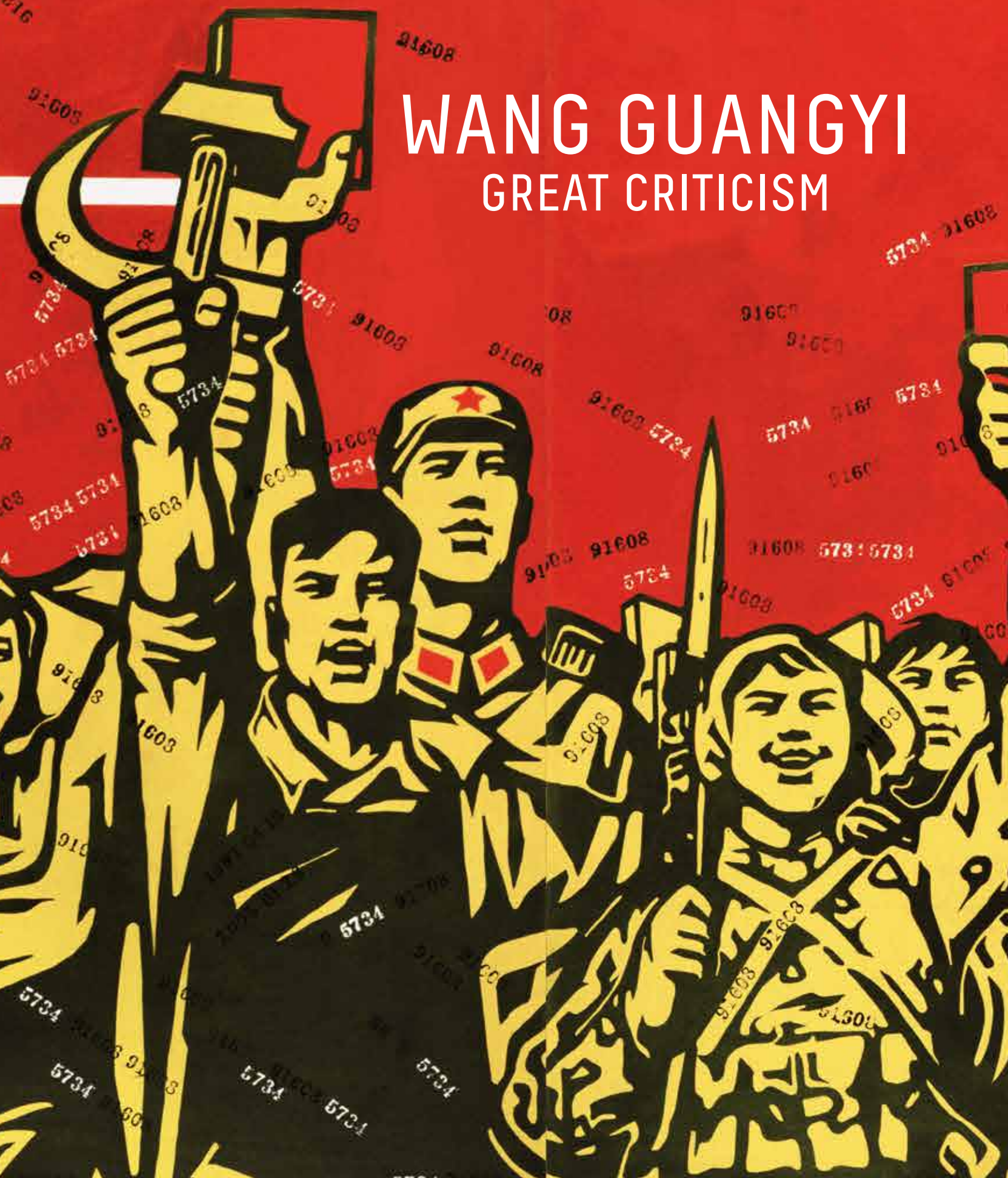


WANG GUANGYI

GREAT CRITICISM



WANG GUANGYI
GREAT CRITICISM

OPERA GALLERY

PREFACE

An exhibition for Wang Guangyi in Dubai holds a two-fold significance. First, that the greats of contemporary Chinese art are being celebrated and interpreted within different regional contexts, with this exhibition marking the first solo presentation of Guangyi's works in the United Arab Emirates. Second, that the artist's East versus West, past versus present, political versus commercial ingenuity displayed within the historical and futuristic alchemy of Dubai continues to highlight the contemporary polemics of globalisation so present in his works.

One of the most recognizable figures in the contemporary art arena, Wang Guangyi is globally renowned for his biting blend of antithetical elements. By juxtaposing revolutionary images with consumer logos, the artist's cold-war kitsch aesthetic becomes an unmistakable commentary on the narratives of political, economic and social policies. Coupling the aesthetics of Chinese propaganda with prevalent status symbols and commercial brands in the West, Guangyi's work becomes an ideological blur of criticism on a global scale – all of us implicated, all of us victims.

It is with great enthusiasm that we welcome this illustrious artist to Dubai for this exciting exhibition. Dually affected by both Chinese and Western influences – from his experiences in Maoist China to his penchant for Nietzsche and Jack London novels – we are eager to present Guangyi's thought-provoking works to a new public.

Gilles Dyan
Founder and Chairman
Opera Gallery Group

Sylvain Gaillard
Director
Opera Gallery Dubai

WANG GUANGYI'S *GREAT CRITICISM* SERIES

© Archives Henry Périer



Wang Guangyi and Henry Périer,
May 24th, 2014, Beijing

Wang Guangyi was nine years old when the terrifying Cultural Revolution broke out in China. A silence heavy with dread fell upon the country; the existential rhythm of the citizens during those years was one of fear. The decade of torments and suffering marked the Chinese people profoundly. From that period, the destiny of Wang Guangyi, for whom the impact of the Cultural Revolution

was immense, is closely linked to the convulsions of history. The young man decided that he would be an artist. At the age of fourteen, he painted landscapes on materials salvaged from rubbish tips. His models, as for so many others, were the pre-Soviet artists and the Impressionists. The inspiration for his new-found energy was Martin Eden, the hero of Jack London. A member of the generation marked by the red-hot iron of propaganda, he would make of it the compost for his art.

But the artist-in-the-making also felt himself to be entrusted with a mission: bring the art of his country to play a part in the international concert, and thus to add his stone to the edifice in the most emphatic way possible. Still very young but with a burning ambition, he was at ease in the spotlight, and his name would very shortly become part of the history of contemporary Chinese art. In 1972, he took the drawing course at the Cultural Palace in Harbin, his birthplace. Two years later, he was sent to the country for three years; the experience changed his vision of the world. In 1977, the universities opened their doors once again. After four attempts, he was finally admitted to the Academy of Art in Zhejiang, South of Shanghai, in the department of oil painting.

It was for him not only a change of climate, but also of culture, for news and information began filtering in from the West. It was a time of great debates with comrades, not without consequence for his artistic evolution, even if he admitted later that he had not really understood all those philosophical matters whose mysteries he nevertheless hoped to penetrate. But it was at this time that he became conscious of the relation between art and society; more than that, he realized that it might be possible to change life through art. A radical artist, in both the form and the content of his work, he was making his mark also as a theorist and an organizer of events. He would interpret famous icons of the history of art, notably in his parodies of the *Pietà* of Michelangelo and *The Death of Marat* of David. He even studied Western philosophy in order to formulate a doctrine for contemporary China.

With his diploma in his pocket, he returned in 1984 to his native city to take up a post of professor at the Institute of Architecture. It was at this time that, inspired by a powerful spirit of competition, that he became the leader of the Northern Art Group, a movement that united visual artists, writers and philosophers. He went so far as to organize an event that he did not hesitate to call, somewhat grandiloquently, a *Biennale!* He persuaded the television station in Changchun, a town situated near the North Korean border, to take part and to cover the event. A first moment of glory. It was also at this time that the first art reviews were published, thanks to the initiative of the critics Li Xianting and Gao Minglu. Such reviews were extremely rare at the time. Thus the manifesto of the Northern Art Group was the subject of a review in the *Fine Arts Newspaper*. And so the idea began to germinate within the group, that there might be opportunities for interaction with the Western art world. Still, two series, *The Frozen Northern Wastelands* (1985-1986) and *The Post-Classical Series* (1986-1987) remained under the influence of the concept of expression characteristic of the Northern movement. At the personal level, there would be important consequences for Wang Guangyi, who began to appear, in the eyes of this community, as the star of the group. Furthermore, in the world of contemporary Chinese art, his name was now on everyone's lips. His work, marked by its austerity, in monochromes of grey and blue, is close to Minimalist art. It is certain, in any case, that in it, reason dominates emotion.

In the eighties and nineties, many artists, including Cai Guo-Qiang, Chen Zhen, Gu Wenda, Huang Yong-Ping, Wang Keping, Ma Desheng and Ai Weiwei, went abroad. Wang Guangyi stayed in China to assume his role as spokesman and leader in the Chinese art world. In 1986, another decisive moment in his career occurred. He was offered a professional post at Zhuhai Painting Institute. So he left the cold, hard climate, and headed for the south. It was a period of intense study and reflection. He studied El Greco, Rembrandt, Velázquez, and did a painting on Mao. His inspirations were now the Russian Futurists and post-Soviet artists.

The Institute proposed that he organized an event, yet another wonderful occasion for him to affirm himself. In 1988, he painted a series of portraits of Mao, on which he superimposed grills, in order to objectify them. Three Mao paintings would be shown in the now-famous exhibition, *China/Avant Garde*. The three works provoked considerable reaction. Some commentators, upon seeing these paintings, recalled the agitation caused by Picasso's *Les Femmes d'Alger* in its time. We should recall that the exhibition took place a few months before the dramatic events of June 1989. Those events would provoke a violent rupture in the art milieu, brutally shattering the pleasant euphoria that reigned there, and giving rise to various new movements, among which, to cite only these few, were Cynical Realism, Political Pop and Gaudy Art

(Kitsch). These movements have been theorized by the critic Li Xianting, the "godfather of contemporary Chinese art". This art is now commonly designated by the label *Post-89*: sophisticated works begin to appear, in which ennui and satire rival one another, in a mode of representation close to Western models.

International recognition arrived suddenly for the artist from the north of China: one of his Mao's was reproduced in *Time Magazine!* That did not prevent his being fired from his post at the Institute; he thereby became a martyr for contemporary art. In 1990, he accepted a post as professor at Wuhan. It was at this time that he began work on a new series that would ensure his renown among collectors and critics in the West. After the precarious years, his life changed radically. Yesterday, poverty; today, fame and glory. The series *Great Criticism* that was shown for the first time in Dubai made him famous and confirmed his status as leader of the avant-garde. China was in full economic revolution; luxury products were being bought by a newly-wealthy fringe of the population. Wang Guangyi reacted to the new visual environment by depicting the clash between the classic propaganda images and those of the new luxury consumerism whose products were inundating the Chinese market place. Maoist imagery and icons of the new consumer society set face to face enchanted and seduced critics the world over. A simple sketch, primary colours and the socialist ethos, set in opposition to an internationally recognized logo or brand name, strikes the beholder's imagination.

In 1992, a piece by Wang Guangyi appeared on the cover of the international art magazine, *Flash Art*. The artist had now definitively made it in the avant-garde world; his work would be shown the following year in the 45th Venice Biennale. Thus a style was born. It is immediately recognizable: a scene with Chinese marching toward a radiant Maoist future, juxtaposed with slogans from Western consumerism, the whole painted in strong, bright colours. The first step on this new path was the representation of a Coca Cola bottle next to a book on peasant soldiers.

Thus it is in our natural media maze, that is, in the multiplicity of images collected from among the swarm of logos of famous luxury brands or multinational enterprises, that Wang Guangyi finds the leaven of his visual vocabulary. Integrating, on the surface of the painting, energetic figures from the rabble army, proudly brandishing sickle, hammer and flag, he has forged a style devoid of aggressiveness that does not merely reproduce the visible. The ensemble amounts to a sort of visual no-man's land, where the real and the imaginary combine to produce a second reality, allying the prestige of the pictorial act to the chronicle, a double identification and a pacific confrontation.

In such a climate, the rendering is clear in its formal eloquence, the means deployed kept under firm control. There are neither superfluous shifts in expression, nor over-dramatization: we can only conclude that this work by a Chinese artist is the clear result of serious reflection on his times, his world. Political Pop is born. We must recall nevertheless that between the mid-1990s and the early 2000s, the paintings of the *Great Criticism* series were systematically banned from exhibitions in Chinese museums.

While it is true that Western influence is a reality in contemporary Chinese art, it is equally true that it is thoroughly assimilated and, more to the point, "Chinized". The case of Wang Guangyi is exemplary in this respect: he had to be Chinese in order to develop an imagery so singular, the fruit of the interdependence between the lived and the created, between life and art. There is always in Chinese art a permanent *elsewhere*, imperceptible yet irrevocably present. The

great Chinese artists – and Wang Guangyi is certainly one of them – know instinctively to keep their distance from Western art. They must be judged in the light of this evidence: they are artists of today, but they are different.

As we have seen, Wang Guangyi decided very early on to become the leader of the art milieu of the Middle Empire. He understood things very quickly, including the importance of the commercial value of art works, but not solely in the interest of his personal financial profit, despite having lived for a long time in circumstances worthy of a Zola novel. One thinks of Van Gogh who wrote to his brother Theo: “The heart of the matter, you see, is that my possibilities for working depend on the sale of my works”; but also perhaps of Rembrandt who did not hesitate to bid up prices in the sale room, not for his own works, but to enhance the prestige of his profession, declaring that besides the fact that the elevated prices permitted the artist to live more comfortably, they served symbolically to increase the status of art in the eyes of the world. That is exactly what Wang Guangyi thinks, and he has not hesitated to say so, in writing or in the numerous interviews he has given.

The artist is often ranked under the banner of Political Pop Art. This would differentiate him from American Pop Art or from the New Realists. But perhaps not entirely. The works presented in Dubai, with their imagery of the “popular revolution” associated with symbols of the consumer society or famous slogans, show that the Wang Guangyi rocket has reached its cruising speed, and that the intensity of his work proves itself in its capacity to suggest well beyond its apparent limits. “I find in the Chinese artists a spirit of subversion which no longer exists in our own art”, wrote the late critic Harald Szeemann. There were a number of us who at the time drew attention to the intense and passionate artistic activity taking place in China. There were many sceptics of course, but with the passage of time, they were obliged to accept the evidence: the major international events were according more and more space to this contemporary art of the highest quality coming from the Far East. Thus it acquired increasing legitimacy.

A striking figure of a man with a proud expression, chiselled features reminiscent of Romain Gary, naturally charismatic, Wang Guangyi knew very early that his life would become a destiny. The artist is now without question in the pantheon of contemporary Chinese art. A major figure on the Chinese artistic scene since the 1990s, he has seen his reputation continue to grow, and the circulation and fame of his works to increase steadily.

Dr Henry Périer

21 September 2015

Henry Périer is a freelance exhibition curator, and one of the leading Western specialists of contemporary Chinese art. He was curator of the exhibition Chine, le corps partout ? at the Musée d'Art Contemporain in Marseille, for the Année de la Chine en France in 2004. Scientific adviser and author of the text of China Gold, published by Gallimard for the exhibition at the Musée Maillol in Paris, he was also curator of the Panda Fashion Show of Zhao Bandi at the Palais de Tokyo in Paris, in March 2008. In 2013-2014, he was the originator and scientific adviser for the Rétrospective Zeng Fanzhi at the Musée d'Art Moderne of the City of Paris.

Emirates



Previous page:
Emirates, 2015
Oil on canvas | 200 x 300 cm - 78.7 x 118.1 in.

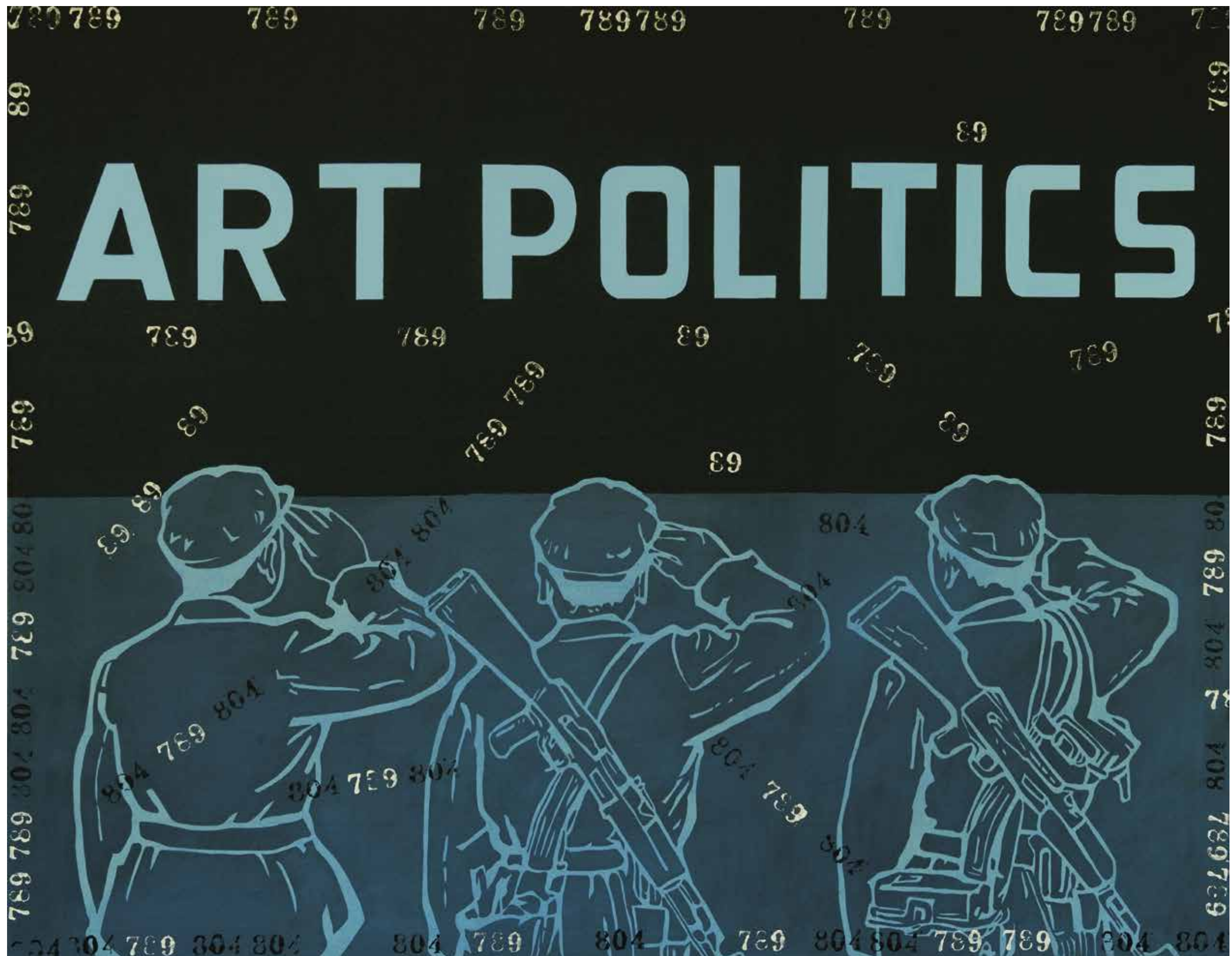


Jumeirah, 2015
Oil on canvas | 300 x 200 cm - 118.1 x 78.7 in.



Google

Previous page:
Google, 2015
Oil on canvas | 200 x 300 cm - 78.7 x 118.1 in.



Art Politics, 2007
Oil on canvas | 140 x 180 cm - 55.1 x 70.9 in.

Politics, 2007

18 Oil on canvas | 150 x 120 cm - 59.1 x 47.2 in.





Art and People, 2007

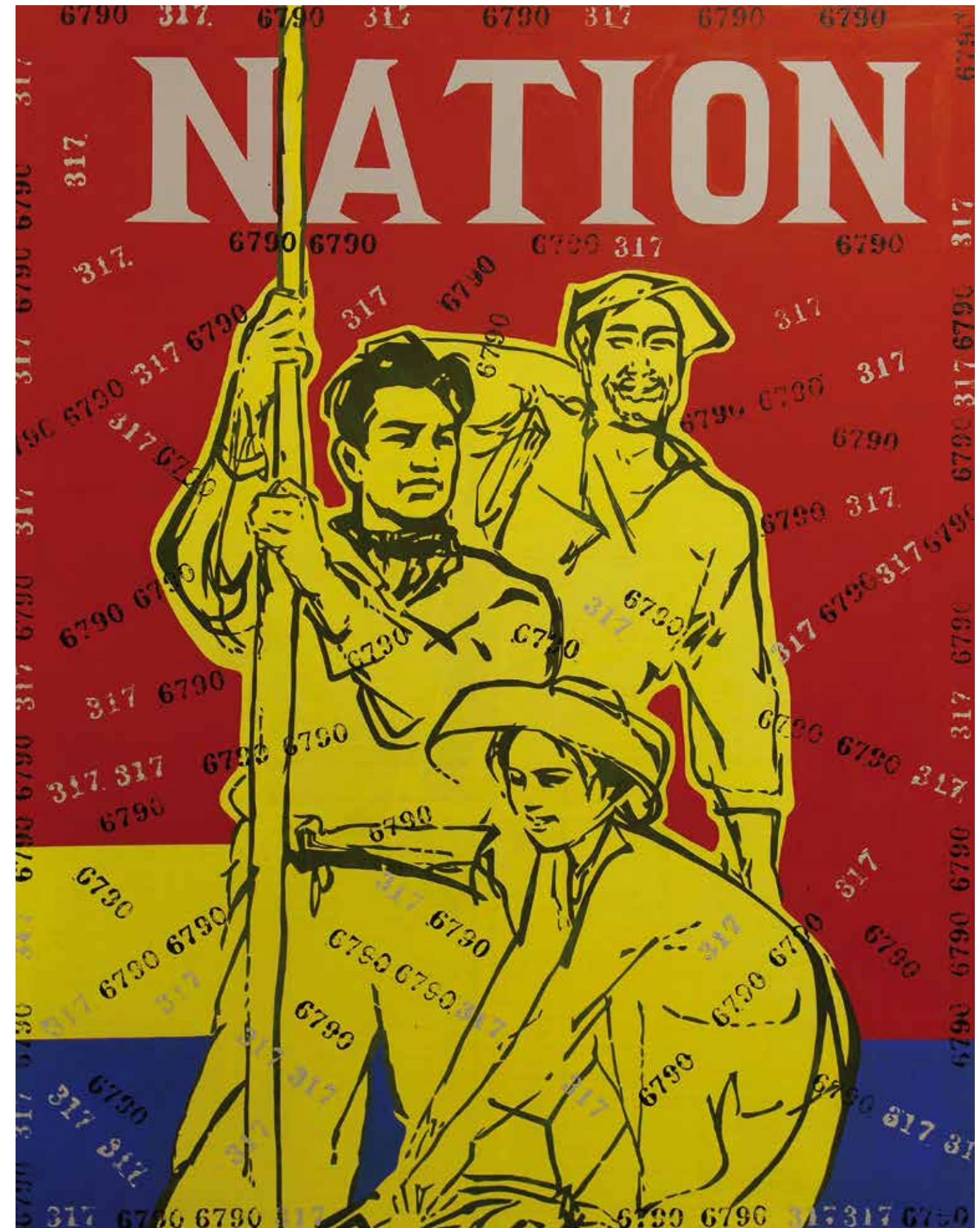
Oil on canvas | 140 x 180 cm - 55.1 x 70.9 in.

ART MUSEUM

NO



Previous page:
Art Museum No, 2006
Oil on canvas | 200 x 300 cm - 78.7 x 118.1 in.

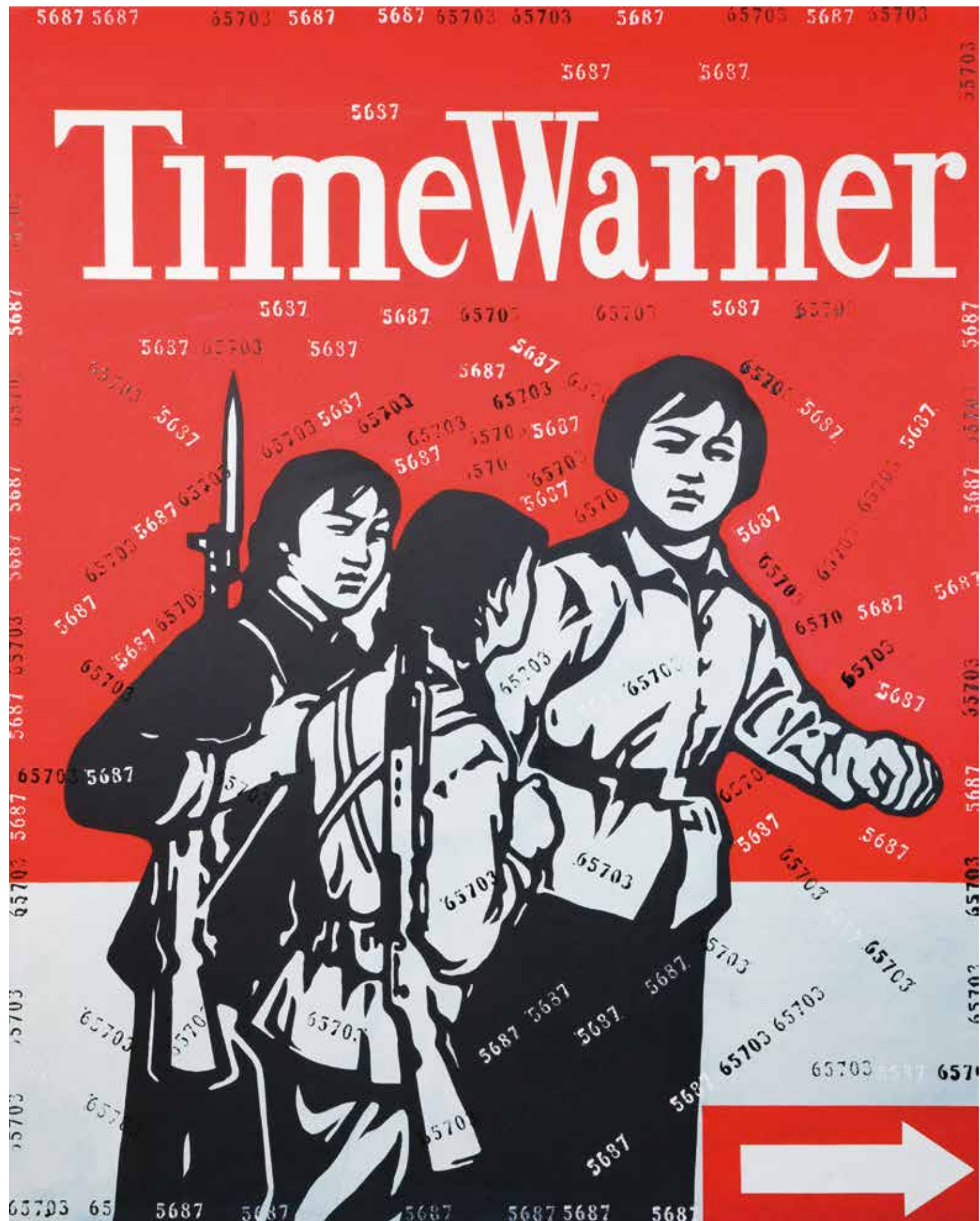


Nation, 2005
Oil on canvas | 180 x 140 cm - 70.7 x 55.1 in.

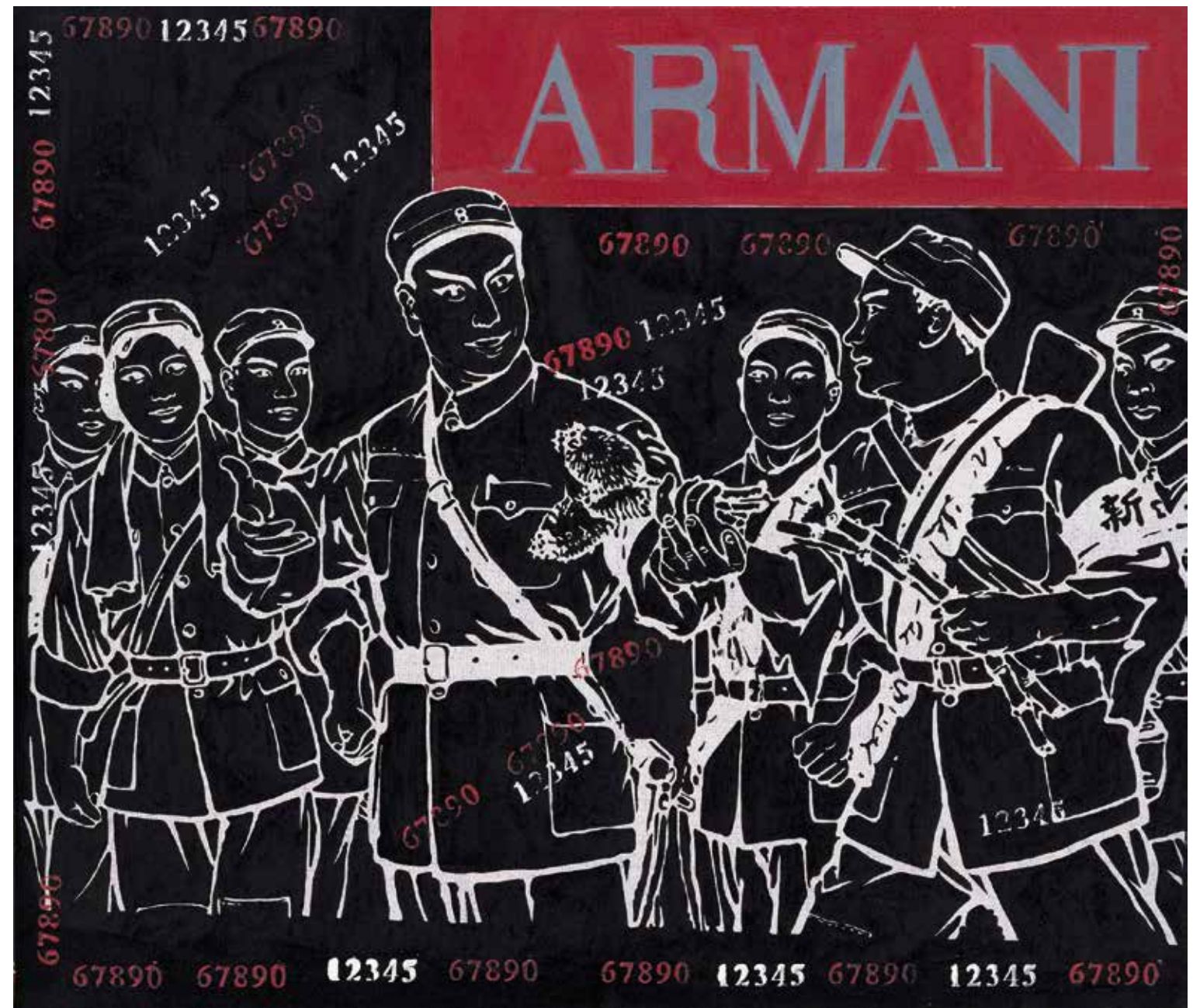


Coca-Cola, 2005

26 Signed 'Wang Guangyi' and dated '2005' (on the reverse) | Oil on canvas | 150 x 120 cm - 59.1 x 47.2 in.



Time Warner, 2005



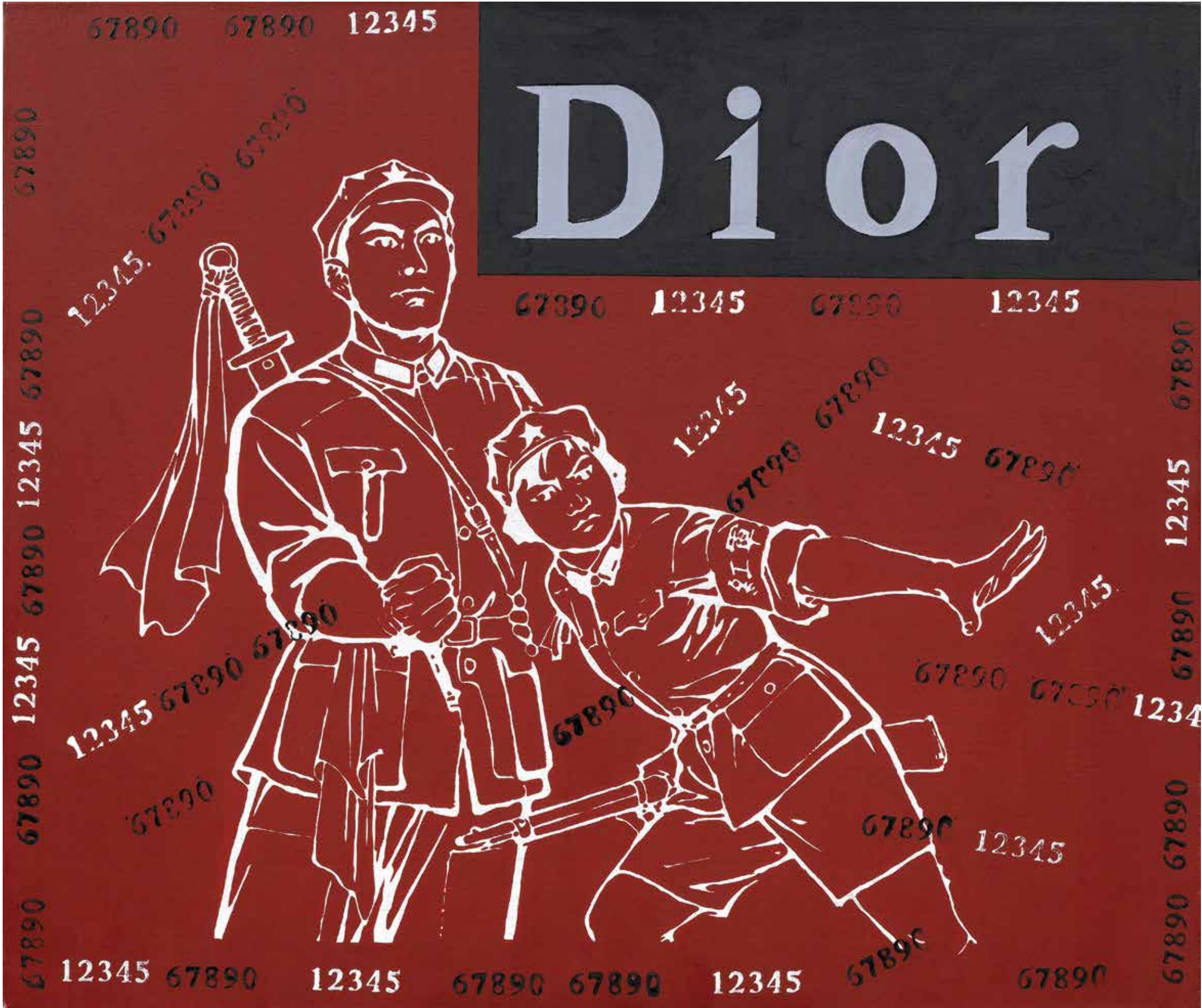
Armani, 2005

Signed 'Wang Guangyi' and dated '2005' (on the reverse)
Oil on canvas | 60 x 70 cm - 23.6 x 27.5 in.



Mexx, 2005

Signed 'Wang Guangyi' and dated '2005' (on the reverse)
Oil on canvas | 200 x 200 cm - 78.7 x 78.7 in.



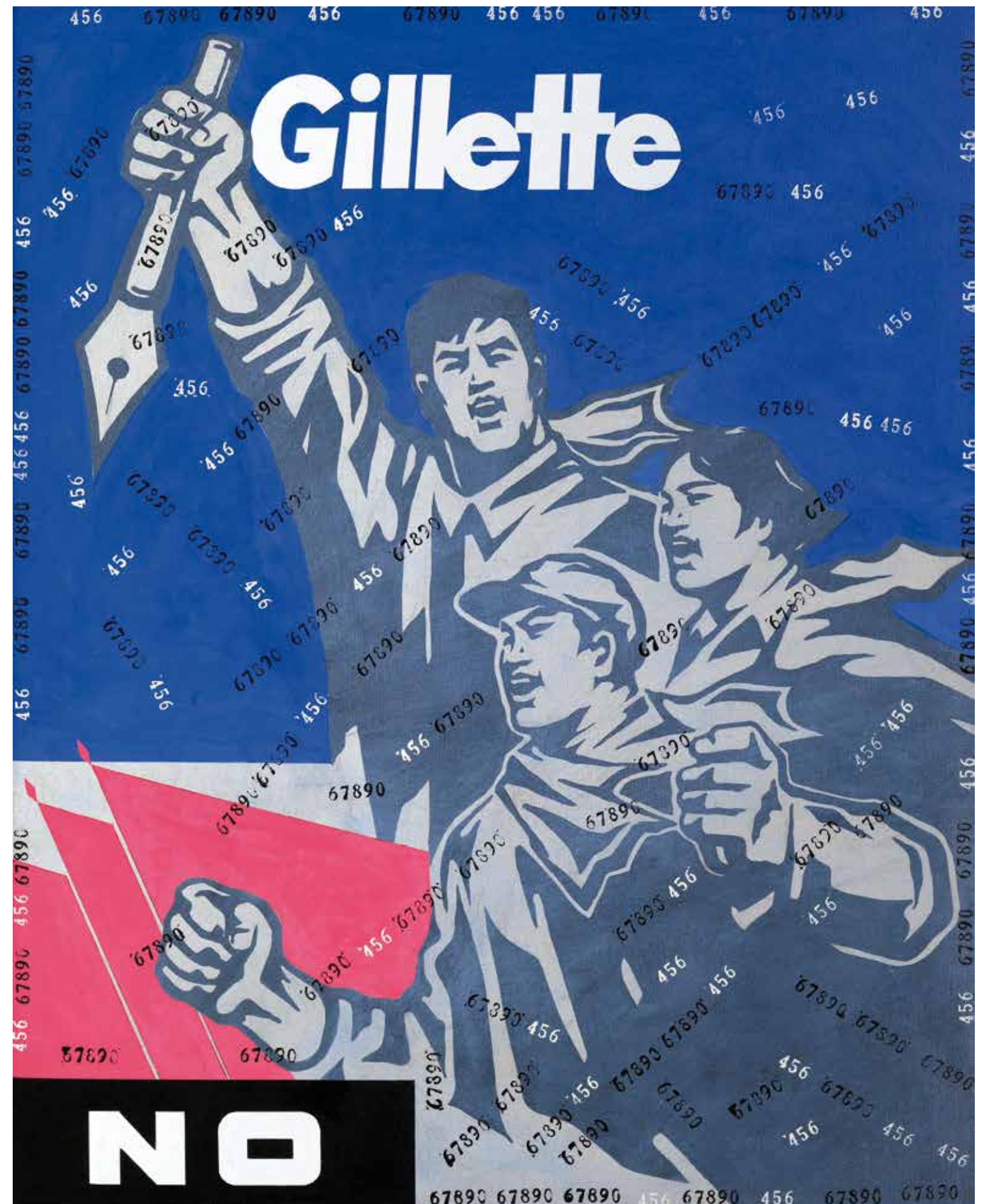
Dior, 2005
Signed 'Wang Guangyi' and dated '2005' (on the reverse)
Oil on canvas | 60 x 70 cm - 23.6 x 27.6 in.
Provenance: Private collection, Geneva, Switzerland

VERSACE



Versace, 2005

Signed 'Wang Guangyi' and dated '2005' (on the reverse) | Oil on canvas | 60 x 70 cm - 23.6 x 27.6 in.



Gillette No, 2004

Eternal Halo, 2004

40 Signed 'Wang Guangyi' and dated '2004' (lower right) | Oil on canvas | 150 x 120 cm - 59.1 x 47.2 in.





Izod, 2003



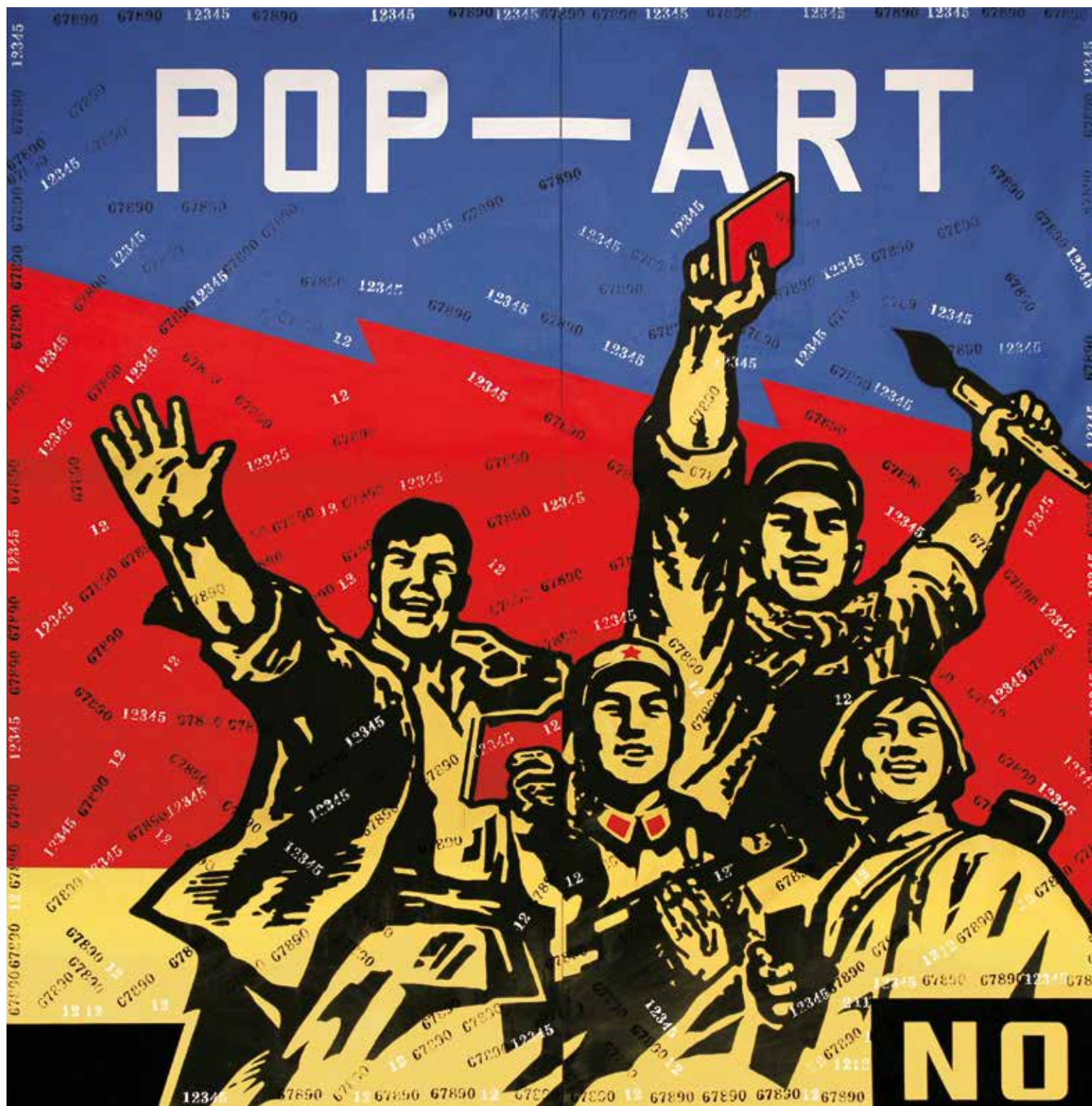
Dell, 2002

Signed 'Wang Guangyi' and dated '2002' (on the reverse)
Oil on canvas | 120 x 150 cm - 47.2 x 59.1 in.

Provenance: Private collection, New York, USA



Polo, 1998



Pop-Art, 2007-2008

Signed 'Wang Guangyi' | Lithograph on Velin BFK Rives 300 gr
Edition of 165 + 4AP | 120 x 80 cm - 47.2 x 31.5 in.

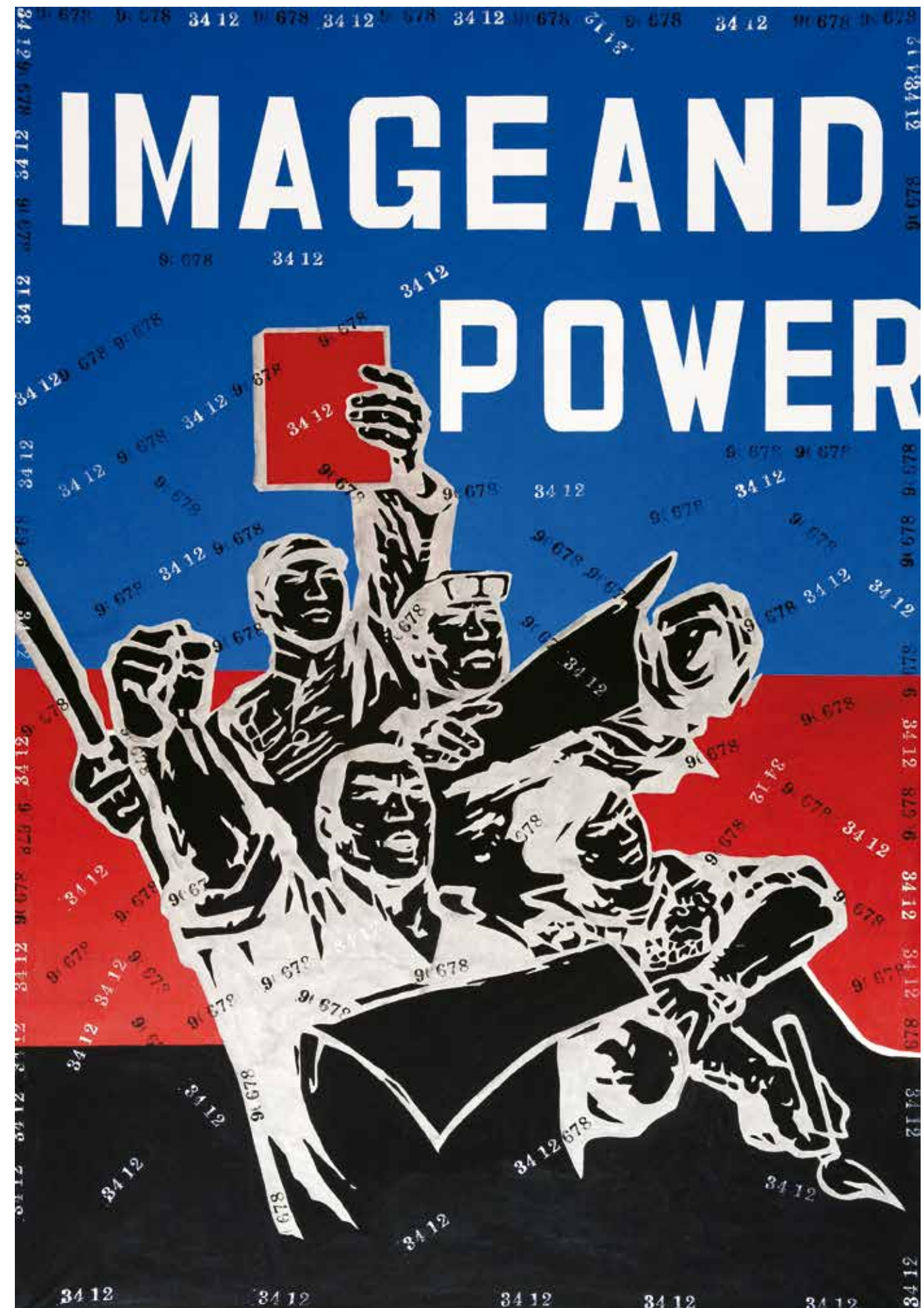
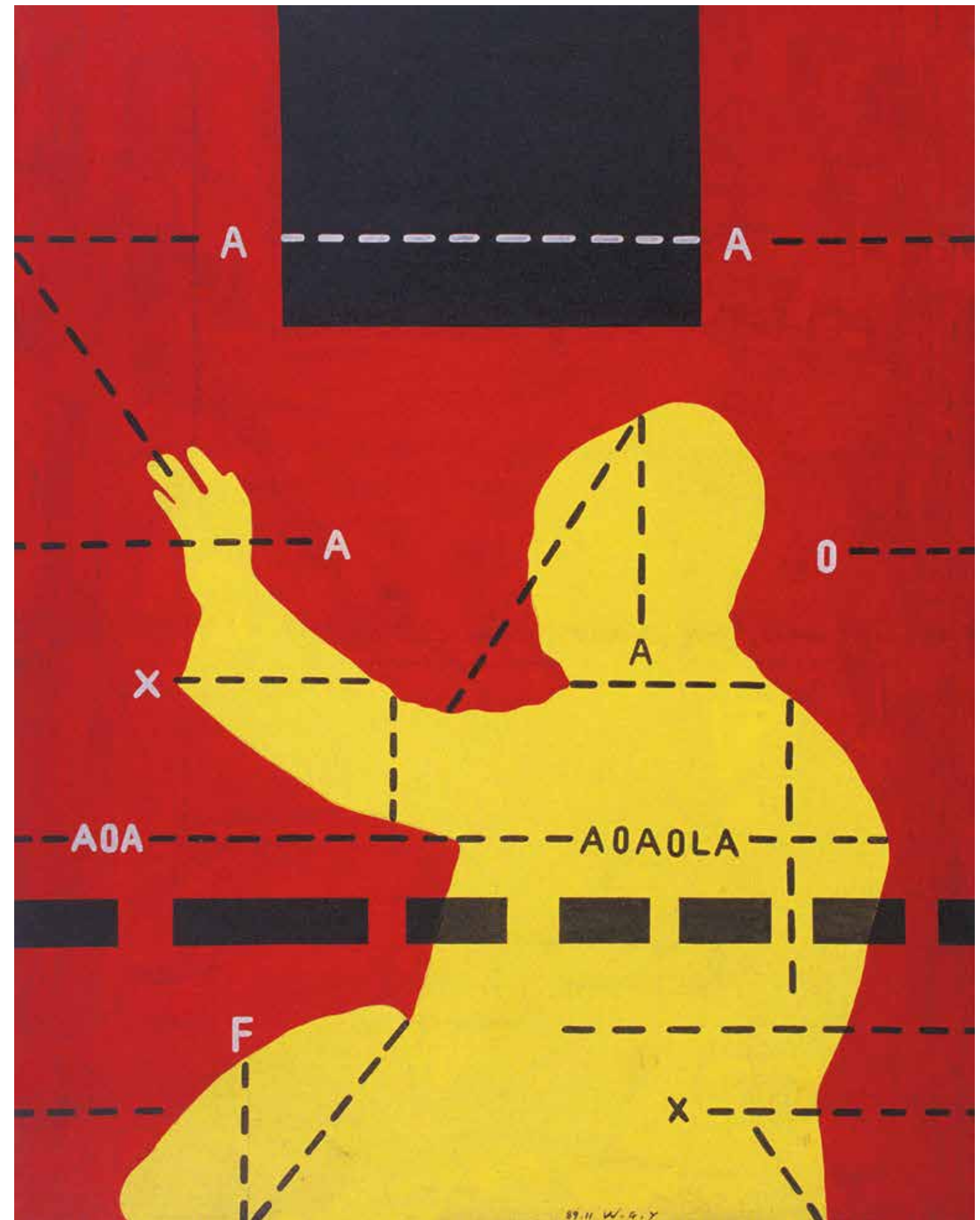


Image and Power, 2007-2008

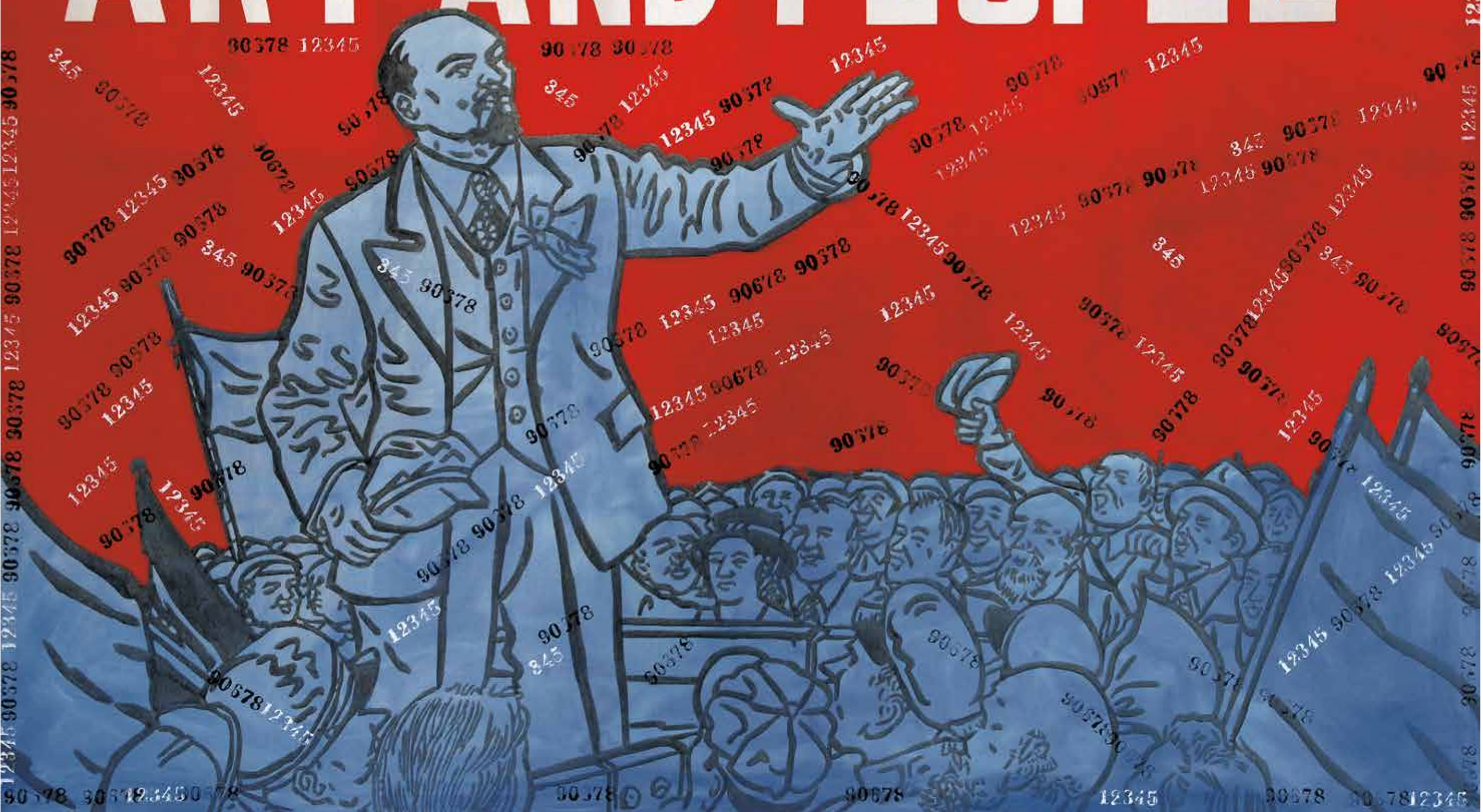
Signed 'Wang Guangyi' | Lithograph on Velin BFK Rives 300 gr
Edition of 165 + 4AP | 120 x 80 cm - 47.2 x 31.5 in.

Mao Zedong Waving With Black Square, 2007-2008

Signed 'Wang Guangyi' | Lithograph on Velin BFK Rives 300 gr
Edition of 165 + 4AP | 120 x 80 cm - 47.2 x 31.5 in.



ART AND PEOPLE



OCT — POP



October Pop, 2007-2008

Signed 'Wang Guangyi' | Lithograph on Velin BFK Rives 300 gr
Edition of 165 + 4AP | 120 x 80 cm - 47.2 x 31.5 in.

Previous page:

Art and People, 2007-2008

Signed 'Wang Guangyi' | Lithograph on Velin BFK Rives 300 gr
Edition of 165 + 4AP | 120 x 80 cm - 47.2 x 31.5 in.



ART AND POWER



Art and Power, 2007-2008

Signed 'Wang Guangyi' | Lithograph on Velin BFK Rives 300 gr
Edition of 165 + 4AP | 120 x 80 cm - 47.2 x 31.5 in.

Previous page:

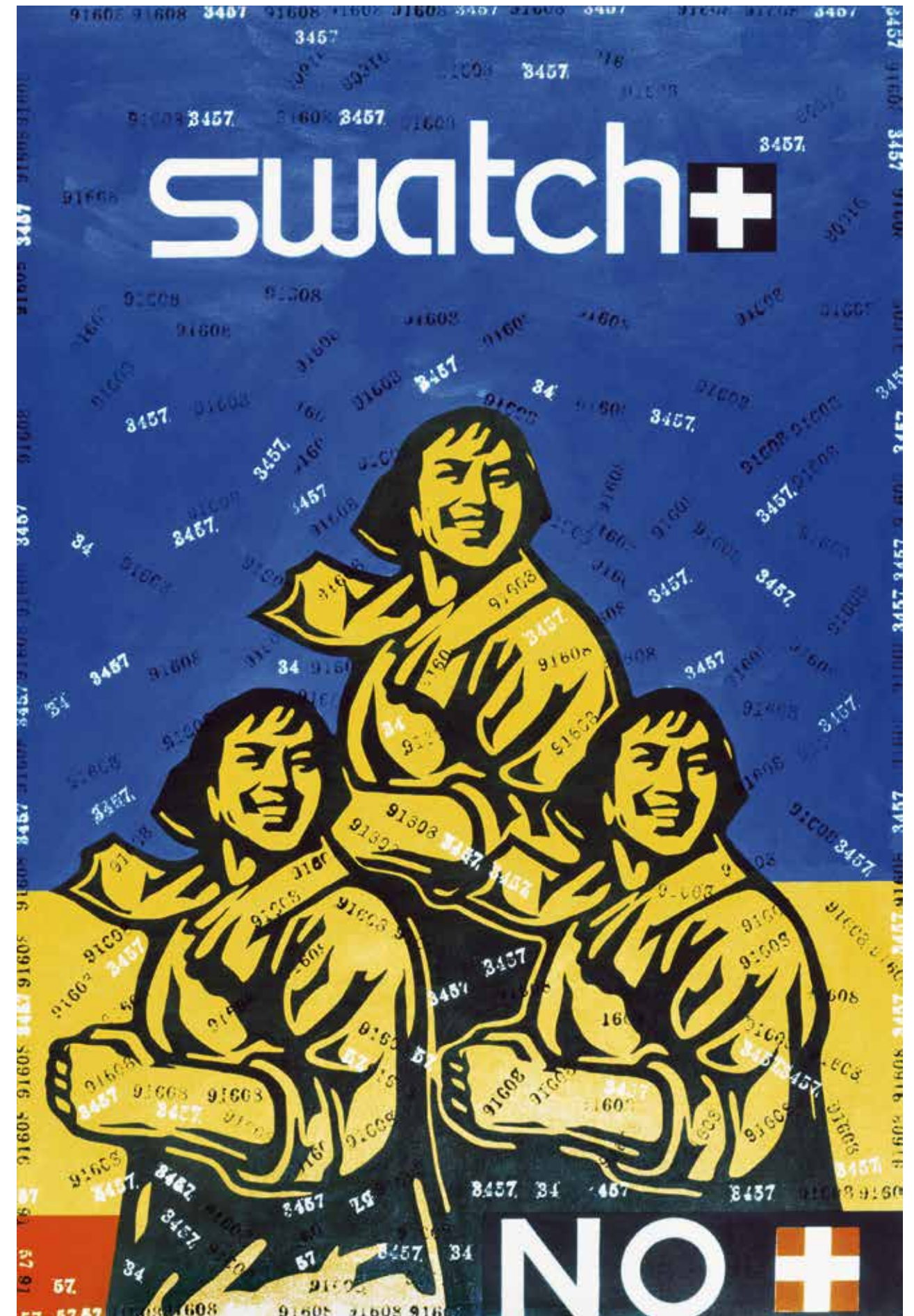
No Time, 2007-2008

Signed 'Wang Guangyi' | Lithograph on Velin BFK Rives 300 gr
Edition of 165 + 4AP | 120 x 80 cm - 47.2 x 31.5 in.



Wang Guangyi No, 2007-2008

Signed 'Wang Guangyi' | Lithograph on Velin BFK Rives 300 gr
Edition of 165 + 4AP | 120 x 80 cm - 47.2 x 31.5 in.



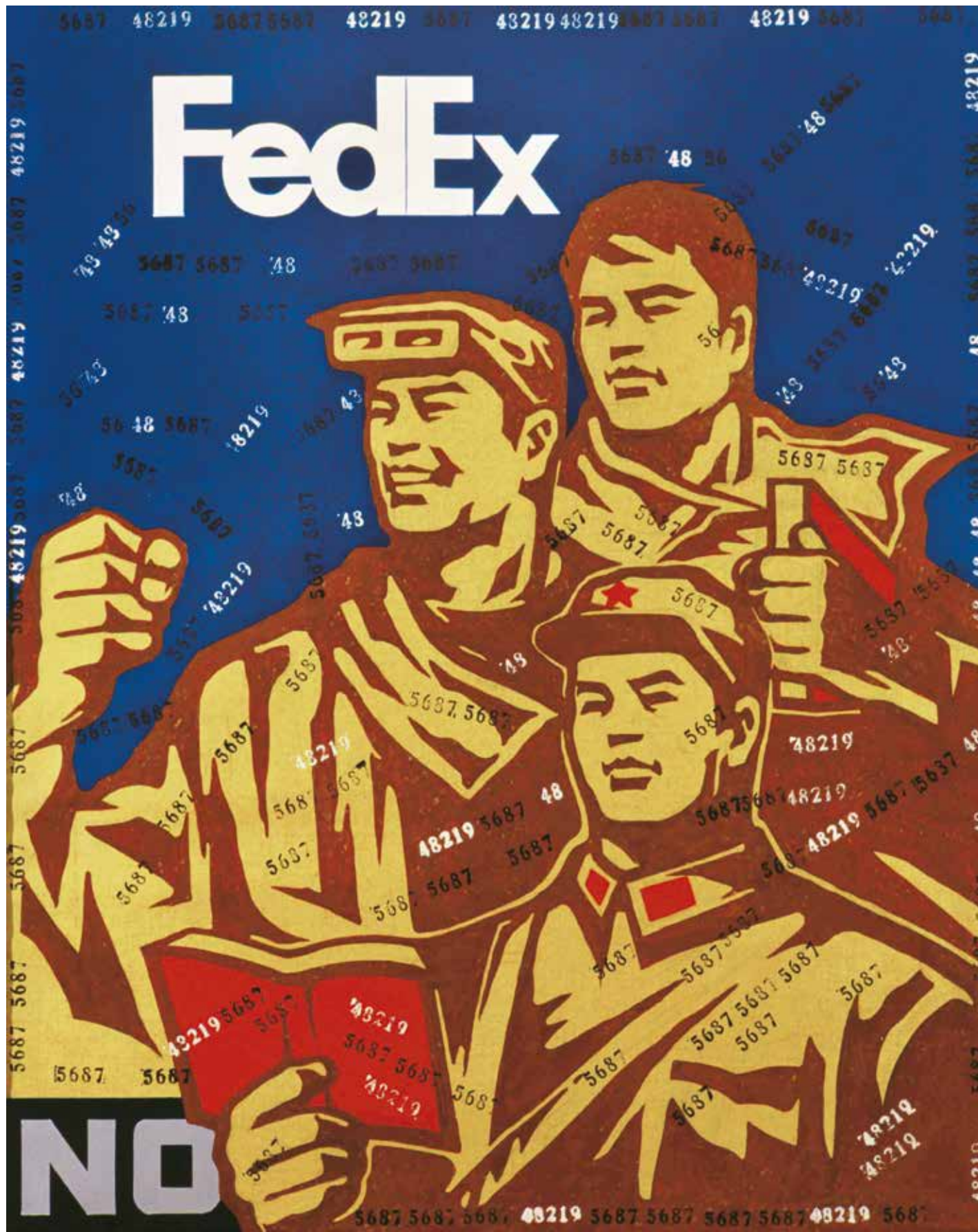
Swatch No, 2007-2008

Signed 'Wang Guangyi' | Lithograph on Velin BFK Rives 300 gr
Edition of 165 + 4AP | 120 x 80 cm - 47.2 x 31.5 in.



Art and Politics, 2007-2008

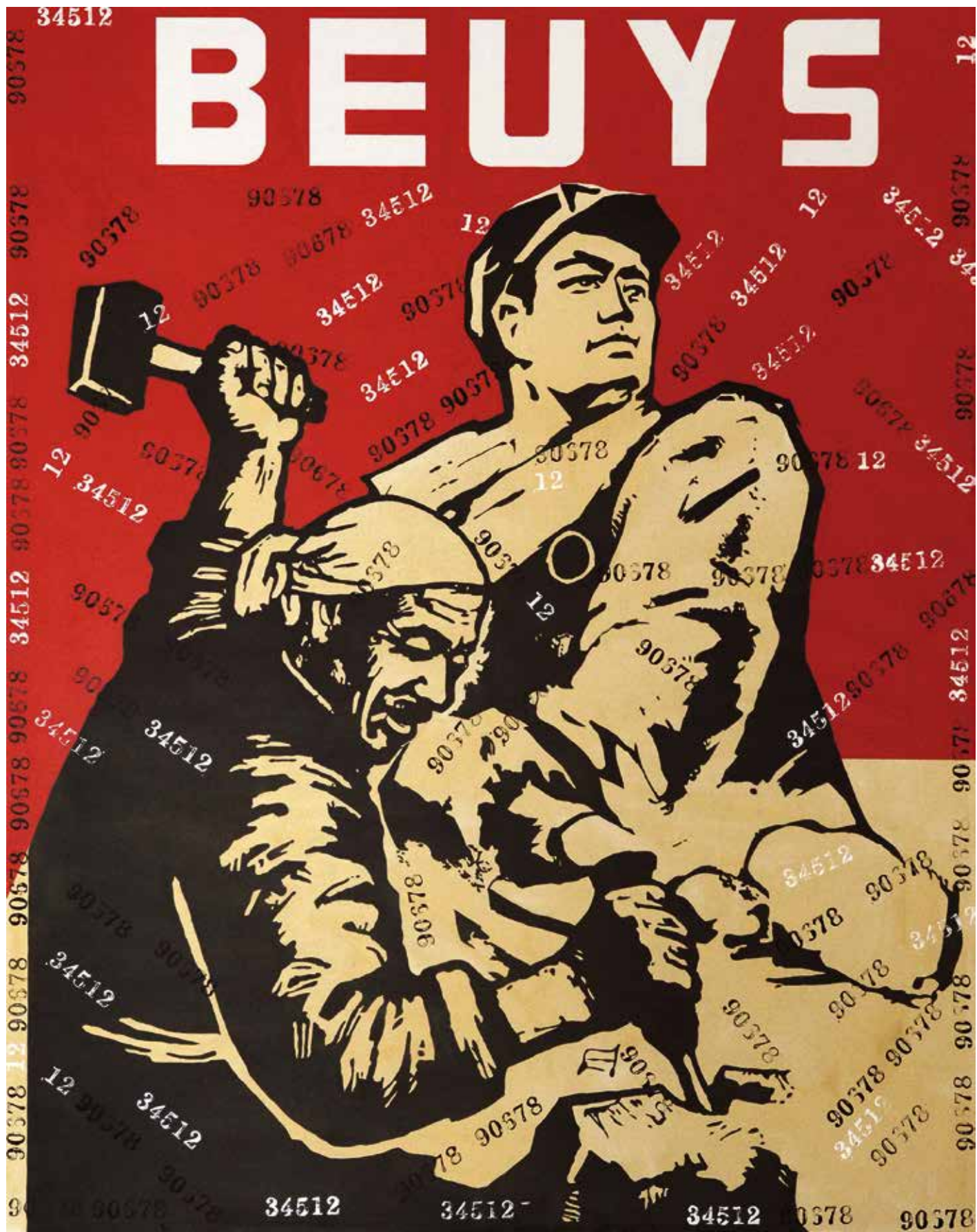
Signed 'Wang Guangyi' | Lithograph on Velin BFK Rives 300 gr
Edition of 165 + 4AP | 120 x 80 cm - 47.2 x 31.5 in.



Fedex No, 2007-2008

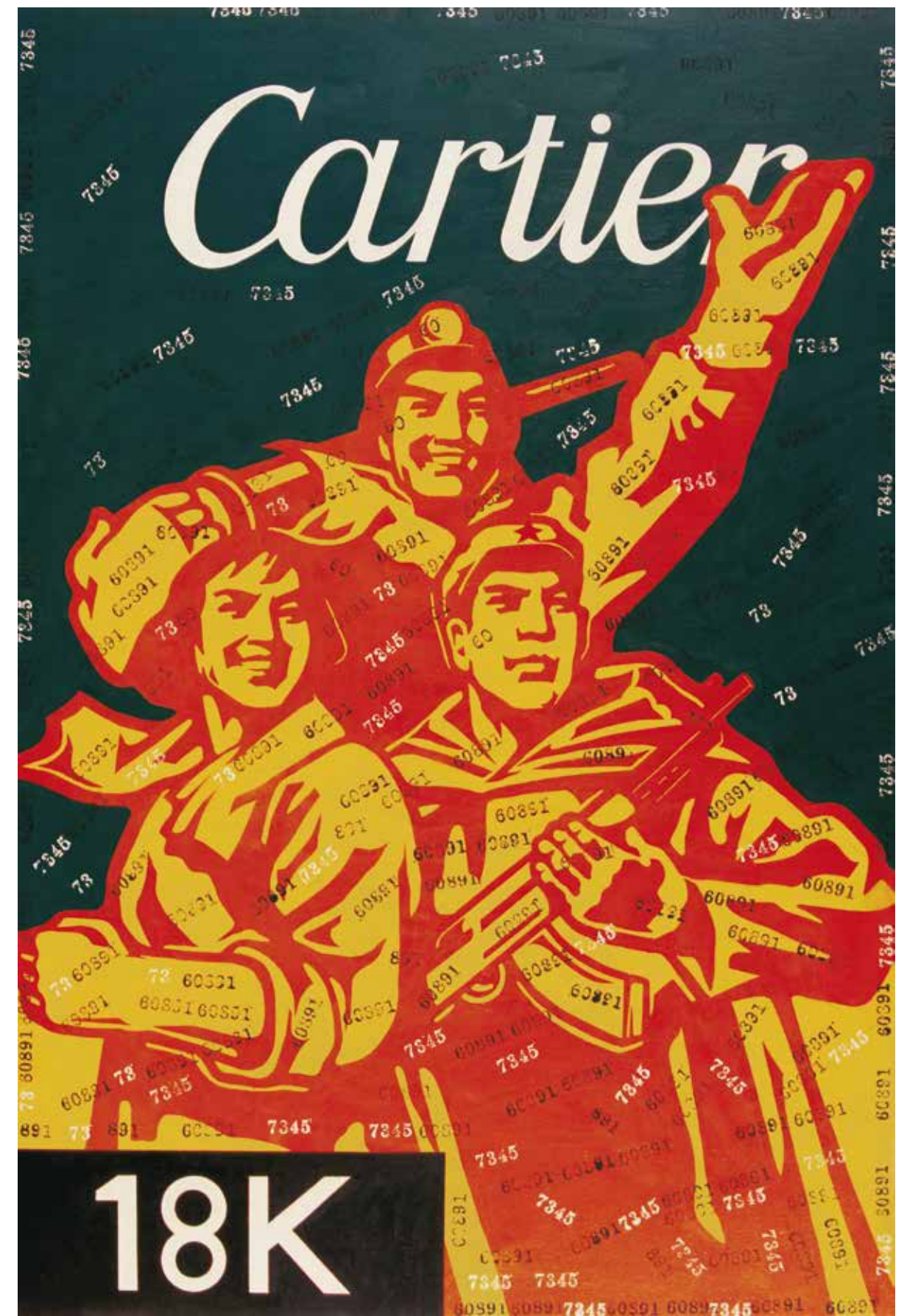


Art News, 2007-2008



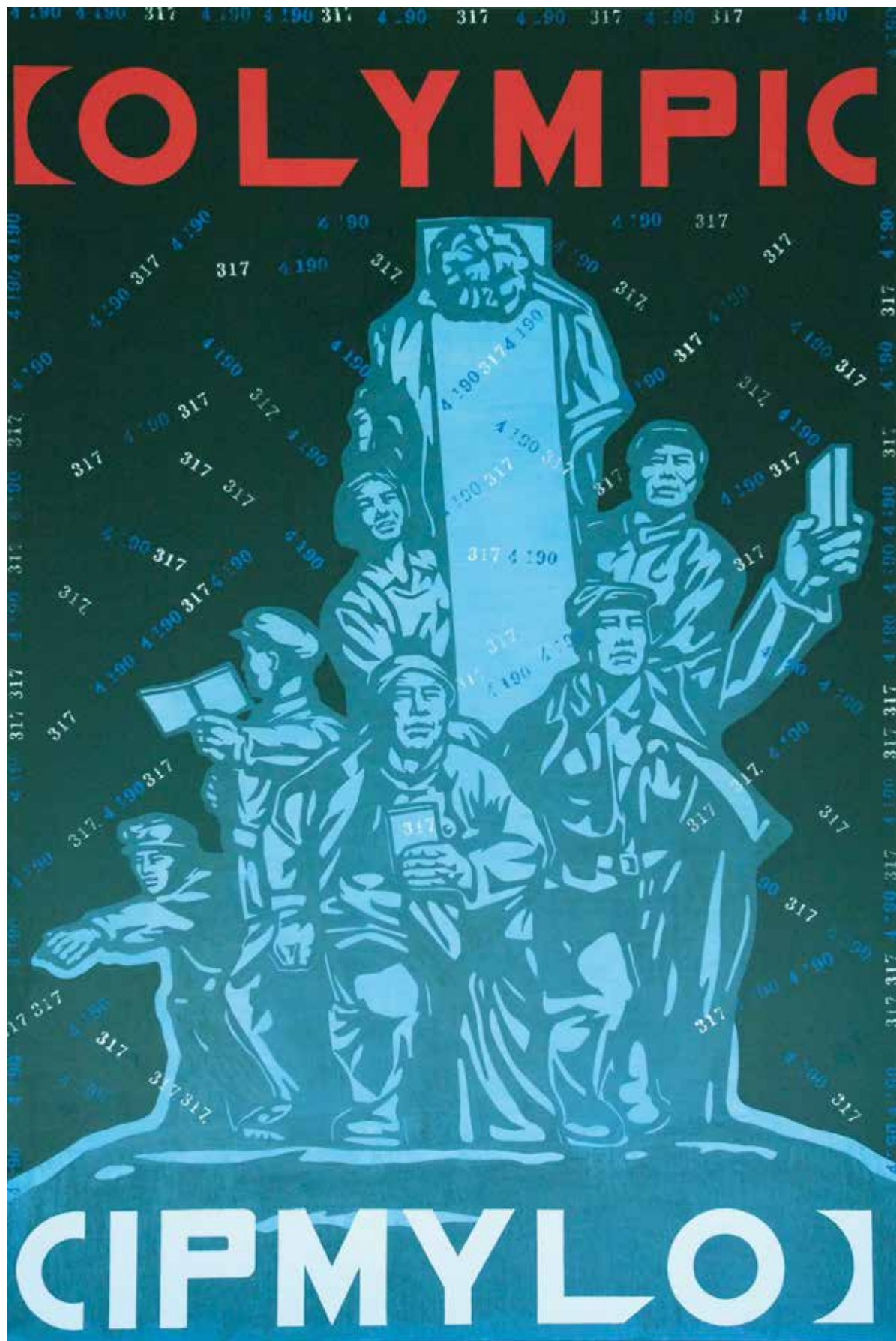
Beuys, 2007-2008

Signed 'Wang Guangyi' | Lithograph on Velin BFK Rives 300 gr | Edition of 165 + 4AP | 120 x 80 cm - 47.2 x 31.5 in.



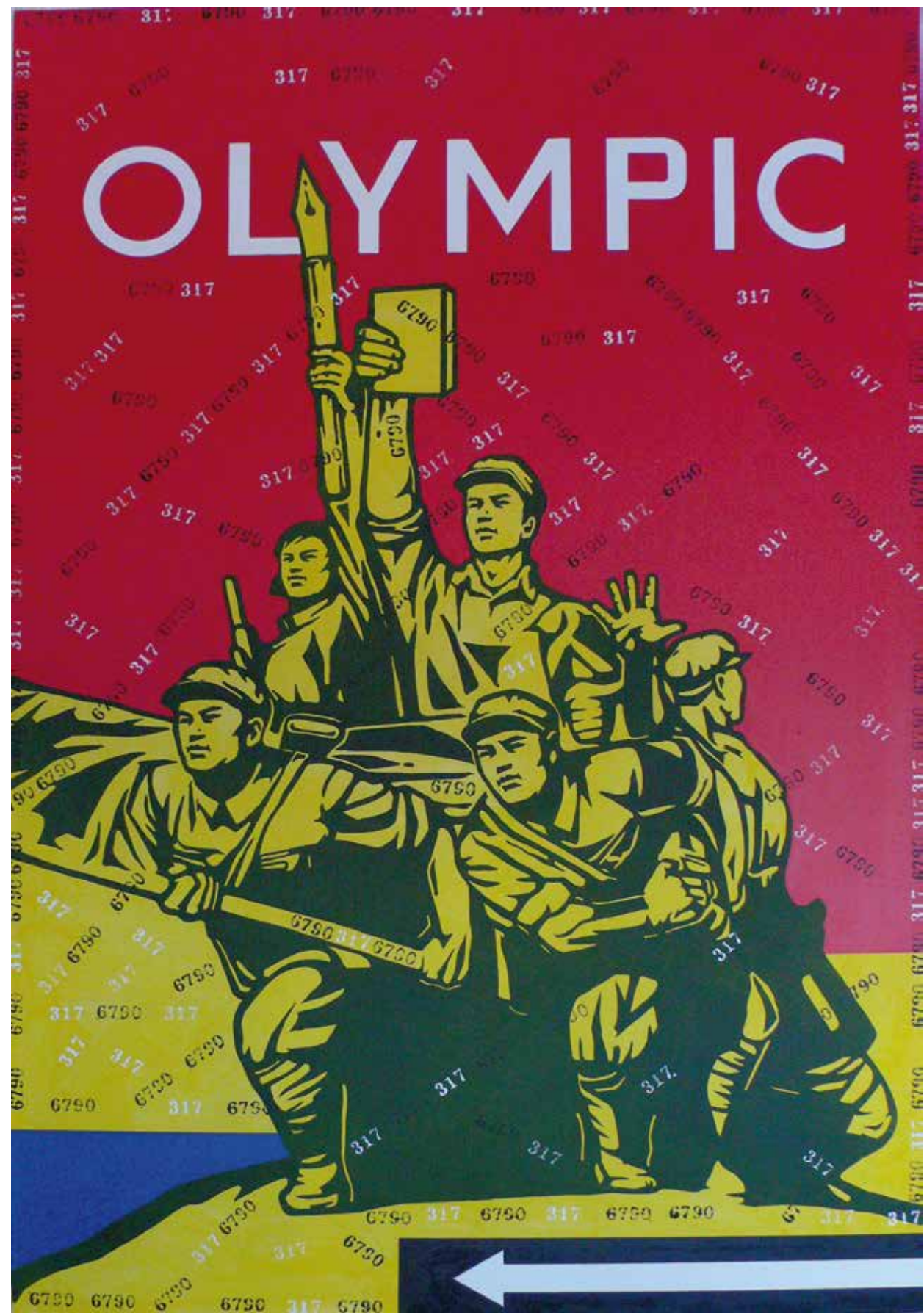
Cartier 18K, 2007-2008

Signed 'Wang Guangyi' | Lithograph on Velin BFK Rives 300 gr | Edition of 165 + 4AP | 120 x 80 cm - 47.2 x 31.5 in.



Olympic, Cipmylo, 2007-2008

68 Signed 'Wang Guangyi' | Lithograph on Velin BFK Rives 300 gr | Edition of 165 + 4AP | 120 x 80 cm - 47.2 x 31.5 in.



Olympic I, 2007-2008

69 Signed 'Wang Guangyi' | Lithograph on Velin BFK Rives 300 gr | Edition of 165 + 4AP | 120 x 80 cm - 47.2 x 31.5 in.



Previous page:
WTO, 2007-2008

Signed 'Wang Guangyi' | Lithograph on Velin BFK Rives 300 gr
Edition of 165 + 4AP | 120 x 80 cm - 47.2 x 31.5 in.



Coca-Cola No Coke, 2007-2008

Signed 'Wang Guangyi' | Lithograph on Velin BFK Rives 300 gr
Edition of 165 + 4AP | 120 x 80 cm - 47.2 x 31.5 in.

WANG GUANGYI BIOGRAPHY

- 1957** Born in Harbin, China
- 1984** Graduated from China Academy of Fine Arts (formerly known as the Zhejiang Academy of Fine Arts), Hangzhou, China

SOLO EXHIBITIONS

- 1994** *Wang Guangyi*. Hanart TZ Gallery, Hong Kong, China
- 1996** *Witnessed – Wang*. Littmann Kulturprojekte, Basel
- 2001** *Face of: Wang Guangyi*. SooBin Art Int'l Gallery, Singapore
- 2003** *Wang Guangyi*. Enrico Navarra Gallery, Paris, France
- 2004** *Wang Guangyi*. Urs Meile Gallery, Lucerne, Switzerland
- 2006** *Wang Guangyi*. Arario Seoul Gallery, Seoul, Korea
- 2007** *Wang Guangyi*. Thaddaeus Ropac Gallery, Paris, France
- 2008** *Visual Polity: Another Wang Guangyi*. OCT Contemporary Art Terminal, Shenzhen, China
Cold War Aesthetics: Wang Guangyi. The Louise Blouin Institute of Louise Blouin Foundation, London, The United Kingdom
- 2011** *Visual Archives of Chinese Contemporary Art - Wang Guangyi. The Interactive Mirror Image*. Tank Loft Contemporary Art Center, Chongqing, China
- 2012** *Thing-In-Itself: Utopia, Pop and Personal*. Today Art Museum, Beijing, China
Wang Guangyi: Cold War Aesthetic (Shanghai Pujiang Oversea Chinese Town Public Art Project). Pujiang Oversea Chinese Town, Shanghai, China

- 2014** *Implosions and Crises: International Forum Experimental Guangyi*. Museum of Xin'an Jiao Tong University, Shanghai, China
Wang Guangyi, Viaggio. Museo di Villa Rufolo, Salerno, Italy
Negatives of Idols – Wang Guangyi. Spring Art Center, Beijing, China
- 2015** *Relics of Wang Guangyi*. MAC (Contemporary Art Museum), Coruña, Spain

GROUP EXHIBITIONS

- 1989** *China Avant-garde*. National Museum of China, Beijing, China
- 1990** *I Don't Want to Play Cards With*. The Asian Pacific Museum, California
- 1991** *Cocart Bevetate Arte*. Bianca Pilat Gallery, Milan, Italy
- 1992** *The First Biennale of Art in the 90's*. Gangzhou International Exhibition Center, Gangzhou, China
- 1993** *45th Venice Biennale*, Venice, Italy
Mao Goes Pop. The Museum of Contemporary Art, Sydney, Australia; National Gallery of Victoria, Melbourne, Australia
China's New Art. Marlborough Gallery, London, The United Kingdom
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Political Pop, China's New Art. HanArt Gallery, Tapei, China
New Art from China. Museum of Modern Art, Oxford, The United Kingdom
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- 1994** *22nd São Paulo Art Biennial*, São Paulo, Brasil
'94 Beijing International Com-Art Show: China. The Art Museum of Capital Normal, Beijing, China
600 Seoul International Art Festival, National Museum Contemporary Art Seoul, Seoul, Korea
- 1995** *Art to Swatch*. Museum of Architecture and Design, Los Angeles, U. S. A.
New Asian Art Show – China, Japan. Kilin Plaza, Osaka, Japan; Foundation Forum, Tokyo, Japan
Der Abschied von der Ideologie: Neue Kunst aus China. Hamburg, Germany
- 1996** *Begegnungen mit China*. Ludwig Forum für Kunst, Aachen, Germany
China!. Kunst Museum Bonn, Bonn, Germany
The Second Asia Pacific Triennial of Contemporary Art. Queensland Art Gallery, Brisbane, Australia
Existence and Environment the Chinese Way: The First Exhibition of Chinese Contemporary Art 96-97. National Museum of China, Beijing, China; The Art Museum of Capital Normal University, Beijing, China

- 1997** *Magie der Zahl-In der Kunst des 20 Jahrhunderts.* Stuttgart, Germany
Chinese Art of The 90's: Faces and Bodies of the Middle Kingdom. Gallery Rudolfinum, Prague, The Czech Republic
Red and Grey – 8 Avant-garde Chinese Artists. SooBin Art Gallery, Singapore
Quotation Marks. Singapore Art Museum, Singapore
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- 1998** *Inside Out - New Chinese Art. 1998-2000,* Asia Society Galleries, New York, U. S. A.; P. S. 1 Contemporary Center, New York, U. S. A.; San Fransisco Museum of Modern Art and The Asian Art Museum of San Francisco, San Fransisco, U. S. A.; Museo de Arte Monterrey, Mexico; Tacoma Art Museum and the Henry Gallery, Seattle, U. S. A.
- 2000** *Door of the New Century.* Chengdu Art Scene, Chengdu, China
 Society: The 2nd Academic Exhibition Upriver Gallery, Chengdu, China
20th Century Chinese Oil Painting Exhibition. National of China, Beijing, China
Future: Chinese Contemporary Art. Contemporary Art of Macau, Macau, China
- 2001** *Towards a New Image: 20 Years of Contemporary Chinese Art.* National Museum of China. Beijing, China
Polypolis: Art from Asian Pacific Megacities. Kunsthau Hamburg, Germany
Next Generation: Art Contemporain d'Asia. Passage de Paris, Paris, France
5 Chinese Avant-garde Artists, Artside Gallery. Seoul, Korea
Transplantation in Situ. He-Xiangning Art Museum, Shenzhen, China
- 2002** *The Power of Image.* He-Xiangning Art Museum, Shenzhen, China
Chinese Modernity. Fundação Armando Alvares Penteado, São Paulo, Brazil
Paris-Peking. Espace Pierre Cardin, Paris, France
Take Part II. Urs Meile Gallery, Lucrene, Switzerland
Media and Arts. International Exhibition, Beijing, China
Golden Harvest: Chinese Contemporary Art, Museum of Contemporary Art, Zagreb, Croatia
 Gallery of Sydney College. Sydney, Australia
The First China Triennial. Guangzhou Art Museum, Guangzhou, China
Concept Image: 2002 China Modern Art Oil Painting Exhibition. Shenzhen Art Museum, Shenzhen, China
The First Guangzhou Triennial. Reinterpretation: A Decade of Experimental Chinese Art (1990 - 2000). Museum of Art, Guangzhou, China
- 2003** *Alors, La Chine ?* Pompidou Art Center, Paris, France
From China with Art – The Exhibition of Contemporary Art. Indonesian National Gallery, Jakarta, Indonesia
An Opening Era: Celebration of the 40th Anniversary of the National Museum of China. National Museum of Beijing, Beijing, China
 CP Open Biennale 2003. National Gallery, Jakarta, Indonesia
Beyond Boundaries. Shanghai Gallery of Art, Shanghai, China
- 2004** *China, the Body of Everywhere? (China, le Corps Partout ?).* Museum of Contemporary Art, Marseilles, France
Art on the Beach: Sculptures. Gallery Enrico Navarra, Hanart TZ Gallery, Hong Kong, China
 ADAGP: Société des Auteurs dans les Arts graphiques et Plastiques. Paris, France
- 2005** *Body Temperature: Invoking the Legacy of Hans Anderson through Chinese Contemporary Art.* Kunstmuseum, Aalborg, Denmark
Invitation Exhibition – Opening Ceremony of OCT Terminal. OCT Contemporary Art Terminal, Shenzhen, China
Open 2005 – 8th International Exhibition of Sculpture and Installation. Lido Venice, Venice, Italy
Beautiful Cynicism. Arario Beijing Gallery, Beijing, China
Always on the Front – China Contemporary Art, Kuandu of Fine Arts. Taipei National Museum of the Arts, Taipei, Taiwan
- 2006** *Jiang Hu.* The Tilton Gallery, New York, U. S. A.
Absolute Images I. Arario Seoul Gallery, Seoul, Korea
Plato and His Seven Spirits. OTC Contemporary Art Shenzhen, Shenzhen, China
From 'The Frigid Zone' to 'The Old Indus Trial Area': Contemporary Art Exhibition of China 1985 – 2006. Museum of Art, Guangzhou, China
The Blossoming of Realism: The Oil Painting in Mainland China Since 1978. Taipei Fine Arts Museum, Taipei, Taiwan
Create History: Commemoration Exhibition of Chinese Modern Art in the 1980's. OTC Contemporary Art Terminal, Shenzhen, China

- 2007** *We Are Our Future: Special Project in Moscou Biennale.* Moscou, Russia
Chinese Contemporary Social Art. The State of Tretyakov Museum, Moscou, Russia
Post-Martial Law vs. Post – '89: The Contemporary Art in Taiwan and China. Taiwan Museum of Art, Taichung City, Taiwan
RED HOT: Asian Art Today. Houston Museum of Fine Arts. Houston, U. S. A.
SH Contemporary 2007 – Best of Artists. Shanghai Center, Shanghai, China
SH Contemporary 2007 – Best of Artists. Shanhai Center, Shanghai, China
Forms of Concepts: 2nd Documentary Exhibition of Fine Hubei Art Scene. Wuhan, China
The Supplemental History: Contemporary Artworks. Collection of Guangdong Museum of Art, Guangdong, China
85 New Wave: The Birth of Chinese Contemporary Art. Ullens Center for Contemporary Art, Beijing, China

1997 – 2007 Awakening from a Ten-Year Long Sleep. Heijgnnyuan Art Center, Beijing, China
Absolute Images II. Arario New York Gallery, New York, U. S. A.
Escape By Crafty Scheme – Salvation from Traditional Revolutional Language. Nanjing Square Gallery of Contemporary Art, Nanjing, China
Sport in Art 2007- 2008. Museum of Contemporary Art, Shanghai, China; Art Museum of Guangzhou Art China; RCM the Museum of Modern Art, Nanjing, China; Gallery of Luxun Art Academy, Shenyang, China; Arts Museum, China; Today Art Museum, Beijing, China
- 2008** *Case Studies of Artists in Art History.* SZ Art Center, Beijing, China
Writing on the Wall: Chinese New Realism and Avant-garde in the Eighties and Nineties. Groningen Museum, Groningen, The Netherlands
Today's China. Bellevue Museum, Brussels, Belgium
Encounter. Pace Beijing Gallery, Beijing, China
Red, Smooth and Luminiscent Contemporary. Xindong Cheng Gallery, Beijing, China
Avant-garde China: Twenty Years of Chinese Art. The National Art Center, Tokyo, Japan; The Museum of Art, Osaka, Japan; Aichi Prefactural Art, Japan
People – History – Exhibition of Studies of Chinese Art of the 20th Century. Museum of China Central Academy of Fine Arts, Beijing, China
The Revolution Continues – New Art from China. The Saatchi Gallery, London, The United Kingdom
- 2009** *A Collateral Event of 53rd International Art di Venezia – A Gift to Marco Polo,* Venice, Italy
State Legacy: A Visual History Project on the State. Manchester Institute Research and Innovation of Art and Design; OCT Contemporary Art Terminal, Shenzhen, China
Chinamania. ARKEN Museum of Modern Art, Ishøj, Denmark
Yi Pai. Today Art Museum, Beijing, China
Collision – Experimental Cases of Contemporary Fine Art. Museum of the Central Academy of Fine Art, Beijing, China

- 2010** *Reshaping History: Chinart from 2000 to 2009.* China International Exhibition Center, Beijing, China
Pure Views. The Louise Blouin Institute of Louise Blouin Foundation, London, The United Kingdom.
Art for the World: the Sculpture Project of the EXPO Boulevard World EXPO Shanghai 2010. Shanghai, China
Chinese Contemporary Art from 1979 – 2000. Minsheng Museum, Shanghai, China
The Constructed Dimension: 2010 Chinese Contemporary Art Invitational Exhibition. National Museum of China, Beijing, China
Minimum. Shangyuan Art Museum, Beijing, China
Made In Pop Land. Museum of Contemporary Art, Seoul, Korea
- 2011** *Museum of Paper: 12 Chinese Artists.* Iberia Center for Contemporary Art, Beijing, China
Pure Views: New Painting from China. Asian Art of Francisco, San Francisco, U. S. A.
Chengdu Biennale – Pure Views – Contemporary Art. Chengdu, China
Collection History: China New Art. Chengdu Art Museum, China
Little Movements – Self Practice in Contemprary Art. Contemporary Art Terminal. Shenzhen, China
- 2012** *The 7th Shenzhen Sculpture Biennial. Accidental Message: Art Is Not a System, Not a World.* OCT Terminal, Shenzhen, China
- 2013** *Passage to History: 20 Years of la Biennale di Venezia,* Venice, Italy
- 2014** *Hanart 100: Idiosyncrasies.* Hong Kong Arts Center, Hong Kong, China
8 + 1 – A Project of Experimental Art. Guangdong Contemporary Art Center, Guangzhou, China
Post Pop: East Meets West 2014, Saatchi Gallery, London, The United Kingdom
- 2015** *Loitering Spirit – A Tribute to Paul Gauguin.* Chinese Contemporary Art Exhibition
Breaking the Image – Methods in the Treatment of Contemporary Artist from China. Si Shang Art, Beijing, China
Il Divino e la sua Rappresentatione. Museo Civico di Sansepolcro, Arezzo, Italy
The Civil Power. Beijing Minsheng Art Museum, Beijing, China

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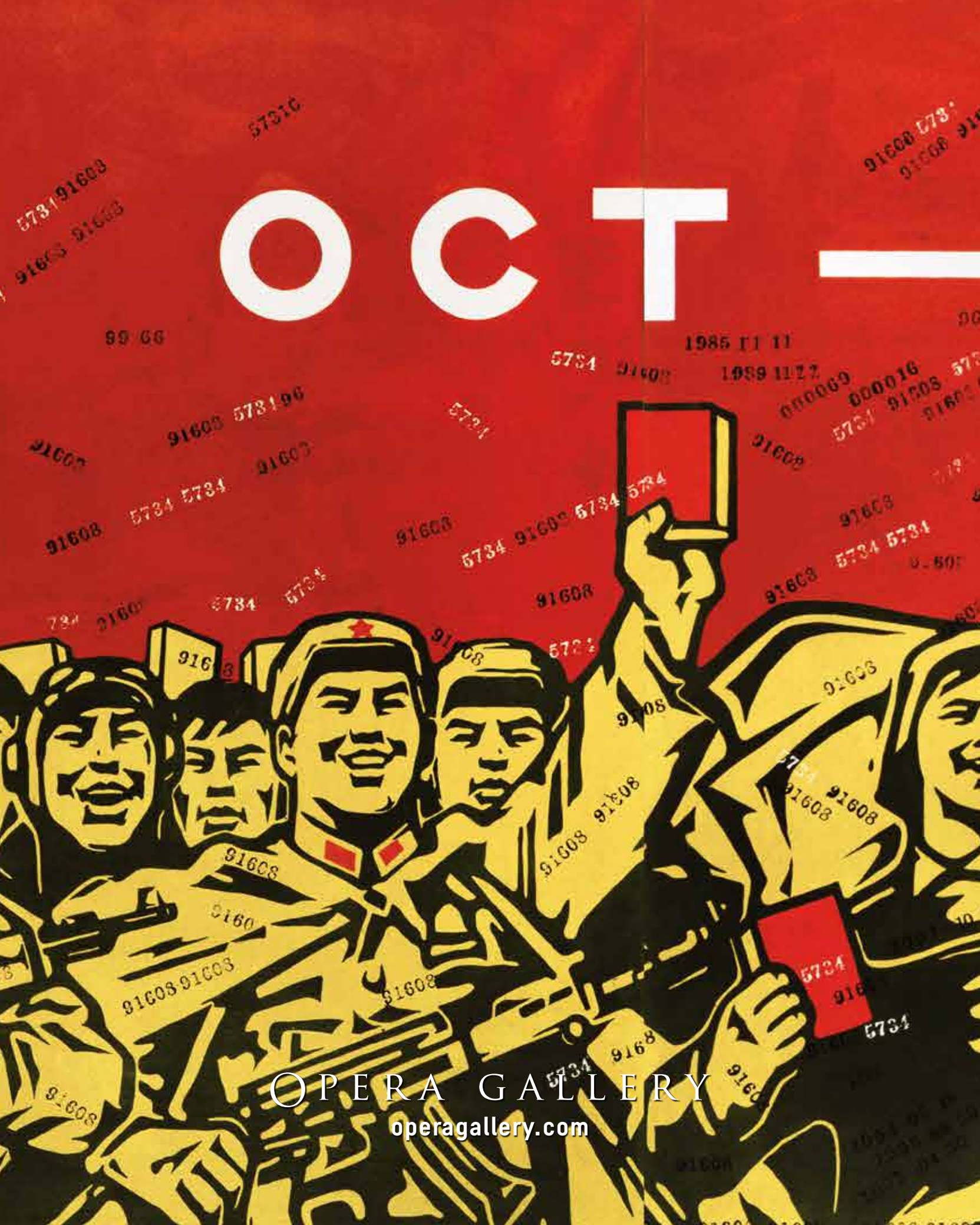
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