



## THROUGH THE ARTISTS' EYES

– A TRIBUTE TO MANFRED SCHOENI

VERNISSAGE: 2 SEPTEMBER 2004 6:30 PM – 8:30 PM

EXHIBITION: 3 SEPTEMBER – 6 OCTOBER 2004

In tribute to the extraordinary life of Manfred Schoeni and in commemoration of his immense contributions to the Chinese art world, **Schoeni Art Gallery** is holding an exhibition in Chinese contemporary art – titled ‘**Through the Artists’ Eyes**’ with accompanying catalogue to mark this occasion.

Over 40 artists are participating in the exhibition, many of whom have worked with Schoeni Art Gallery for more than a decade. The exhibition provides a rare opportunity to appreciate the full diversity that is modern Chinese art. from the post-modern to the neo-realist, each artist will display a single painting to commemorate Manfred Schoeni. This is the first time that such a vast and eclectic display of Chinese art is being exhibited under the roof of one gallery, and it marks a truly momentous occasion.

Many of the pieces on display, including paintings by such luminaries as *Zhang Lin Hai* and *Qi Zhi Long*, were created especially for the exhibition and will present a valuable insight into their forthcoming work. Other highlights will include works by *Ai Xuan*, *Wang Yi Dong* and his wife *Li Lu Wei*, *Li Gui Jun*, *Zhang Li*, *Jiang Guo Fang*, *Shuai Mei* and her husband *Dai Dai* and *Liu Da Hong*, who is the first artist that Manfred Schoeni ever collaborated with.

**Schoeni Art Gallery**

21-31 Old Bailey Street, Central | 27 Hollywood Road, Central  
+852 2869-8802 | [www.schoeni.com.hk](http://www.schoeni.com.hk) | mon-sat: 10:30-18:30



The sun may have set on one of Asia's most eminent art dealers, but it is apparent that his daughter Nicole is determined to carry on with her father's work: "It has always been my intention to follow in my father's footsteps and to continue promoting Chinese art on a global scale".

The inspiration for the exhibition came following Nicole's recent trip to Beijing where she visited a number of her father's artists, who showed great support. "This exhibition is a way for the 40-odd artists to show their appreciation and respect for my father. In turn it is also my way of showing them that this is not the end but rather the next chapter of a long and fruitful partnership".

Manfred Schoeni championed contemporary Chinese artists, including the country's Pop Art painters, and is credited for pioneering the 1990s boom in mainland art. Since it's founding in 1992, **Schoeni Art Gallery** has taken part in over 100 exhibitions worldwide, including Art Miami, Art Chicago, Art Hong Kong, Art Singapore and Art Basel. In 1995, **Schoeni Art Gallery** also took part in the "CHINA!" museum exhibition, which featured in Bonn, Amsterdam, Berlin, Vienna and Singapore and more recently in the "ChinArt" museum show, which featured in cities such as Duisburg, Rome, Budapest, Bydgoszcz in Poland and Palma de Mallorca in Spain.

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*Article written by Jessica Au*

***Alvin, please re-organize the setting of the list of artists  
(we have 43 artists and I cannot make both sides balance)***

List of participating artists:

Ai Xuan  
Cao Jing Ping  
Chen Wen Bo  
Chen Li  
Chen Yu  
Cheng Ke Mei  
Feng Zheng Jie  
Guo Jin  
Guo Wei  
Jiang Guo Fang  
Li Gui Jun  
Li Lu Wei  
Li You Song  
Liu Da Hong  
Liu Fei  
Liu Wei  
Liu Ye

Tang Zhi Gang  
Wang Yi Dong  
Weng Dan Xian  
  
Weng Wei  
Xia Xiao Wan  
Xia Xing  
Xu Wen Tao  
Yang Jin Song  
Yang Shao Bin  
Yu Chen  
Yue Min Jun  
Zhang Yi Bo  
Zeng Fan Zhi  
Zeng Hao  
Zhang Li  
Zhang Lin Hai

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Mai Jin Yao  
Mao Yi Gang  
Pan De Hai  
Qi Zhi Long  
Shuai Mei

Zhang Xiao Gang  
Zhao Ying  
Zhong Biao  
Zhu Yi Yong

Exhibition venues:

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T (852) 2869-8802 F (852) 2522-1528

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Mon – Sat, 10:30 – 18:30. Closed on Sundays and Public Holidays.

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Vernissage: 2 September 2004 6:30 PM - 8:30 PM  
Exhibition: 3 September - 6 October 2004

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*Evening Bell*  
Zhang Lin Hai  
O/C, 220 x 360 cm, 2004



*Untitled No. 9 - 2004*  
Chen Yu  
O/C, 119.5 x 200 cm, 2004



*Warmth*  
Xia Xing  
O/C, 77 x 55 cm, 2004



*Girl with Pee Pai*  
Zhang Yi Bo  
O/C, 110 x 70 cm, 2004



*Winter Diary*  
Li Lu Wei  
O/C, 65 x 85 cm, 2002





*A Gentle Breeze*  
Dai Dai  
Mixed Media, 80 cm (Height), 2004



*Golden Sunshine*  
Shuai Mei  
Egg Tempera on Canvas, 120 x 84 cm, 2004



*Children in Meeting*  
Tang Zhi Gang  
O/C, 150 x 180 cm, 2004



*Embassy Meeting*  
Li You Song  
O/C, 60 x 120 cm, 2004



*Cat No. 1 - 2003*  
Yang Jin Song  
Charcoal & O/C, 230 x 180 cm, 2003

List of participating artists ([click here for more](#)) :

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Zhou Jin Hua  
Zhu Yi Yong

For further enquiries, please contact Selina Liu.

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Fax: (852) 2522-1528

Email: [gallery@schoeni.com.hk](mailto:gallery@schoeni.com.hk)

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"Art in various forms helps one to overcome and leave something behind,  
not just a flower in the desert but an account of a precious life.  
This is some of my philosophical thinking."

- Manfred Schoeni  
4th April 2004



Nicole Schoeni  
cordially invites you to

**THROUGH THE ARTISTS' EYES**

—A TRIBUTE TO MANFRED SCHOENI

Cocktail Reception

Thursday, 2nd September 2004  
6:30 pm - 8:30 pm

Main Gallery  
21-31 Old Bailey Street, Central, Hong Kong

This exhibition is a commemoration of  
Manfred Schoeni's life and his contribution to the Chinese art world

Exhibition catalogue available

The exhibition can be viewed in both of our galleries  
from 3rd September to 6th October 2004  
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Gallery hours: Monday - Saturday, 10:30 am - 6:30 pm







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— A TRIBUTE TO MANFRED SCHOENI



**Schoeni**  
ART GALLERY LTD.

*25* Years  
in Art



## Participating Artists

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Chen Wen Bo	Weng Dan Xian
Chen Yu	Weng Wei
Dai Dai	Xia Xiao Wan
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THROUGH THE ARTISTS' EYES  
— THE NEXT CHAPTER —  
PRIVATE INVITATION

25 Years  
in Art



Fine Asian and Western Paintings

21-31 Old Bailey Street, Central, Hong Kong  
27 Hollywood Road, Central, Hong Kong



jects which fit into the palm of one's hand to large scale architectural installations of 50 square meters and more. The designs are electric, employed to interpret the natural, social, cultural and mythological environment into unique pieces of glass art. Grunseit's work includes the world's largest, suspended, fused glass curtain wall in The Galleries Victoria, Sydney (2002). Other commissions include the Bicentennial Windows at the Sydney Town Hall, the Qantas frequent flyer lounges in Townsville (Queensland), Christchurch & Wellington (New Zealand), the Sheraton Plaza Kuala Lumpur (Malaysia) as well as churches, synagogues, and prayer rooms.

Grunseit's work is in the collections of the prestigious Ebeltoft Glass Museum Denmark, Queensland Art Gallery and many private collections worldwide. He has also been a finalist in the Ramakom Glass Prize.

In 2003, the New South Wales Governor selected Grunseit's *Red Dirt Country* as a gift to the President of the People's Republic of China.

Gaffer Studio Glass is located at Unit 5A, 15/F The Centrium, 60 Wyndham Street, Central. Tel: (852) 2521 1770. Fax: (852) 2526 1161. [www.gafferstudioglass.com](http://www.gafferstudioglass.com)

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## HONG KONG

### My Father's Artists

In tribute to the life of Manfred Schoeni and in commemoration of his contributions to the Chinese art world, Schoeni Art Gallery is holding an exhibition of contemporary Chinese art, entitled *My Father's Artists*, through October 6, 2004. A book will also be published to mark the occasion.

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to appreciate the full diversity that is modern Chinese art from the post-modern to the neo-realist; each artist will display a single painting to commemorate Manfred Schoeni.

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Schoeni Art Gallery is located at 21-31 Old Bailey Street, Central and 27 Hollywood Road, Central. For more information, call (852) 2869 8802 or visit [www.schoeni.com.hk](http://www.schoeni.com.hk)

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# LEB A D A N G S P A C E S

In my 'spaces',  
Man and elements  
of the universe  
are one...

Leb A D A N G



October 21 to November 13, 2004

Galerie  
Hoa Mai Art Vietnam

25, rue Guenegaud - 75006 Paris

tel: 01 43 25 58 10 fax: 01 43 25 58 20

email: [info@hoamaiparis.com](mailto:info@hoamaiparis.com) [www.HoaMaiParis.com](http://www.HoaMaiParis.com)

## SPACE anew

Shanghai Gallery of Art

**S**PACE anew," an exhibition at the Shanghai Gallery of Art, sought to merge space as a thematic construct with a visual, experiential layout design. The gallery commissioned one new piece each from Yang Fudong, Qiu Zhijie and Wang Jianwei, three of China's leading new media artists. Although the small number of pieces left the spacious gallery feeling awkwardly empty, and none of the actual works was quite as creative as its means of presentation, the results proved, nonetheless, equally engaging, amusing and disorienting.

Yang Fudong contributed the most playful work, an "invisible" film, *Symbolism and Distance* (2004). Screened within a series of concentric white rooms, the space was entered through a winding maze but, in fact, the walls cut out abruptly where the projection would hit. Instead, the work was only viewable by holding up a piece of paper close to the projector—either a book, press release or whatever was handy. The film, for those willing to endure muscle cramp from holding up a makeshift screen, depicted a simple story involving two young men situated at Shanghai's desolate oceanfront.

The format was something of a departure for the thirty-three-year-old Yang, a Shanghai-based Beijing native, whose instincts and inclinations tend toward filmmaking more than his Beijing-based installation artist co-exhibitors. Wang Jianwei, a forty-six year-old Sichuanese, constructed a moveable jungle gym-cum-viewing platform, *Mobile Scenery* (2004). Narrow, precarious stairs led up to one screen, viewed only by peering down into the structure from the top while underneath the stairs, an intimate cubbyhole featured a second screen on the ceiling. The video depicted the dirty, dreary drudgery of a rudimentary construction site.

Qiu Zhijie's *Asian Time* (2003) was the only piece viewable without incurring neck cramps or arm exhaustion. It filled one enormous wall of the gallery space with four projectors lined up side-by-side showing documentary footage and interviews from China, Japan, Thailand, Iran, Turkey and India, taken from his larger "Notions of Asia" project. The accompanying audio cacophony from the footage, combined with an odd juxtaposition of images, such as a Chinese philosopher, a Japanese festival, a snarl of Delhi traffic and a careening Thai elephant, highlighted the similarities and diverse contrasts of Asia's vast space. Further blurring the lines of perception, the projections would periodically shift in their placement, initially disorienting viewers as to which country

they were watching.

Qiu Zhijie's continental conceptualization of space contrasted a bit awkwardly with Wang Jianwei and Yang Fudong's more intimate imagining of the theme, although adjusting with the relative size of the projections. More gradients of scale, or more correlating visions, would have served to better unify the three eclectic works. ■ **LISA MOVIUS**

## HONG KONG

## Through the Artists' Eyes—A Tribute to Manfred Schoeni

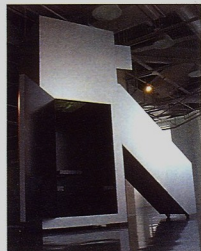
Schoeni Art Gallery

**N**icole Schoeni has made her father proud. The twenty-three-year-old organized a moving and beautiful group exhibition in honor of her father, Manfred Schoeni, the exuberant Swiss gallery owner who died tragically this past spring. In bringing together recent paintings and sculpture by forty-three Chinese contemporary artists who show with the twelve-year-old gallery, one can see the full range of artistic styles in China today. And with this show, Schoeni has given the artists and the public an opportunity for some much needed closure to Manfred's art-filled life. By celebrating his legacy, she has also expressed her own youthful determination and new vision for the gallery.

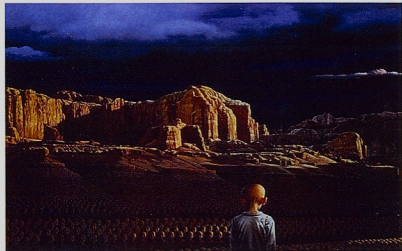
The exhibition is accompanied by a catalog with each artist's own story and a reproduction of their work in the tribute show. There are many vivid stories of Manfred Schoeni's longtime friendships, legendary charm, optimism and business skill, and also of his passionate support of his artists. In different ways, all of the paintings that were made after his death have some reference to him. While there are no portraits of Manfred Schoeni, his presence is keenly felt as the show's sum total represents a portrait of him, of sorts.

Highlights of the exhibition include Wang Yi Dong's *By the Candle Light* (2004) which depicts a young Chinese woman, dressed in a traditional red *qi pao*, holding a scarf over her head and looking intensely out at the viewer. Candles on a nearby table bathe her features in dramatic light, while the rest of the painting falls away to black. Her expression is at once serene and haunting, and her eyes seem to follow yours around the room.

Another touching painting is *Blue* (2004) by Liu Ye. Here, a car-



Wang Jianwei ■ *The Mobile Scenery* ■ 2004  
■ Installation ■ 305 x 340 x 138 cm



Zhang Lin Hai ■ *Evening Bell* ■ 2004 ■ Oil on canvas ■ 220 x 360 cm  
■ Courtesy of Schoeni Art Gallery, Hong Kong



toon-like rendering of a child has tears running down her face. But it is Zhang Lin Hai's, *Evening Bell* (2004) that is the show's most astonishing and detailed surrealist painting. This monumental work (220 x 360 cm) shows a barren mountain landscape with thousands of singing children facing a solitary figure whose back is toward the viewer. Shafts of golden afternoon light hit various sections of the image and contrast with the intense deep blues of the stormy skies, highlighting a single whisper of a pink cloud.

This is a show that is a tribute to Manfred Schoeni in the best sense of the word, that is, as a statement or gift that is intended to show gratitude, respect and admiration. ■ **CAROLINE CHIU**

## JAKARTA

### Semsar Siahaan

National Gallery of Indonesia

Visitors to Jakarta may have come across a statue at the southern end of Jalan Sudirman, the city's main thoroughfare, which depicts a young man holding a flame in a large salver above his head as he strides bravely forward. Many like to call it the "hot pizza statue," but the *G-8 Pizza* (2003) installation at the National Gallery by Semsar Siahaan is much "hotter" than the monumental pizza carrier, embodying the fire of heroic nationalism.

Semsar's installation, some four hundred centimeters in diameter (charcoal on found corrugated cardboard) comprises eight "slices" of global dilemmas and contradictions of the G-8 establishment. This is his latest major work, which Semsar describes as "spoilt beauty," which is to say, a beauty defined by rusted and rotting aesthetics has never been a challenge to the comprehension or understanding of a true artist.

But Semsar's pizza is by no means rotten. He depicts our world as it is now in a strong visual essay imbued with neo-liberalism and its critiques, particularly the "slice" removed from the pizza pie and hung from the ceiling of the gallery: The "neo-liberal monsters" that fill the bright charcoal drawing are obese and are surrounded by technological gadgets that support and dictate their every move. It's a version of *The Last Supper* in its most frightful aspect.

Semsar's experiences have changed since he left Indonesia in 1999, after the fall of the Suharto, when he felt his personal safety was in danger (he has since returned to his native country). So has the structure and form of his work, the drawing especially, a medium he has mastered. Although

he continues to take a top-and-bottom perspective as a means of viewing reality, many of his other drawings now seem to be more like views through a multifaceted prism. It is a pluralistic picture: a snippet of the past and of the present, of today and tomorrow filled with the tensions caused by global humanitarian issues, which continue to be the focus of his concerns. Semsar also portrays the loneliness of the free artist as an agent of change. In the painting *I wish I am a Seagull* (2002), Semsar is seen transforming into a seagull on a stark, monochromatic background. This is in great contrast to the portrait of George W. Bush holding a missile, as the all-knowing policeman of the world, in *The Man Who Knows All* (2002). There also seems to be a new sense of melancholy in Semsar's works, witnessed in the strips and striping through the black-and-white paintings and the colors enveloping the things he portrays. Is this the result of the influence of his increasingly global concerns? It is hard to say. ■ **HENDRO WIYANTO**

■ TRANSLATED BY LYNDALE MEEHAN

## SINGAPORE

### Vincent Leow: *MOCK DUCKS & MANICURED POODLES* Jendela (Visual Arts Space, Esplanade)

There is something distinctly disturbing about the figures that populate the paintings of Vincent Leow's "Mock Ducks & Manicured Poodles," at the Jendela, Esplanade. In *Last Wish* (2004), the intimate moment of a man holding a dying comrade is sketched out in black outlines that resemble the flat iconicity of Chinese Revolution woodcuts. Any possibility of emotional resonance with these cutout figures is further disrupted by the huge lurid flowers erupting from the surface like so many sores, just as any potential narrative coherence between the theme of death and flowers is dispelled by a third image floating between the two—a head sketched in blue, seemingly caught in the moment of wavering between looking and turning away. This blue man could well be the spectator who found himself oscillating between attraction and repulsion, attention and distraction, before these thirteen paintings.

In *Dinner Date* (2004), a lady wearing a *cheongsam* and a man in a suit preside over a typically "bourgeois" dinner table, complete with wine and cigarettes in hand, as a Greek column hovers in the backdrop—a deluge of multicultural signs swept together by the flow of capital. Again, huge flowers in the background struggle to resonate with this depicted scene—either as enlargements of the floral motifs in the lady's



Semsar Siahaan ■ *G-8 Pizza* ■ 2003 ■ Charcoal on used corrugated cardboard ■ 400 cm in diameter



Vincent Leow ■ *Dinner Date* ■ 2004 ■ Oil on canvas ■ 153 x 163 cm