WANG GUANGYI
GREAT CRITICISM

OCT

OPERA GALLERY
operagallery.com
WANG GUANGYI
GREAT CRITICISM

OPERA GALLERY
A n 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 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-Time. We should recall that the exhibition took place a few months before the dramatic events of June 1989. Those events ensured 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 definitely 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, allaying the picturesque of the ontic 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 superefusive 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-1980s 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 Guanyi 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 Guan Yi 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 Guan Yi 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 Guan Yi 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 Guan Yi 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.
Jumeirah, 2015
Oil on canvas | 300 x 200 cm - 118.1 x 78.7 in.

Previous page:
Emirates, 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
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.
Nation, 2005
Oil on canvas | 180 x 140 cm - 70.7 x 55.1 in.
Coca-Cola, 2005

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

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

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

Provenance: Private collection, Geneva, Switzerland
Mexx, 2005
Signed "Wang Guangyi" and dated '2005' (on the reverse)
Oil on canvas 1 200 x 200 cm - 78.7 x 78.7 in.
Provenance: Private collection, New York, USA
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, 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
Gillette No, 2004
Oil on canvas | 150 x 120 cm - 59.1 x 47.2 in.
Eternal Halo, 2004
Signed 'Wang Guangyi' and dated '2004' (lower right) | Oil on canvas | 150 x 120 cm - 59.1 x 47.2 in.
Izod, 2003
Oil on canvas | 40 x 50 cm - 15.8 x 19.7 in.
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

Signed ‘Wang Guangyi’ and dated ‘1998’ (on the reverse) | Oil on canvas | 150 x 120 cm - 59.1 x 47.2 in.
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 + 4 AP / 120 x 80 cm - 47.2 x 31.5 in.
ART AND PEOPLE
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 + 4 AP | 120 x 80 cm - 47.2 x 31.5 in.
FedEx No, 2007-2008
Signed ‘Wang Guangyi’ | Lithograph on Velin BFK Rives 300 gr | Edition of 165 + 4 AP | 120 x 80 cm - 47.2 x 31.5 in.

Art News, 2007-2008
Signed ‘Wang Guangyi’ | Lithograph on Velin BFK Rives 300 gr | Edition of 165 + 4 AP | 120 x 80 cm - 47.2 x 31.5 in.
Beuys, 2007-2008

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

Coca-Cola No Coke, 2007-2008
Signed 'Wang Guangyi' I Lithograph on Velin BFK Rives 300 gr
Edition of 165 + 4AP I 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
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
2007  Wang Guangyi: Thaddaeus Ropac Gallery, Paris, France
2008  Visual Poetics: Another Wang Guangyi: OCT Contemporary Art Terminal, Shenzhen, China
2012  Thing-in-Itself: Utopia, Pop and Personal: Today Art Museum, Beijing, China
Wang Guangyi: Cold War Aesthetic (Shanghai Pujiang Overseas Chinese Town Public Art Project). Pujiang Overseas Chinese Town, Shanghai, China

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 Bevete 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. Himalayan Art Resource,  New York, USA; National Museum of China, Beijing, China
China's New Art, Post-1989. Hong Kong Arts Centre, Hong Kong, China
Political Pop, China's New Art: HanArt Gallery, Taipei, China
New Art from China: Museum of Modern Art, Oxford, The United Kingdom
China Avant-garde: Haus der Kulturen der Welt, Berlin, Germany; Kunsthall Rotterdam, The Netherlands; The Museum of Modern Art, Oxford, The United Kingdom; Kunsthallen Brandts Klædefabrik, Odense, Denmark
1994  22nd São Paulo Art Biennial, São Paulo, Brazil
'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
New Asian Art Show – China. Japan, Klin Plaza, Osaka, Japan; Foundation Forum, Tokyo, Japan
1996  Der Abschied von der Ideologie: Neue Kunst aus China. Hamburg, Germany
Begegnungen mit China. Ludwig Forum für Kunst, Aachen, Germany
Chinal: 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

2014  Implosions and Crises: International Forum Experimental Guangyi. Museum of Xi’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), Conñia, Spain

1994  Wang Guangyi: Hanart TZ Gallery, Hong Kong, China
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
2007  Wang Guangyi: Thaddaeus Ropac Gallery, Paris, France
2008  Visual Poetics: Another Wang Guangyi: OCT Contemporary Art Terminal, Shenzhen, China
2012  Thing-in-Itself: Utopia, Pop and Personal: Today Art Museum, Beijing, China
Wang Guangyi: Cold War Aesthetic (Shanghai Pujiang Overseas Chinese Town Public Art Project). Pujiang Overseas Chinese Town, Shanghai, China

2014  Implosions and Crises: International Forum Experimental Guangyi. Museum of Xi’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), Conñia, Spain
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 Rudolphinum, Prague, The Czech Republic
Red and Grey – 8 Avant-garde Chinese Artists. SooBin Art Gallery, Singapore
Quotation Marks. Singapore Art Museum, Singapore
In and Out. LASALLE-SIA College of the Arts, Singapore
Gallery of Sydney College, Sydney, Australia; He-Xiangning Art Museum, Guangdong, China

1998

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
Polyposis: Art from Asian-Pacific Megacities. Kunsthalle Hamburg, Germany
Next Generation: Art Contemporain d’Asie. 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 Álvares Penteado, São Paulo, Brazil
Paris-Peking. Espace Pierre Cardin, Paris, France
Take Part II. Urs Meile Gallery, Lucerne, 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

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 Nava, 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 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.
Perfect Images I. Arario Seoul Gallery, Seoul, Korea
Plato and His Seven Spirits. OCT Contemporary Art Shenzhen, Shenzhen, China
From ‘The Frigid Zone’ to ‘The Old Industrial 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. OCT Contemporary Art Terminal, Shenzhen, China
2007

We Are Our Future: Special Project in Moscow Biennale, Moscow, Russia

Chinese Contemporary Social Art: The State of Tretyakov Museum, Moscow, 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. Shanghai 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

2007 - 2007 Awakening from a Ten-Year Long Sleep. Heijgyuan Art Center, Beijing, China

Absolute Images II. Arario New York Gallery, New York, U. S. A.

Escape By Crafty Scheme – Salvation from Traditional Revolutionary 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

A Case Studies of Artists In Art History. SZ Art Center, Beijing, China


Today's China. Bellevue Museum, Brussels, Belgium

Encounter. Pace Beijing Gallery, Beijing, China

Red, Smooth and Luminous 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; Nichi Prefectural Art, Japan

People – History – Exhibition of Studies of Chinese Art of the 20th Century: Museum of Chinese Central Academy of Fine Arts, Beijing, China


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

China mania. 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


Chengdu Biennale – Pure Views – Contemporary Art. Chengdu, China

Collection History: China New Art. Chengdu Art Museum, China

Little Movements – Self Practice in Contemporary Art. Contemporary Art Terminal. Shenzhen, China

2012

The 5th Shanghai Sculpture Biennial. Accidental Message: art Is Not a System, Not a World. OCT Terminal, Shanghai, 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


2015

Lottering 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 Rappresentazione. Museo Civico di Sansepolcro, Arezzo, Italy

The Civil Power. Beijing Minsheng Art Museum, Beijing, China
In collaboration with

de GRISOOGONO
GENEVE

OPERA GALLERY

Gate Village, Building 3, Dubai International Financial Centre, PO Box 506737 Dubai UAE
T+ 971 4 323 0909 | dubai@operagallery.com | operagallery.com