art Gallery Ltd.

## HONG KONG

Schoeni Art Gallery Ltd., 18/F Coda Plaza, 51 Garden Road, Central.

Joyce, 23 Nathan Road, Kowloon.

Joyce, The Galleria, 9 Queen's Road, Central.

## CHICAGO

Chicago Art Fair 1997, Navy Pier, USA.

## VANCOUVER

Buschlen/Mowatt Fine Art Ltd., 1445 West Georgia Street, Vancouver BC, Canada.

## LONDON

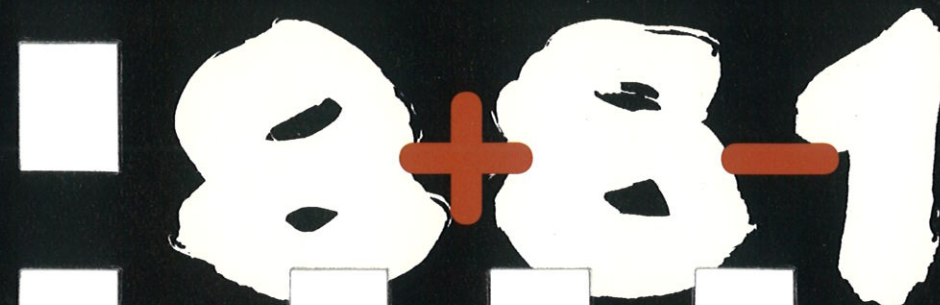
Connaught Brown, 2 Albemarle Street, London, England.

## BERLIN

Galerie vierte Etage, Breitenburger Strasse 10, Berlin, Germany.

## PARIS

Joyce Galerie, Jardin du Palais Royale, Paris, France.



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SELECTED PAINTINGS BY  
15 CONTEMPORARY ARTISTS



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Joyce Galerie, Jardin du Palais Royale, Paris, France.







Client: SCHOENI ART GALLERY  
Date: 30 JUN 1997  
Publication: South China Morning Post 南華早報  
Circulation: 105,458

**8 Plus 8 Minus 1**

Specially commissioned paintings by 15 leading avant-garde artists. 10.30am-6.30pm Mon-Sat. Schoeni Art Gallery, 18/F Coda Plaza, 51 Garden Road, Central. Selected works also on show 10.30am-7.30pm Sun-Thur; 10am-8pm Fri-Sat at Joyce store, Nathan Road, Tsim Sha Tsui. Until July 12 at both venues (including public holidays).

Client: SCHOENI ART GALLERY

Date: 12 JUL 1997

Publication: Hong Kong Standard 虎 報

Circulation: 56,322



**8 +8 -1:** Selected avant-garde works by 15 contemporary artists at the Schoeni Art Gallery, Central.

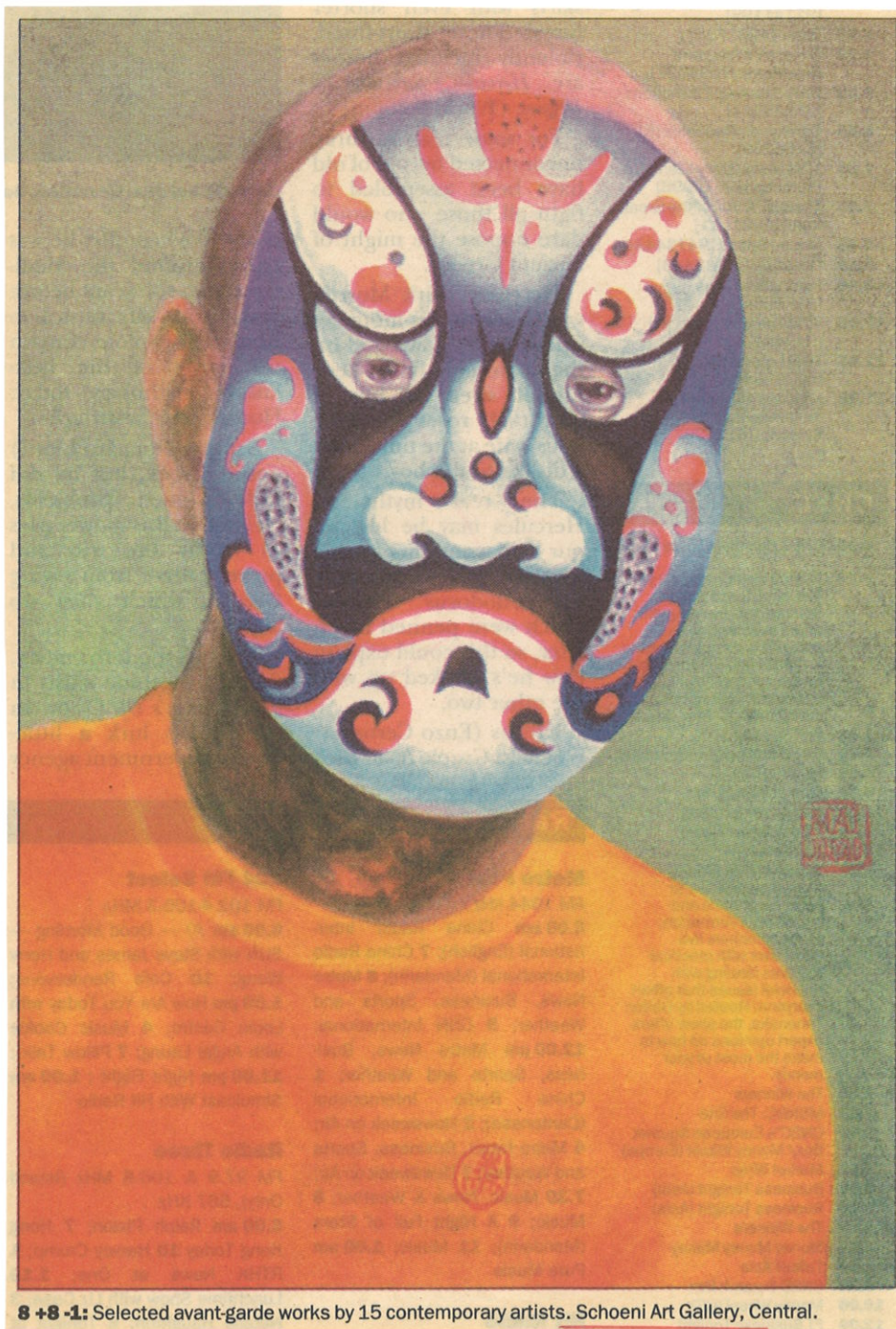


Client: \_\_\_\_\_

Date: 14 JUL 1997

Publication: Hong Kong Standard 虎 報

Circulation: 56,322



Client: SCHOENI ART GALLERY

Date: SEP 1997

Publication: B INTERNATIONAL

Circulation: 32,000



## Modern Art

Joyce's flagship Nathan Road store was transformed into a gallery for a major exhibition of contemporary Chinese art recently. The exhibition, which was held in conjunction with Schoeni Art Gallery, showcased fifteen of China's leading contemporary painters. Guests, who included **Lauren Hutton**, obviously enjoyed the display.



Client: SCHOENI ART GALLERY  
 Date: 5 JUL 1997  
 Publication: Hong Kong Standard 虎 報  
 Circulation: 56,322



**Lauren  
Hutton,  
left, Joyce  
Ma and  
Bonnie  
Gokson.**

WILL the popularity of Chinese art flourish after the handover? The way it looks, contemporary Chinese painters will definitely cause a riot both in Hong Kong and overseas. In fact, even style supremo Joyce Ma held an exhibition in her newly opened Nathan Road store so her special friends and clients can catch a glimpse of China's bright stars. Co-organised by Schoeni Gallery, the exhibition "8 + 8 - 1" consisted of works by 15 young artists from the mainland. According to those at Schoeni, there have been requests to have the works shown in Bonn, Paris and London



**Joyce Ma and Mr Manfred Schoeni of Schoeni Art Gallery**



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

Date: 15 JUL 1997

Publication: Hong Kong Standard 虎 報

Circulation: 56,322



**8 +8 -1: Selected avant-garde works by 15 contemporary artists. Schoeni Art Gallery, Central.**



SCMP

SATURDAY, JUNE 21, 1997



**PHOTO OPPORTUNITY WITH  
YOUR FAVOURITE SUMO HERO**

*A Photo Opportunity from Mai Jin-yao is a bright parody of the current media madness, with its demands for crassly oversimplified symbols of the handover. In 8 Plus 8 Minus 1 Schoeni Gallery has attracted 15 of the top avant-garde young Chinese painters, including Zhang Xiaogang with his Bloodlines, and Zhang Gong with his big bewildered babies. Coda Plaza, 51 Garden Rd. To July 12.*

**RULE TWO: PICK A REPUTABLE GALLERY**

Where you buy your painting can be as important as what you buy. That's because a good gallery will do much of your work for you. Smart gallery owners have already vetted the hundreds of available artists and chosen to represent only those they believe are promising. In addition, a good gallery will aggressively market the artists it represents, sponsoring their shows and lobbying to have their work placed in important exhibitions, fueling further interest in their work. "Only promotion will make the artist famous," says Manfred Schoeni, owner of Hong Kong's Schoeni Gallery, who recently staged a group exhibit at the Kowloon Joyce Boutique store. "If there's no demand, the price won't go up."

Galleries specializing in Chinese contemporary art have sprung up all over Asia—in Taiwan, Singapore, Kuala Lumpur, and a few in Shanghai and Beijing—but most are based in Hong Kong. Among the most respected, apart from Schoeni and Plum Blossoms, are Hanart TZ and Zee Stone Gallery. Alisan Fine Arts, whose owner, Alice King, is the sister of Hong Kong Chief Executive Tung Chee-hwa, specializes in

TIME MONEY/SEPTEMBER 1997 33

the work of Chinese artists living overseas, although the gallery is moving into mainland art. Magazines like *Orientations* and *Arts of Asia* can provide you with the names of other galleries and art dealers.

Pick a gallery where you feel comfortable, and don't be afraid to ask questions. Find out who owns the gallery. Has he or she studied art history or is the owner simply a retailer? Ask questions about particular artists. Where are they from? Where were they trained? This can give you an insight into their styles: For example, Beijing artists are generally more political than Hangzhou artists, who, thanks to the fine arts academy there, might display more western influence in their work. How—and where—have they been selling?





Client: SCHOENI ART GALLERY

Date: 24 AUG 1997

(POST MAGAZINE)

Publication: South China Morning Post 南華早報

Circulation: 105,458



**ART AND ABOUT:** Wai Yin Schoeni and Mr and Mrs Ulrich Buchholz at the Schoeni Gallery's "8+8-1" exhibition in Central.

Client: SCHOENI ART GALLERY

Date: 8 AUG 1997

Publication: HK MAGAZINE

Circulation: 25,000



**NICE PLACE TO VISIT.** Zhang Bin's *The Perfect World I* is one of the Chinese oil works on show at Schoeni Gallery (see Galleries, p.27).

**SCHOENI GALLERY.** A collection of oil paintings from 11 contemporary Chinese artists takes over the Schoeni, some of which were exhibited at Joyce during June's 8+8+1 show. **Through Sept 6.** Mon-Sat 10:30am-6:30pm. 18/F Coda Plaza, 51 Garden Rd., Central. ?? 2869-8802.

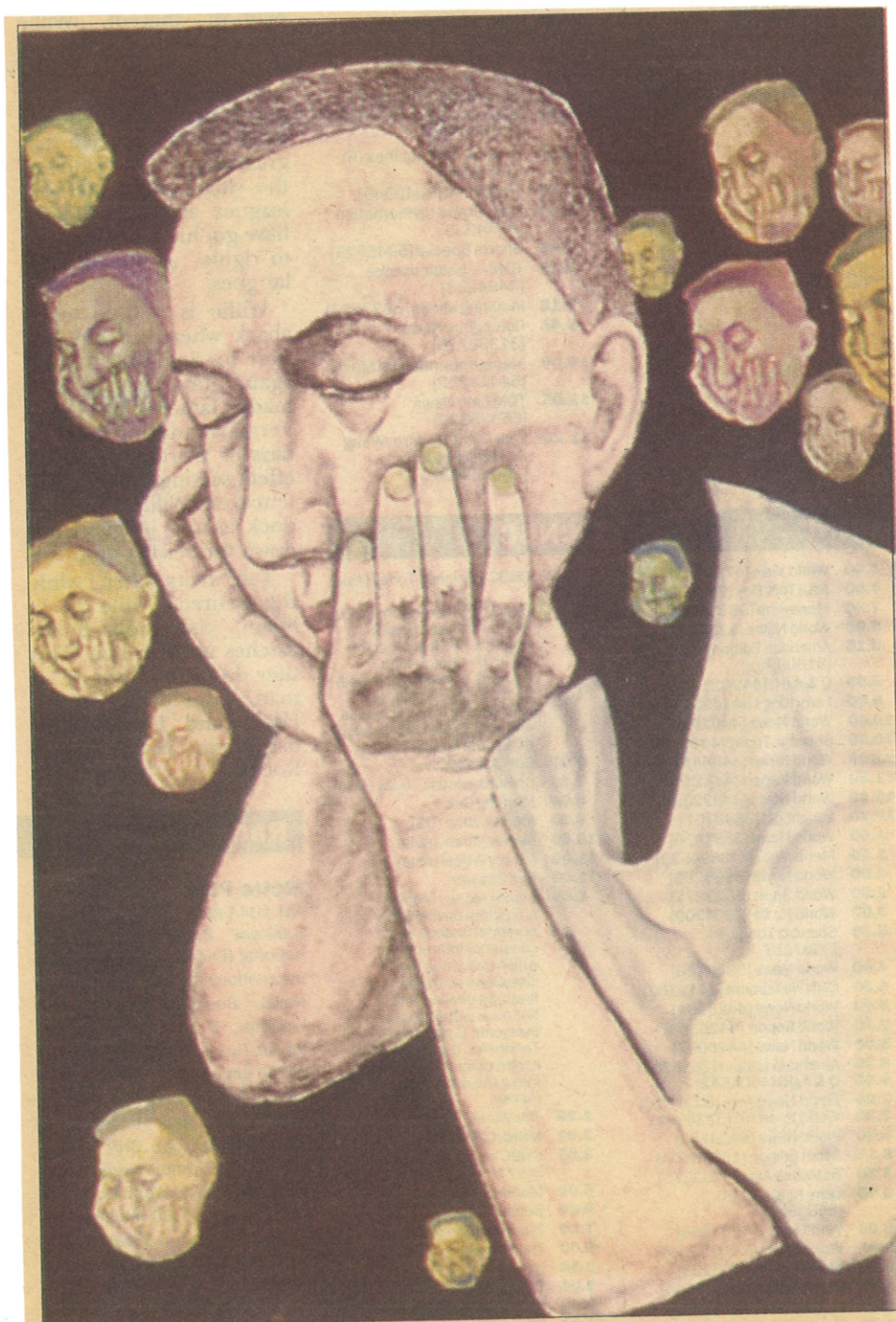


Client: SCHOENI ART GALLERY

Date: 29 JUL 1997

Publication: Hong Kong Standard 虎 報

Circulation: 56,322



**8 +8-1:** Selected avant-garde works by 15 contemporary artists are on show at Schoeni Art Gallery, Central.



# AGENDAMETRO



LIFE VIEWS: 8+8-1 includes Liu Xiaodong's *Sleeping And Insomnia*, left; Wang Jinsong's *One Child Policy* (detail), above; Zhang Gong is inspired by *Brave Tom*, right

It has taken two years to put together and there has been a bit of huff about it, but the 8+8-1 exhibition is a delight, writes **Scarlet Cheng**

## Avant-garde art arrives in time

Contemporary Chinese artists are finally starting to hit their stride, as the 8+8-1 show at the Schoeni Art Gallery reveals.

Novelty and political chic have been hard-driving forces behind the Chinese avant-garde phenomenon, but now its art is suggesting real maturity.

Ironically, a number of these artists were once groomed for art-world stardom by Johnson Chang of Hanart TZ Gallery. When informed of the inclusion of the likes of Zhang Xiaogang, Liu Wei, and Wang Guangyi in the Schoeni show, Mr Chang said indignantly, "I'm infuriated, and I'm going to call them [the artists] up right away!"

He says some of the artists are under contract to him, although Manfred Schoeni says none of the artists mentioned any exclusivity contracts, and that several have shown internationally through other dealers. The issue remains unresolved.

Rather than further capitalising on promotion of the mainland avant-garde, Hanart TZ opted for a more Hong Kong-based handover show. The 6-3-0 Show (at Hanart until tomorrow, and continuing at the Museum Annex, Exchange Square from July 5 to 19) invited Hong Kong artists to reflect on the moment that is upon us.

For 8+8-1 Schoeni invited 15 of the Chinese avant-garde painters to do a series of paintings on small-format canvasses - approximately 30 by 40 centimetres.

The results have proved a visual delight. They differ wildly in style, colour and subject matter. Seeing a sequence of these paintings - about

form of portraiture - faces, after all, tend to have the most impact given a size that approximates a large magazine cover.

Perhaps the one that nods most towards realism is the *Chinese Girl* series by Qi Zhilong, who paints the same young woman with bangs and pigtails under her green PLA hat over and over again. In each painting she puts on a slightly different expression - here serious, there smiling, and over there laughing.

While these are cute, portraits can become much more intriguing with a shift in style. Zhang Bin chose to work in black and white and applied his paint in a graphic, hard-edged style for his *Dan Opera Female Characters* series.

Here an actress is reiterated in different head-dress and costumes and with a range of Chinese opera attitudes - smiling, singing, looking melancholy, being coy.

Naturally, the artists have tended to fall back on their own signature styles - rendered smaller. Yue Minjun paints his smooth-fleshed man with the giant grin, this time in bikini swimwear, cavorting in different poses.

Zeng Fanzhi does his people-with-masks, but now they're Young Pioneers with red kerchiefs. And Wang Guangyi goes back to the *Great Criticism* mode that made him famous - paintings done in a Cultural Revolution woodcut style, the heroic faces and fists of revolutionary workers with random numbers stamped across them.

Zhang Gong, usually known for his busy pop-surrealist canvasses, has created a character for the show which he calls "Brave Tom". Tom is a small bald-headed boy with

him - sometimes the objects are as innocuous as a flower or a pet panda, then at other times as macho as a locomotive or a jet fighter held like a Uzi gun.

For Zhang, little Tom is his inspiration. In the catalogue, he's quoted saying: "I try to build my own courage, with the help of Tom, to avoid remaining slave to glorious civilisation. It is only by finding courage, the lost essence of life, that my art can improve."

Whatever Tom may symbolise for the artist, to the viewer he's an eerie little boy and seems rather menacing with his mutant skin and inappropriate toys.

One of the most sophisticated of the Chinese artists remains Zhang Xiaogang. Here he has continued his *Blood Lines* series, producing individual portraits of man, woman, and child staring out from the canvas with their liquid eyes and impassive faces. These are also largely monochromatic, though oc-

asionally we have reddened or yellowed heads, with sudden splotches of red or yellow or grey-white across the cheeks or foreheads. Meanwhile, a thin red drip of paint - nearly imperceptible until you stand very close - threads in and out of the subjects.

Just as the people in Zhang's portraits feel cool, remote, and generic, the people in Liu Xiaodong's *Sleeping And Insomnia* series feel very present and engaging, even though most of them are sleeping or trying desperately to. Women, men, babies, the elderly - some have their heads on pillows, with the fortunate ones deep in slumber, the less fortunate ones gazing off in an excess of thought.

Liu even throws two animals into his series - a gutted trout on a stone slab and a rabbit napping - just to enlarge the scope of his inquiry into sleep.

While some series in the 8+8-1 show are fascinating for the slight

variations from one painting to another, each of Liu's subjects are distinct personalities. With their disheveled hair or stubble of beard they are scruffily real. The artist has learned to take advantage of the physicality of paint, the way it adheres to canvas, the way it blends, the way brushes leave their trail of strokes - and obviously enjoys an ease with his mastery.

On first glance the works in this exhibition are more affordable than the mainstream works of these artists - ranging in price from \$9,000 to \$35,000. However, the obvious temptation is to buy more than one, since many look better in a grouping of two and three, and

apparently some are already done just

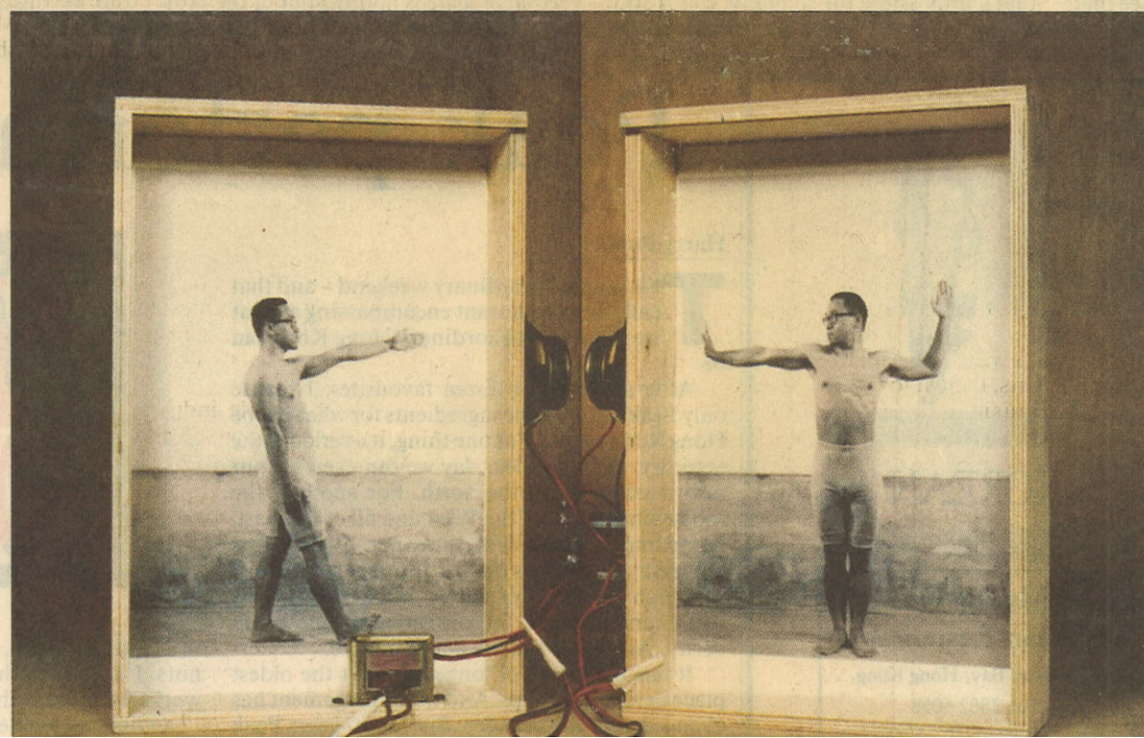
This project making and showing commercial shows planned and executed and accompanied by designed catalogues.

Meanwhile, too evident at Hanart TZ. 3-0 a dozen-plus were invited to show about this and large the same as other recently around.

Once more artists' emphasis mixed media. These tend to be that often produce several pieces in one-liners. Well of the show - provoke only weary Hong Kong. Most of us can whole thing is with real life art.

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Gaylord Ch shows a murk





## AGENDAMETRO



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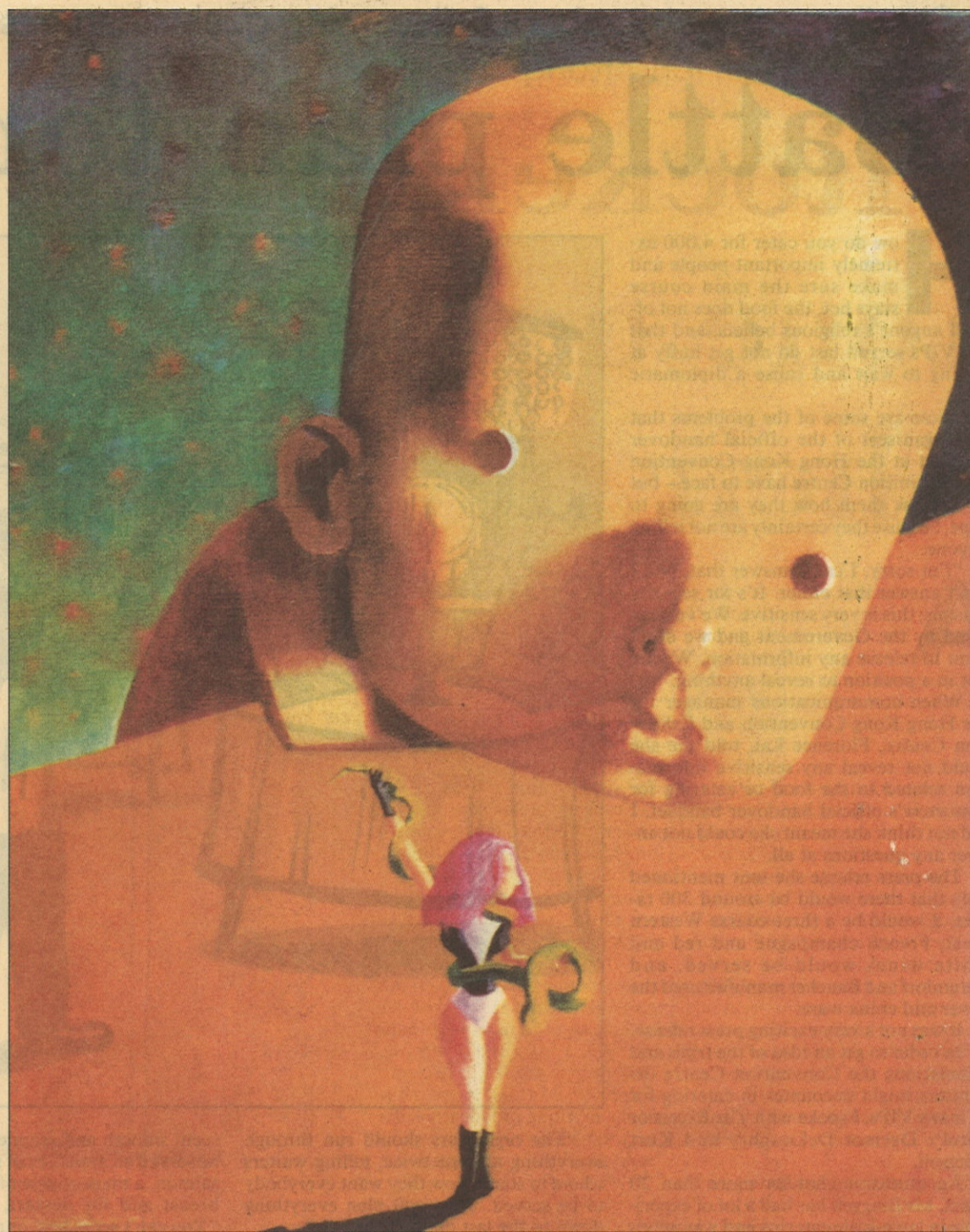
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a grouping of two and three, and

apparently some buyers have al-  
ready done just that.

This project was two years in the  
making and shows it. Rarely has a  
commercial show been so carefully  
planned and elegantly presented –  
and accompanied by a beautifully  
designed catalogue to boot.

Meanwhile, handover fatigue is  
too evident at the *The 6-3-0 Show*  
at Hanart TZ. As with last year's 6-  
3-0 a dozen-plus Hong Kong artists  
were invited to express their feel-  
ings about this event in art, but by  
and large the works feel much the  
same as other things we've seen re-  
cently around town.

Once more we see Hong Kong  
artists' emphasis on photography,  
mixed media, and installation.  
These tend to be more facile media  
that often produce facile art, and  
several pieces in this show seem like  
one-liners. Well, OK, the very topic  
of the show – the handover – may  
provoke only one-liners from the  
weary Hong Konger right now.  
Most of us can't wait until the  
whole thing is over so we can get on  
with real life again.

There is, again, a filofax  
crammed with doodles on calendar  
pages, postcards, movie tickets and  
more, collected over the period  
leading up to the handover – this  
one's by Rex Chan, though I seem  
to have seen this idea played out in  
other shows already. Painter Lucia  
Cheung repositions her ballet danc-  
er in red – from the Cultural Revo-  
lution ballet, *The Red Detachment*  
*Of Women* – on romanticised Chi-  
nese landscapes which jarringly in-  
corporate construction cranes and  
bits of Hong Kong skyscrapers.

Gaylord Chan's work looks even  
more ominous – *One Marked Tree*  
shows a murky green blob, a sci-fi  
monster with four red eyes, with a  
dark low-hanging cloud overhead.

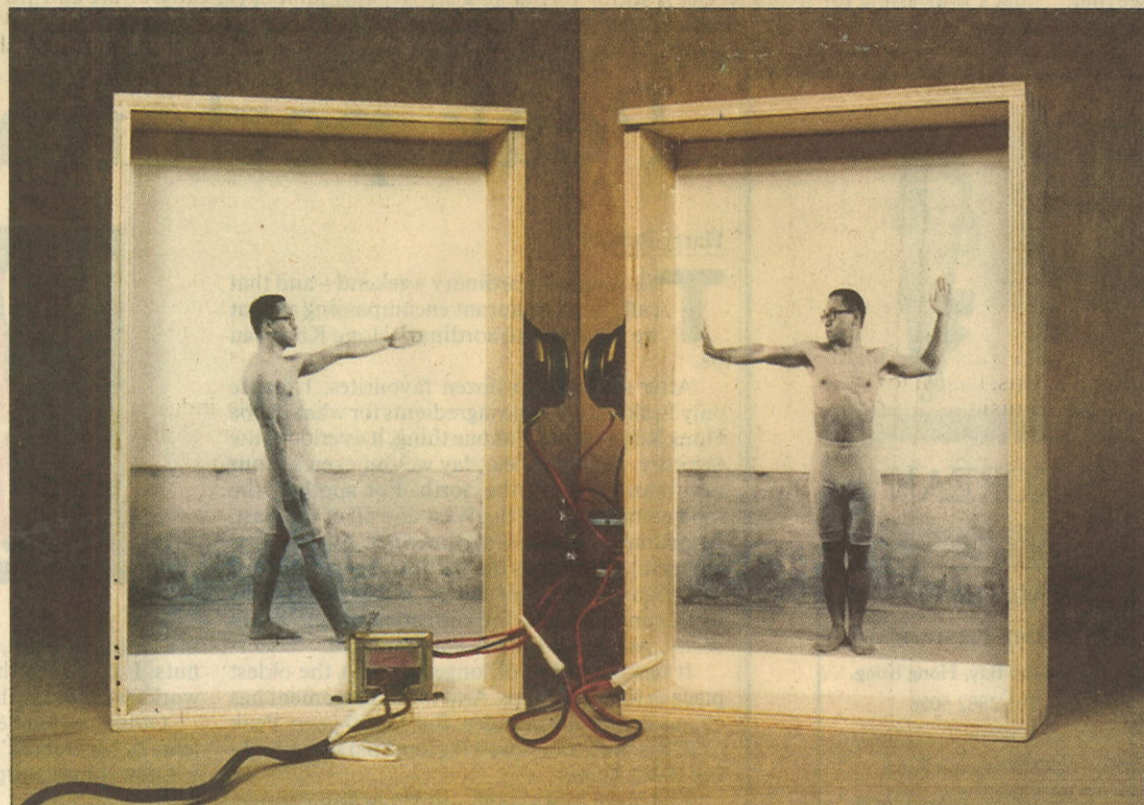
At last year's 6-3-0 show Wong  
Shun-kit had one of the outstand-  
ing pieces – an expressionistic por-

trait of a man (probably the artist  
himself) sitting in a barber's chair, a  
demon perched laughingly beside  
him, and the calendar page turned  
to June 30. This time he is ejecting  
the demon – in a pair of paintings.  
In *Good Morning* he's a hiker  
whose accoutrements of the road –  
a lamp, a watch, his backpack –  
have floated off of him as he heads  
down the path. In *Good Night* he  
himself seems to be floating off the  
canvas in his studio, floating out of  
the window into the night air over  
Central, while a static-ridden tele-  
vision showing a man giving a  
speech sits on the windowsill.

One of the best parts of 6-3-0 is  
the catalogue introduction by John-  
son Chang who pithily summarises  
the shifting psychological land-  
scape of Hong Kong. "[The Hong  
Kong person] is a nervous energy  
constantly aware of time running  
out," he writes. "By July, time will  
not only have run out, but it will  
have regenerated as well." While  
"Hong Kong has been undeserv-  
ingly neglected as a place itself", he  
believes "the threat of a larger, more  
forceful culture has woken up Hong  
Kong's self-awareness".

Of all the artists, Wong Shun-kit  
seems to embody that self-aware-  
ness most effectively and with most  
expression. He seems to be saying  
that all these burdens – the restric-  
tions of time, the backpack of the  
past, the lamp that has guided pre-  
vious voyages – will now be dis-  
charged and we must move on, fly  
off to horizons yet to be discovered.  
His paintings are both melancholic  
and hopeful, very much the mood  
of the city right now.

**8+8-1, Schoeni Art Gallery, 18/F**  
**Coda Plaza, 51 Garden Road, Cen-**  
**tral, tel: 2869-8802, until July 12,**  
**Monday-Saturday 10.30am-**  
**6.30pm. The 6-3-0 Show, The Mu-**  
**seum Annex, 305 One Exchange**  
**Square, July 5-19, 10am-6pm daily.**



**MORE VIEWS: Ho Siu-kee's *Forward March, Arms Up Stop!* is at *The 6-3-0 Show***



## INREVIEW

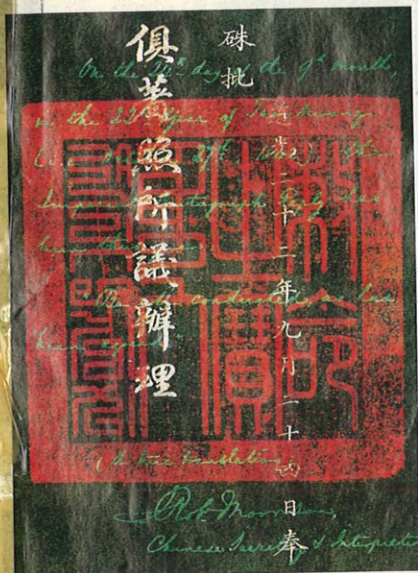
### Art of the Handover



#### EXHIBITIONS

Hong Kong galleries.

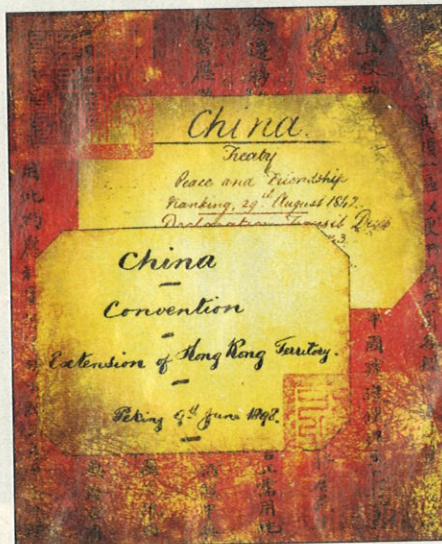
Expressing the schizophrenia gripping Hong Kong as handover nears were two art shows on alternate floors of the Hong Kong Arts Centre in June. On the fifth floor was "The Face of Hong Kong," a group show that included touristic water colours of Olde Hong Kong—congested streets, the historic Wanchai Post Office—by French artist Didier Rafael Bayle. On another wall were two pyramids of portraits sketched by Bobby Ng, one triangle topped by incoming supreme leader Tung Chee-hwa and the other by outgoing supreme leader Chris Patten.



Each reigned over a bevy of Hong Kong officials and celebrities. While some of the power relationships make sense—pro-China politician Rita Fan

on the fourth floor of the Arts Centre. "A Decade of Collecting Colours" shows the evolution of Lau Pui-yee's reproduction techniques using evolving technology. For the past 10 years, Lau has manipulated drawings through professional colour separation, colour photocopyers and inkjet printers. The results are nearly-painterly prints of domestic scenes—tea cups on a table, curtained windows overlooking a cityscape—and seascapes.

Though Lau is not a political artist, the shadow of 1997 falls upon her. In "Window on Hong Kong 1997," a digitized



History recreated by computer: Red Velvet, Gold Leaf—British Foreign Office labels on a page (in Chinese) spelling out the terms of the lease. (Treaty of Nanking 1842 and Convention of Peking 1898.) Left: Lines and Lineage—the chop of Emperor Daoguang (Treaty of Nanking, 1842).

"1997" is inscribed below a window, and an abstracted Hong Kong skyline appears in "The Light of Freedom."

"Well, I thought '86's 1997' " Lau says

into striking graphics.

Pat Elliott Shircore deserves kudos for having an original idea and executing it beautifully. In London, the Hong Kong-based artist and designer unearthed copies of the 1898 Convention of Peking (the lease for the New Territories) and found that they were visually arresting—English handwriting mixed with Chinese calligraphy, coloured seal prints, flourishing signatures and textured paper. So she tossed these ingredients, along with details from the 1842 Treaty of Nanking, into her computer and recreated them into nearly abstracted signs and images, in "Signed and Sealed," showing at the LKF Gallery (June 25-July 31).



rine Xiao  
k and colour

There are two dozen other art events—good, bad and kitsch—cramped into the handover period, which proves that Hong Kong is no longer a cultural desert. It is, at least, a cultural wannabe.

#### ■ Scarlet Cheng

Scarlet Cheng is an arts writer based in Hong Kong.



Client: SCHOENI ART GALLERY

Date: 10 JUL 1997

Publication: FAR EASTERN ECONOMIC REVIEW

Circulation: 77,840

TZ Gallery, writes in the introduction to his "Exhibition 6.30"—which refers to the last day of British rule, June 30—"There is as much anxiety in the brave words of optimists as in the unspoken worries of the sceptics."

Ever attuned to the times, Chang has programmed two back-to-back exhibitions that directly address handover issues. In "Hong Kong 1997—It Must Be Shangri-la," the works of Han Xin humorously juxtapose pairs and trios of small gouache paintings. In the diptych "It Must Be Shangri-la," the left panel shows Tung Chee-hwa and New China News Agency boss Zhou Nan standing side by side, cheerfully toasting with flutes of champagne; on the right the black-and-white shade of Mao Zedong takes a quick sip at another celebration. In the triptych "Wishful Thinking," the central panel shows Deng Xiaoping and Margaret Thatcher warmly shaking hands, the left panel a fat smiling Buddha echoing the visage of Deng, and the right panel a rider on a white charger heads heroically into the sunset.

More directly addressing handover issues is "Exhibition 6.30," which follows at Hanart TZ Gallery and continues at the Museum Annex at Exchange Square (July 5-19), featuring 12 local artists. It's an

eclectic show, including paintings by veterans Gaylord Chan and Lucia Cheung, a construction by Ho Siu-kee and video art by Ellen Pau.

On other fronts, while the Schoeni Art Gallery is offering a reprise, Plum Blossoms Gallery is off on a philosophical retreat. Schoeni's "8+8+1" (June 19-July 12) features 15 trendy Chinese contemporary artists, including Zhang Gong, Yue Min Jun and Qi Zhi Long; they all work in Political Pop and Surrealist styles. Plum Blossoms' "Wisdom and Compassion" (June 23-July 5) displays the harmonious flower and Buddhist inks on paper of Wang Dawen, sure to please those wishing to see the handover as a blessed reunification.

Meanwhile, a number of artists claim the key to East-meets-West fusion. T.C. Lai's show (July 4-26) at Alisan Fine Arts transposes Matisse's famous ring of dancers over the Hong Kong cityscape, and Katherine Xiao Kejia's show at Galerie du Monde melds Chinese calligraphy

into striking graphics.

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Detail from Katherine Xiao Kejia's *Passage*, ink and colour on paper.

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