

# Chronology 1979–2004

Feng Boyi

## 1979

September  
27: *The First Art Exhibition of the Star Group* is held outside China Art Gallery, in Beijing. The show is organized by Huang Rui and Ma Desheng, and participants including Zhong Acheng, Bo Yun (aka Li Yongcun), Qu Leilei, Wang Keping, and Yan Li. Over 150 works of oil painting, ink painting, woodcut, and wood carving are shown near the park east of the gallery. Two days later, the gallery was ordered to close the exhibit down.

October  
1: Star Group members gather by the Xidan Democracy Wall in protest.

November  
23: With support from Jiang Feng, chairman of China Artists Association, and Liu Xun, head of Beijing Artists' Association, *The First Art Exhibition of the Star Group* reopens at Huafangzhai Gallery in Beihai Park (and remains open until December 2). One hundred and sixty-three works by twenty-three artists were shown at the exhibition, which became widely known both in China and abroad.

## 1980

March  
Five pieces and a report from the 1979 iteration of the Star Group show are published in *Art Monthly* by Li Xianting under the byline "staff reporter." In the report, the author cited Qu Leilei, who said, "I think the essence of painting as art is the self expression from the inside of an artist." This triggered the years-long debate over the issue of "self expression," starting with the essay "Self-Expression Should Not Be Considered the Essence of Painting," also published in *Art Monthly* later that year.

April  
January  
Images of nudes are reproduced in *Art Monthly* along with essays, triggering yet more debate.

June  
The Star Painting Society is formally launched and officially registered at Beijing Artists' Association. The major members of the group at the time of registration were: Huang Rui, Ma Desheng, Zhong Acheng, Bo

Yun (aka Li Yongcun), Qu Leilei, Wang Keping, Yan Li, Mao Lizi, Yang Yiping, Li Shuang, and Ai Weiwei.

July  
*Oil Paintings by the Generation* held at China Art Gallery, where fifteen artists showed eighty works. Formal and stylistic issues were emphasized by some artists, among whom were Wang Huaqing with *A Picture of Bole* and Zhang Hongtu with *Eternity*.

August  
The second exhibition of the Star Group is held at China Art Gallery, where 149 artworks are shown. The participants are initial members of the society such as Zhu Jinshi, Xiao Dayuan, Zhou Maiyou, Shao Fei, Gan Shaoheng, and Zhang Shiqi, and new joiners like Yin Guangzhong, Li Yongqi, Zhao Dalu, Bao Pao, Song Hong, Zhao Gang, Chen Yansheng, Zhang Zhizhong, Liu Daxuan, Cao Liwei, and Wang Jianzhong. It is reported that over 80,000 people visit the show. Eleven pieces from the show are reproduced in a long article published in *Art Monthly*. Soon after the show, some members of the group leave China.

October  
The graduation show of the 1978 graduates of the Central Academy of Fine Arts is held in the school's art gallery, where *The Tibet Series* by Chen Danqing and *The Nine Songs* by Li Shaowen caught the most attention. The former became a model for later renditions of nostalgic country views, while the latter encouraged a new era of aestheticism.

November  
The Wild Grass Painting Society, organized by eighty professional and non-professional artists, become a popular group in Hunan Province.

## 1981

January  
Luo Zhongli won the First Prize at the Second National Exhibition of Young Artists held at China Art Gallery with his painting *Father*, a photo-realistic work that was hugely influential in art, photography, and filmmaking circles.

February  
*Art Monthly* publishes works shown at recent

exhibitions including *The Third Exhibition of Beijing Oil Painting Society*, *Exhibition of the Shen Society of Oil Painting*, *Exhibition of the Purple Society of Oil Painting*, and *Exhibition of Kunming Oil Painting Society*. Most of the works exhibited a strong interest in formal experiments.

March  
*The First Xi'an Exhibition of Modern Art* opens, showing 120 works by fifteen artists. The exhibit eventually attracts over 60,000 visitors.

## 1982

January  
*Art Monthly* launches a series of essays to introduce modern art, under the title *A Hundred Years of Modern Art*, translated by Yao Guoqi. In the same issue, He Rong, deputy editor-in-chief of the magazine, advocated in his essay "Poetry Is Good, So Is Lilac," for a somewhat liberal intellectual environment.

February  
19–March 7: *Exhibition of Oil Paintings from Sichuan Academy of Fine Arts* opens at China Art Gallery. Most of the works were of Critical Realistic style, whose ideas and styles were taking over the art world in China soon after the show. The Sichuan School became known in China ever since the exhibition.

March  
27–May 10: *The Armand Hammer Collection of Masterpieces of Five Hundred Years* is shown at China Art Gallery.

April  
13–May 5: Expressionist paintings from The Federal Republic of Germany are exhibited at Beijing's Cultural Palace of Nationalities.

June  
A national conference of art and art theory, sponsored by *Art Monthly*, was held at Shennongjia of Hubei Province. Some of the younger generation attendants at the conference later emerged as strong supporters and spokespersons of the '85 Art Movement.

September  
15–October 13: *Two Hundred Years of French Painting* exhibited at Beijing Exhibition Center.

*The First Show of the Leishi Society* was opened at the Youth Palace in Changsha, which was reportedly the first show in Hunan Province by a non-official organization since the founding of the People's Republic.

## 1983

January  
Li Xianting, editor of *Art Monthly*, organized a series of essays discussing abstract art, along with a group of abstract paintings, published in the January issue of the magazine. Because of this, Li was removed from his position as editor and left the magazine altogether the following year.

May  
5–25: *Original Works of Pablo Picasso* on exhibit at China Art Gallery.  
9–12: *Modern Art Works by Five Artists* shown in Xiamen. The five participants were Huang Yongping, Lin Jiahua, Xu Zhoudou, Jiao Yaoming, and Yu Xiaogang. Eighty-one pieces of works, most of which were collages or abstract paintings, were prevented from being shown to the public. The show and its works did not become known until 1985 when some of the pieces were published in *Art Trends*, an art magazine based in Wuhan of Hubei Province. *Art and Civilization of Renaissance Italy* on exhibit at Beijing Exhibition Center.

September  
*Contemporary French Oil Paintings* held at China Art Gallery, Beijing.  
Phase 83—*A Show of Painting Experiment*, featuring ten young artists, was held in Shanghai. The show was temporarily closed down for a day during the run. Later, in the December 6 edition of *Liberation Daily*, Shanghai-based art critic Huang Ke, criticized the show.

October  
6–18: *An Exhibition of Munch* held at China Art Gallery.

## 1984

September  
The North Art Group is launched, in Harbin, led by Shu Qun and Wang Guangyi. The group promoted healthy and progressive "northern culture" as well as noble rationality. The group became known to the public in 1985 when they were reported in *Art Trends*.

## December

A show titled *Exploration, Discovery, and Expression* is held in Gansu Province. The five attendants of the show—somewhat controversially—compared themselves to the Star Group.

## 1985

### January

First issue of *Art Trends*, a monthly art magazine, published in Wuhan, Hubei Province. The mission of the magazine is to introduce artists and "to eliminate current doctrines and replace them with new theories." From 1986, it publishes bimonthly. Peng De was its editor in chief, and among the editors were Zhou Shaohua, Lu Muxun, Liu Gangji, Pi Daojian, Yan Shanchun, Lu Hong, Zhu Bin, Li Song Huang, Zhu, and Li Xianting. The *Art Monthly* editorial board is reformed, with Shao Dazhen as its chief editor and Gao Minglu, Tang Qingnian, and Wang Xiaojian as editors. Later the magazine became the major promoter of avant-garde art in China. *Jiangsu Pictorial*, a provincial magazine based in Nanjing, changes its thrust from regionalism and popularity to nationality, modernity, and the academy. It claims to be based in contemporary times with a focus on the younger generation of contemporary artists in China. Its chief editor was Liu Dianzhang, with Chen Xiaoxin and Xu Lei as its editors.

2: The fourth Conference of China Writers' Association concludes in Beijing. The prevailing mood of the conference was reported against the "leftist" guidelines for art and literature, but pleaded for creative freedom. At the conference, Hu Qili, executive member of the Political Bureau of Chinese Communist Party, pointed out, "Writers must think with their own brains. They have the freedom of choosing their subject matter ... and way of expression." (See *People's Daily*, December 30, 1984)

20: *Exploration, Discovery and Expression* ends in Lanzhou. Most of the works by the participating five artists—Wang Jian, Cao Yong, Cheng Li, Liu Zheng and Xiang Pin—were surrealism in nature.

### February

In his essay "From Modernism to Postmodernism" published in *Foreign Aesthetics*, Shao Dazhen writes of art trends in the West since the 1960s, but he concludes that "postmodernism is an extremist

and unilateral development of Modernism," and is therefore "ridiculous." The first essay ever in China to speak of postmodern art, it was reprinted in *Chinese Art Newspaper*, in November 1986, and fueled the discussion, in China, of postmodernism.

### March

26: The Research Association of Guangzhou Academy of Fine Arts is founded at the school, directed by Li Zhengtian and Wang Du. Its members are mainly young faculty members and students. The association comprises smaller groups that are responsible for exhibitions and research.

### April

The New Wild Painting School is founded in Nanjing. Members include Fu Zhenan, Fan Bo, Ma Xiaoxing, Zhu Xiaogang, among others. 21: "Symposium on Oil Painting" (also called The Huangshan Symposium) is held in Jingxian, Anhui Province. The sponsors of the conference are the Institute of Fine Arts at China Academy of Arts, the Central Academy of Fine Arts, Beijing Academy of Painting, China Artists' Association (Anhui Branch), and *Art History and Theory* magazine. About sixty young artists and critics from around the country attend the conference, at which issues concerning new art concepts, the current situation of Chinese oil painting, and its future, are discussed.

### May

Zao Wou-ki, well-known Chinese-French artist, is a guest professor at Zhejiang Academy of Fine Arts in Hangzhou. Attendees of his lectures are mostly young art teachers from around the country. An *Exhibition of Art Works by Young Chinese in Progress* (also known as *Art Show of the International Youth Year*) opens at China Art Gallery. Nearly 700 pieces are shown at the exhibition. The theme of the show is "Participation, Peace, and Development." Among the prize winners, Zhang Qun, Meng Liding, Yang Qingyi, Li Guijun, and Yu Xiaoyu are the most critically acclaimed.

### June

The first *New Image Show* opens at the Cultural Center of Jing'an, in Shanghai. The participating artists include Mao Xuhui, Pan Dehai, Zhang Xiaogang from Kunming, and Hou Wenli, Xu Kan, Zhang Long from Shanghai. The 120 pieces on show are mainly

oil paintings, sculptures, collages, and mixed media works. Works by members of the New Wild Painting School are shown at Gulou Park.

3: *Chinese Art Newspaper*, sponsored by the Institute of Fine Arts, China Art Academy, celebrates its inaugural issue at the The Cultural Palace of Nationalities, in Beijing. The paper is the first to cover art news in China since 1949. Young critic Zhang Qiang heads the editorial board and Liu Xiaochun is chief editor. With "broadness, depth, and individuality" as its principle guidelines, the paper soon becomes known as a promoter of new trends in the Chinese art world.

### July

At the graduation show of Zhejiang Academy of Fine Arts, *Two People Under the Light*, a painting by Geng Jianyi, and *The Prairie in the Winter*, a sculpture by Zhang Kerui, attract attention. Both works fuel debate at a six-day graduation defense, after which, both students receive their degrees. In his essay "My Opinion of Chinese Painting," published in *Jiangsu Pictorial*, Li Xiaoshan makes critical comments about important contemporary Chinese painters. Li's conclusion that "Chinese painting is reaching the very end of its road," caused a lot of heated debate in the Chinese art world. The essay was reprinted in *Chinese Art Newspaper* in October. *Jiangsu Pictorial* organizes two symposiums to discuss the issues raised in Li's essay. Essays from both symposiums are published by Jiangsu Fine Arts Press in *My Opinion of Contemporary Chinese Art: Selected Writings*. Gao Minglu's essay in the July edition of *Art Monthly*, "Art Schools in Recent Oil Painting," categorizes works of different styles into genres he calls Trauma Painting, Aestheticism, Country Naturalism, and Rococo Style. 25: Cheng Xiaoyu and Wu Shaoxiang, both graduate students from the Central Academy of Arts and Crafts, have their show *Two and Three Dimensions*, featuring their paintings and sculptures at the art gallery of the Central Academy of Fine Arts.

### August

The second show of avant-garde art to be held in Lanzhou—85.5 *New Art Show*—opens.

### September

The First Art Criticism Awards are given by *Art Trends* magazine. Among the winners

are young artists and critics including Zhang Zhiyang, Chen Danqing, Lu Meng, Gu Wenda, Li Xiaoshan, Zhu Qingsheng, Cheng Xiaoyu, Deng Pingxiang, Yin Shuangxi, Cheng Yungang, Tan Liqiang, and Wang Lin. *Impressionism and Early Twentieth Century Art (1870–1920)* is exhibited at China Art Gallery.

### October

13: *Painting Show of the Middle-Aged* opens at China Art Gallery. Exhibiting artists include Guang Jun, Pu Guochang, Wu Xiaochang, Wen Guozhang, Sun Jiabo, Fei Zheng, Shang Tao, Chen Xing, Chen Ya'nan, and Zhan Hongchang.

15–22: *Art Week of the Jiangsu Youth: An Exhibition of Modern Art* is held at Jiangsu Provincial Art Gallery in Nanjing. Over 300 pieces by 138 artists are shown. Among the major artists shown are Ding Fang, Chai Xiaogang, Shen Qin, Yang Zhiling, Yang Yingsheng, Yi Yihui, Guan Ce, and Ren Rong. It was reportedly one of the largest shows of the '85 New Art period.

### November

*Painter*, a magazine of Chinese painting, is established in Changsha, in Hunan Province. The magazine calls for works and papers with a pioneering spirit. Artists who appear frequently in the magazine are referred to as the Painter Group, among whom are Yuan Qingyi, Li Luming, Zou Jianping, Xiao Peicang, and Yao Yangguang. The *November Show* is held at the Palace Museum, Beijing. Featured artists include Xia Xiaowan, Shi Benming, Ma Lu, Cao Li, Tan Ping, Ding Pin, Li Baoying, Liu Qian, Liu Yi, and Cai Rong.

18–December 8: A touring Robert Rauschenberg exhibition is shown at China Art Gallery. *Chinese Art Newspaper* organizes a symposium after the show. The influence of the exhibition on Chinese modern art and art theory soon becomes evident.

### December

Jiangsu Fine Arts Press publishes *A History of Modern Chinese Painting*, by Li Xiaoshan and Zhang Shaoxia. The book catches the public's attention because of its critical comments on the older generation of artists and for being the first book on modern Chinese painting. An *Exhibition of Self-selected Works by Students* opens at Sichuan Academy of Fine



Arts. Many of the works are installations or mixed media pieces.

*A Touring/Exchange Show of Modern Art*, organized by four young teachers and graduate students, is exhibited at Xi'an University of Transportation and Northwest University.

China Artists' Association sponsors a national conference on art theory and criticism in Beijing. Shao Dazhen hosts and speakers include Hua Junwu, Wang Zhaowen, and Li Song. Artists and critics of the younger generation, Shui Tianzhong, Du Zhesen, Liu Xiaochun, Zhang Qiang, Peng De, Deng Pingxiang, and Yi Ying, also participate, offering constructive opinions about contemporary Chinese art.

2-15: *85 New Space*, an art exhibition sponsored by the Zhejiang branch of the China Artists' Association and the Youth Creation Society, is held at the art gallery of Zhejiang Academy of Fine Arts. A trend toward rationality can be seen in most of the fifty works by ten artists, including Zhang Peli, Geng Jianyi, Song Ling, Wang Qiang, and Bao Jianfei. The Youth Creation Society was founded in 1984, and its members were mainly graduates from Zhejiang Academy of Fine Arts, including Zhang Peli, Geng Jianyi, Song Li, Zha Li, and Bao Jianfei.

27: *Untitled Show* opens at the art gallery of the art department at the Central College of Nationalities. The three artists in the show are Chen Yiqing, Wang Nengtao, and Ainiwaer. The first part of the show is shut down by the school authority. The second part includes mixed media and objects.

25-January 5, 1986: The Zero Art Group has their first show at Fuxiang Art Gallery in Hunan. Fifteen members of the group show eighty-eight pieces of work. Some installation pieces use ready-made objects and music, where viewers are encouraged to help complete the artworks. After the show, some of the group members organize the performance *Walking to Lahsa*.

31: *The First Exhibition of the Three-Step Studio* opens at Taiyuan Workers' Cultural Palace and shows sixty works by its members Wang Yazhong, Song Yongping, Wang Jiping, Liu Chun, Liang Yan, Ma Jianzhong, and Zeng Ling. In addition to oil and acrylic paintings, there are installations and video works. The artists claim the show to be a response to the Robert Rauschenburg show in Beijing. The show is shut down by the government on opening day.

31: *Hamlet in Heaven*, an experimental drama, is performed at Zhejiang Academy of Fine Arts. Actors include students from Shanghai Drama College and art students from *The No. 1 Last Show of '86*.

# 1986

January  
Overseas Chinese Artists' Union is founded in New York, led by Yuan Yunsheng and Wang Keping, with Bai Jingzhou as its secretary. Most members of the union are former members of groups active in mainland China during the early 1980s: the Star Group, Beijing Oil Painting Society, Painting Society of Contemporaries, Shen Society, and Beijing April Society of Photography.

*New Works by Artists of Miyang Studio* opens in Shijiazhuang City, capital of Hebei Province. Miyang ("ants" in local slang) Studio was founded in May 1985. Three artists from the studio, Duan Xiucang, Wang Huangqing, and Qiao Xiaoguang, tend to combine the folk arts with a modernist spirit in their works.

*The Zero Show*, organized by Wang Chuan and others, opens on the plaza in front of Shenzhen Drama Hall. Most of the sixty-seven works by twenty-five artists are influenced by Expressionism.

1: Artist Gallery opens at the newly built Beijing Music Hall. The gallery is the first since the Cultural Revolution to deal with contemporary Chinese artworks.

10: *The Last No. 1 Show of '86* opens at Zhejiang Exhibition Center. The show is organized by Sun Baoguo, Gu Wenda, and Zhang Suojia, young art teachers from Zhejiang Academy of Fine Arts. The show is shut down by the authorities three hours after its opening because some of the works deal with sex.

16: *Pottery Art of Wang Jianan, Shi Benming, Liu Yi, and Ding Pin* opens at China Art Gallery. The artists are part of the graduating class of 1982 from the Central Academy of Fine Arts. The show drew much attention because the participants identified themselves as professional, individual artists.

# February

Red Humor Group is formed. Most of its members are 1983 graduates of the Education Department of the Zhejiang academy, including Wu Shanzhuan, Ni Haifeng, Zhang Haizhou, Lu Haizhou, Lu

Xiayao, Song Chenghua, and Huang Jian. 20-March 6: *An Exhibition of Huang Qiyuan's Chinese Painting and Calligraphy* was held at China Art Gallery. The literati qualities in Huang's paintings are praised, and Huang himself is hailed as a model artist who continues the Chinese tradition in a time of turbulence.

25: French artists "29" have their group show opening at China Art Gallery. Over the course of the show, lectures and panels are held at the Central Academy of Fine Arts and Guangzhou Academy of Fine Arts.

# March

*An Exhibition of Contemporary Oil Painting* is held at China Art Gallery. China Artists' Association and China Art Academy sponsor the exhibition.

# April

*Five Artists from Tibet* opens at Beijing Workers Cultural Palace. The five artists—Li Yanping, Li Zhibao, Zhai Yaofei, Chen Xingzhu, and Qi Yong—live and work in Tibet.

19-May 8: The first *Shanghai Youth Exhibition of Fine Arts* is held at Shanghai Art Gallery. Over 200 works by artists under the age of thirty-nine from Shanghai are exhibited. Zhang Jianjun's *Human Beings and Their Clocks*, Zhou Gang's *Winter*, and Yu Xiaofu's *Pigeon of Peace*, win first prize.

30: *Xuzhou Exhibition of Modern Art* opens at Xuzhou Exhibition Center. Participants are mainly members of Jiangsu Sunday Painting Society—Wu Pingren, Liang Yan, Yuan Xianmin, Weng Jianqing, and Wu Yixu, and graduates of art schools.

14-17: The first National Conference on Oil Painting, sponsored by the Oil Painting Committee of the China Artists' Association, is held in Beijing. Over eighty attendants of the conference are members of the Oil Painting Committee, representatives of CAA, and/or active young artists or critics from around the country. Gao Minglu presents a paper entitled "85 Art Movement," while Zhu Qingsheng presents "A Remote Look at Contemporary Western Art Worlding," and Shui Tianzhong "Chinese Oil Painting Under the Impact of Western Art Trends." There is also a slide show of works by young artists emergent since 1985, modern and contemporary Western art, and modernist artworks by Chinese artists in the 1930s.

# May

*Red 70%, Black 25%, and White 5%*, an exhibition of works by members of the Red Humor Group, opens for private view only at Zhejiang Academy of Fine Arts. Seventy-six of the pieces are of Chinese characters written in red, black, and white lacquer paint. "Serious ridiculousness" is what the group—and their exhibition—aim to express.

The first exhibition of Beijing Youth Painting Society is held at China Art Gallery. One hundred pieces of art at the show reflect the mainstream style of art of the young generation in Beijing.

14: Southern Artists' Salon is founded at Guangzhou Municipal Youth Palace. Its members were young people from the fields of painting, architecture, philosophy, literature, music, dance, and filmmaking.

27: The Pond Society is founded in Hangzhou, Zhejiang Province. The name of the group is derived from the idea that "art is a pond that penetrates into certain conditions of experience." Its members mainly belong to '85 New Space, including Wang Qiang, Bao Jianfei, Song Ling, Zhang Peli, Geng Jianyi, and Guan Ying.

# June

*Print Works by Chen Jinrong, Chen Qiang, Xu Bing and Zhang Jun* opens at the art gallery of the Central Academy of Fine Arts. The piece that draws the most attention is *Wheel Printed Rainbow*, made with a rolling wheel by all four participating artists.

A Surrealist art group, known as The Red Brigade, is formed. Its members are former participants in *Jiangsu Youth Art Week—An Exhibition of Modern Art*. They are Ding Fang, Yang Zhiling, Chai Xiaogang, Shen Qin, Guan Ce, and Xu Yihui.

1: The Pond Society posts twelve Tai chi practicing figures, made of newspaper and each four meters high, on a wall nearby Zhejiang Academy of Fine Arts. They name the work: *Work No. 1—Yang's Tai chi Series*.

22-July 1: *Painting and Calligraphy by Huang Qiyuan and New Chinese Paintings by Gu Wenda* are held in Xi'an during the Symposium on Issues of Chinese Painting Tradition. Gu Wenda's exhibit (his first solo show) is split between Chinese painting and calligraphy for public view and the *Characters Series*, which was on private view only. *Sichuan Youth Red, Yellow and Blue: An Exhibition of Modern Painting*, organized by

Li Jixiang, Zhu Kaijia, and Xu Dacheng, is held in Chengdu. On exhibit are more than 100 artworks by thirty artists. Some of the artists go on to form the Red, Yellow and Blue Painting Society.

July  
Gu Wenda is introduced in *Art Monthly*. He is the first artist of the '85 Art Movement profiled in the magazine's Artists column.

24: *China Avant-Garde* opens at City Gallery, in New York. Thirty-six pieces by ten artists from Beijing, including Ai Weiwei, Li Shuang, Yan Li, Xing Fei, Ma Desheng, Zhang Wei, Zhao Gang, Zhu Jinshi, Yin Guangzhong, and Yang Yiping are shown.

August  
A Slide Show and Symposium on '85 Youth Art Trends (often referred to as the "Zhuhai Meeting"), sponsored by *Chinese Art Newspaper* and Zhuhai Painting Institute, is held in Zhuhai city, Guangzhou. Among the forty participants are art magazine editors, art critics, artists, representatives of art groups, and journalists from around the country. An appraisal committee of twenty-two members selects 342 pieces for the slide show out of 1100 works submitted. During the slide show, representatives from some major art groups introduce their recent work, as well as discuss the state of their groups. Some papers fuel heated discussions. Attendees also discuss the forthcoming large-scale exhibition of modern Chinese art, *China Avant-Garde*. The Southwest Art Study Group is formed in Kunming in Yunnan Province. Its members are participants in the *New Image Show*, including Mao Xuhui, Zhang Xiaogang, Ye Yongqing, Pan Dehai, and Zhang Long.

September  
The Third Show of *New Image: Slides, Pictures and Papers* is held at Yunnan Provincial Library. The artists included Mao Xuhui, Pan Dehai, and Zhang Xiaogang.  
3: The first experimental show of The Southern Artists' Salon opens at Zhongshan University, in Guangzhou. The participants are Wang Du, Dai Jianfeng, Lin Yilin, and Chen Shaoxiong, among others. The show addresses the formal relationship between movement, music, interaction, and performance.

7: *Under the Sun: Towards '87*, an art event attended by more than 100 young artists, takes place at Xuanwuhu Park, in Nanjing. More than 700 works, including paintings, sculpture, installation, and performance, are shown on the lawn of the park. (A second show of the same theme takes place on October 5.)

28-October 5: *Xiamen Dada: An Exhibition of Modern Art* is held in Xiamen. The artists are Huang Yongping, Jiao Yaoming, Lin Jiahua, Yu Xiaogang, Xu Chengping, Lin Chun, and Cai Lixiong, who show mixed media, installation, and painting. Xiamen Dada was an art group that modelled itself after Dada. The artists tried to combine Chan (Zen) Buddhism with postmodernism, as they believed that postmodernism was the renewal of Chan Buddhism.

November  
The Pond Society members Zhang Peili, Geng Jianyi, Song Ling, and Bao Jianfei mount an installation in the woods, in Hangzhou, comprising nine three-meter-high cardboard figures. They name their installation *Work No. 2: Walkers in the Green*. Only a few spectators are present. Ding Yi, Zhang Guoliang, and Qin Yifeng—art students from Art College of Shanghai University—hold a performance on Nanjing Road, in Shanghai. They "wrap themselves up in yellow cloth and stand on the street as street art objects. They perform at streets, restaurants, railway stations, art galleries, and in front of billboards, improvising temporary happenings." Their works are often referred to as "Cloth Street Sculptures."

The Hubei Youth Festival of Fine Arts, sponsored by the Hubei Branch of the China Artists' Association, Hubei Young Artists' Association, and *Hubei Youth* magazine, is held at twenty-eight venues, in nine cities, including Wuhan, Huangshi, Xiangfan, and Shashi. More than 2,000 works are exhibited and a number of lectures and slides shows are held during the festival. The event is partially financed by Hubei Provincial government and its department of propaganda. Selected works from the festival were shown in April 1987 as *Exhibition of Hubei Youth Art* at China Art Gallery.

An *Exhibition of Hunan Youth Art Groups*, sponsored by *Chinese Art Newspaper*, the Hunan Branch of the China Artists' Association,

and Hunan Young Artists' Association, is held at China Art Gallery. Over 100 works at the show are by artists from six groups: Leishi Painting Society, Painter Group, 0 Art Group, Wild Grass Painting Society, Crossing Bridge Society, and Huahua Group. The show put much emphasis on indigenism as well as on modernity.

4: *An Exhibition of Modern Art* opens at Taiyuan Workers' Cultural Palace, in Shanxi Province. In addition to 300 pottery pieces, Song Yongping and Song Yonghong perform *A Site Experience*. Nov. 4, 1986, 15:00 pm to 17:00 pm.

22: '86 *Show of Concavity and Protruding* opens at Xujiahui District Cultural Center in Shanghai. Sixteen artists, including Xiao Haichun, Li Shan, Yu Youhan, Yu Sen, Qin Yifeng, Ding Yi, and Wang Ziwei, present works of mixed media and performance.  
23: Xiamen Dada burn the works they showed at the earlier *Xiamen Dada: An Exhibition of Modern Art* in front of the New Art Gallery in Xiamen City. The works were set alight within a white circle, along with the poster proclaiming, "Dada show ends here." Written on the ground outside the circle were the phrases: "Dada is dead" and "Life has no peace if art is not killed." Their "Manifesto of Burning" is published afterwards in *Chinese Art Newspaper*.

December

The Fourth Show of *New Image* is held at Sichuan Academy of Fine Arts. The Southwest Art Study Group disbands after this show.

One day before their scheduled show at Fujian Provincial Art Gallery, Yuang Yongping and others came up with a new project for the show. On the opening day, they display construction materials and garbage that they moved into the gallery the day before, along with photographs of those materials and slips of paper containing descriptions. The show is shut down two hours after the opening.

Guang Yao, a student artist from the Central Academy of Arts and Crafts, presents his performance at the Festival of Literature and Arts at Beijing University, in which he wraps himself and his volunteers in pieces of cloth.

The First Show of *Tribe-Tribe Group* is held at Hubei Academy of Fine Arts. The artists Li Bangyao, Cao Dan, and Wei Guangqing

are young art teachers at Hubei Academy of Fine Arts.

*Concept 21: An Art Show* is held at Beijing University. Sheng Qi, Zheng Yuke, Xi Jianjun, Kang Mu, and Zhao Jianhai present performance pieces. Xi Jianjun attracts most of the attention for his piece involving his being naked in freezing conditions. Other participants included Zhu Qingsheng, Fan Di'an, Kong Chang'an, Hou Hanru, Han Ning, and Ding Bin.

1987

January  
The Rhino Society, an art group in Xuzhou, had their '87 *Xuzhou Art Show*, in Xuzhou, Jiangsu Province.

February

The Northern Art Group has their first "biennial" at Jilin Art College, in Changchun of Jilin Province. Participating artists include Wang Guangyi, Shu Qun, Ren Jian, and Liu Yan. Shu Qun, one of the group's leading members, published "The Spirit of the Northern Art Group," a manifesto of the group, in *Chinese Art Newspaper*, in 1985 and "An Interpretation of the Northern Art Group," in *Art Trends*, in 1987, to explain the group's ideas on art and philosophy.

March

21-26: *An Art Show of Wen Pulin* is held at Beijing International Art Showroom. Seventy-nine works include photography, videos, set design, photographic collages, painting, and installation. The eighteenth "piece" is the wedding of Wen Pulin and Zheng Ziru at the opening of the show.

23: The graduates of the Special Training Program for Oil Painters at the Central Academy of Fine Arts have their graduation show at China Art Gallery. Fifteen artists show ninety-four oil paintings at the show, which was sponsored by the Central Academy of Fine Arts and supported by *Chinese Art Newspaper*.

31: *Contemporary Chinese Oil Painting* opens at the 9th International Art Expo, in New York City. This is the first time that Chinese oil paintings are placed on the foreign art market.

*The Sun Is New Every Single Day* opens at Heilongjiang Provincial Art Gallery. On exhibit are sketches and objects that a group of young artists made or collected during their travels along the Songhua River.



May  
1-5: Sheng Jun, a member of Outer Space Art Base, in Lianyungang, stages his performance *Returning Art to Life* on the streets of the city. Sheng and some artist friends do portraits for passersby, showed their performance pieces, and answered questions from the audience.  
The Surrealist Group has its show, *The First Stop*, in Nanjing, Jiangsu Province. The group members are Yang Zhiling, Guan Ce, Xu Lei, Xu Yihui, Cao Xiaodong, and Chai Xiaogang.  
*An Exhibition of Modern Chinese Tapestry* is held in Shanghai. Three artists from the show—Xu Jin, Lu Rulai, and Wang Yibo, win the 1987 French Art Dialogue Award, granted by French Art Dialogue Association. The artists, who are the first Chinese to win the award, are members of the Varbonov Institute of Art Tapestry and teachers at Zhejiang Academy of Fine Arts.

June  
19: The 13th Lausanne International Biennial of Tapestry Art opens at Lausanne Museum. Among the artists representing seven countries are Chinese artists Gu Wenda showing *Inspiration Comes from Tranquility*, Shi Hui and Zhu Wei showing *Longevity*, and Liang Shaoji with *Sun Zi's Art of War*.

July  
25-August 5: The 1987 graduates of the Central Academy of Fine Arts have their graduation show at the academy's art gallery. Works by Lu Shengzhong from the Folk Art Department and Xu Bing from the Printmaking Department receive the most attention.

December  
*Art Trends* ceases publication due to lack of financial support and "other inevitable reasons." In its last issue (No. 6, 1987) is an essay by Peng De: "A Look Back at the Trends," along with essays by five editors of other art magazines discussing the New Trends movement.  
*An Exhibition of Modern Painting from the Mainland* is held at Three Colors Art Center, in Taiwan. The show features Chinese artists who live and work in the United States, including Mu Xin, Zhang Hongtu, Yan Li, Xing Fei, Chen Danding, Ai Weiwei, and Yuan Yunsheng.  
*Towards the Future: A Painting Show*, sponsored by the editorial committee for the

Towards the Future Book Series, is held at China Art Gallery, in Beijing. The featured artists are Cao Li, Xia Xiaowan, Shi Benming, Ma Lu, Liu Yi, and Tan Ping.  
21: *The First Exhibition of Chinese Oil Painting*, sponsored by the Oil Painting Committee of China Artists' Association and its Shanghai Branch, opens at Shanghai Exhibition Center. More than 400 works in a variety of styles are shown. It is regarded as a "cultural cleaning" of the New Trends movement.

1988  
January  
French artist Arman stages a performance at the People's Congress Hall, in Beijing. The show is part of the 1988 international project "Saving Venice and Restoring the Great Wall."  
*Contemporary Expressionism: The First Show of the End-of-Century Painting Society* is held in Ji'nan City, Shandong Province. The major members of the society are the Gao brothers (Gao Zhen and Gao Qiang), Li Qun, Li Yuan, and Yang Bo.

February  
*Art Monthly* organizes a panel to discuss the issues raised by the debate between Classicism and Modernism. The panelists were Beijing-based art critics Shao Dazhen, Liu Xiaochun, Shui Tianzhong, Gao Minglu, Lang Shaojun, and Shen Peng.

March  
Wang Deren presents his performance *The Third Series, No. 2: Drill of Art Revolution* at Beijing University.

April  
*Art Today* is held at Shanghai Art Gallery, where abstract paintings attract the most attention. Artists in the show are Yin Qin and Meng Luding from Beijing; Tang Song, Liu Anping, and Yan Lei from Zhejiang; and Sun Liang, Pei Jing, Ding Yi, and Wang Ziwei from Shanghai.

May  
Zhao Jianhai, Sheng Qi, Zheng Yuke, and Kang Mu present their performance *Concept 21* at the Great Wall.

June  
Zhang Peili finishes his project *Brown Cover Book, No. 1*. The project is a mailing activity,

in which Peili sends his project to students at the Central Academy of Fine Arts, in Beijing.  
In "The Editor's Words," published in *Chinese Art Newspaper*, the editor raises the idea of Chinese avant-garde art: "The so-called avant-garde refers to art in the present time that shows certain consciousness of advance and progress. Although there is the possibility that this avant-garde will be inevitably facing the cultural background of the whole world, the internal reasons for the happening of the new phenomena in the Chinese art world must be located in the indigenous culture."

September  
Li Xianting publishes his essay "The Time is Expecting the Passion of a Big Spirit" (under the pseudonym Hu Gu) in *Chinese Art Newspaper*. The essay stirs up a debate over who or what "the big spirit" actually is.

October  
The Preparatory Committee for the *China Avant-Garde* exhibition is formed in Beijing. The committee members were Gan Yang, Zhang Yaojun, Liu Dong, Liu Xiaochun, Zhang Zuying, Li Xianting, Gao Minglu, Tang Qingnian, Yang Lihua, Zhou Yan, Fan Di'an, Wang Mingxian, Kong Chang'an, and Fei Dawei, with Gao Minglu as head of the committee. Their Announcement of the Preparatory Committee, No. 1 declares: "*China Avant-Garde* will for the first time show to the art world—national as well as international—a complete version of artworks expressed with concepts and spirit of modern art. It will reflect recent art trends and experiments that have attracted attention and caused debate in the art world. The exhibition aims at showing the value and significance of modern art in the scenario of contemporary Chinese culture. The exhibition will also be a change for high-level exchange and discussion of modern art. Above all, the exhibition aims at promoting diversity in the development of fine arts in China."  
Jiangsu Fine Arts Press and *Chinese Art Newspaper* sponsor the international symposium "Developing Tendencies in Contemporary Chinese Art," in Nanjing. Participants in the symposium focus on issues concerning "the big spirit" and the purification of art language.  
*1988 Exhibition of Modern Art in the Southwest* is held in Chengdu, Sichuan

Province. Over ninety pieces of art by artists from Sichuan, Yunnan, Guizhou, and Hunan are shown. Participants include Zhang Xiaogang, Ye Yongqing, He Duoling, Shen Xiaotong, Mao Xuhui, Pan Dehai, Mou Heng, Gu Xiong, Yang Shu, Ma Yun, Chen Heng, and Li Hui'ang.  
The Surrealist Group have their *The Second Stop Show* at The Publishers' Building, Nanjing, Jiangsu Province.  
Xu Bing has his first solo show *An Analytical Mirror—Volume of the End of the Century* (also called *A Book from the Sky*) at China Art Gallery. Lu Shengzhong's show *Hesitation* is appearing simultaneously. Both shows attract attention from the Chinese art world.

November  
*An Exhibition of Drawing*, sponsored by Youth Art Research Association of the Central Academy of Fine Arts, is held at China Art Gallery. The show features young artists and teachers from the academy.  
22-24: "Creation of Chinese Modern Art: A Symposium, 1988" is at Tunxi of Huangshan, Anhui Province. Attendees are young art critics and artists from around the country. The symposium focuses on issues related to experimental art since 1985, such as the current situation of Chinese culture, thoughts and ideas of contemporary artists, the development of the art market, and the tendency of Chinese modern art. Attendees also discuss the forthcoming *Chinese Avant-Garde* exhibition, scheduled for February, 1989, at China Art Gallery.

December  
*The First Exhibition of the Academy* is held at the art gallery of Zhejiang Academy of Fine Arts, Hangzhou, Zhejiang Province.  
22-28: The first *An Exhibition of Oil Paintings of Nudes* is held at China Art Gallery.  
Around 135 artworks—both realistic and abstract—are by twenty-eight artists from the Central Academy of Fine Arts. Forty-seven Chinese media outlets and seven foreign news agencies based in Beijing report the show. Over 200,000 people visit the show. On December 27, the exhibition committee sponsored "A Conference on Body Culture," with support from *Photography and Wenhui Daily*. Such a large unofficial show of nude art, the first ever in China, turns out to be a shock in a culture that sees nudity as taboo. However, the exhibition is followed by oth-

ers throughout China and numerous publications on nude art and photography. It is reported that 1988 is "the year of nudity."

#### 1989

January

12-February 19: *Ten Years of the Stars: The Third Show of the Stars Group* is held at Hanart Gallery, Hong Kong. The show opens exactly ten years after the first show by the Stars Group. Artists appearing in the third show are Huang Rui, Ma Desheng, Wang Keping, Qu Leilei, Bo Yun, A Cheng, Yan Li, Ai Weiwei, Li Shuang, Mao Lizi, Yang Yiping, and Shao Fei.  
22: Salon 49 is formed in Wuhan, Hubei Province. Its members, who share common interests in new culture and ideas, are from the fields of philosophy, fine arts, literature, and architecture. Its initial members are Deng Xiaozhi, Pi Daojian, Liu Chunbing, Ren Jian, Song Feilin, Zhang Zhiyang, Chen Jiaqi, Xiao Fan, Yan Shanchun, Shang Yang, Zhao Bing, Zhao Guozhi, Zhao Juming, Zhu Bin, Zu Wei, Lu Meng, Shu Qun, and Peng De.

February

Gao Minglu's article "Trends of Contemporary Chinese Art" is published in *Shiungshi Art Monthly*. Gao divides Chinese art produced between 1976 and 1989 into three phases: Post-Cultural Revolution Art, Sentimental Humanist Art, and Diverse Humanist Art. Gao tries to locate contemporary Chinese art in the chaos of art and trends.  
5-19: *China Avant-Garde* is held at China Art Gallery, in Beijing. Sponsors of the exhibition are the editorial committee of the "Culture: China and the World" series, China National Aesthetics Association, *Art Monthly* magazine, *Chinese Art Newspaper*, *Readers* magazine, Beijing Arts and Crafts Company and China Urban News. Over 800 artworks, which fill six showrooms, are selected from 3000 pieces presented to the selection committee. Art critic Li Xianting is in charge of the exhibition layout. He places installation, performance, and pop art in the first room—intended as a strong visual attack on the "aesthetic inertia" that art usually imposes on an audience. In the middle room, on the second floor of the gallery, there are works that emphasize rationality and religious solemnity. In the east wing on the second floor, emotional expression characterizes most of the work. In the showroom on the third floor are paintings

that focus on artistic language and exploration of ink. At around 11 am on opening day, Xiao Lu, a young female artist from Shanghai, concludes her installation work, *Dialogue*, by shooting a gun. The shooting incident is widely covered in the news, which leads to the first enforced closure of the show. The show reopens on February 10. A panel discussion, "My Concept of Art" is held on the February 11, at the Central Academy of Fine Arts. On February 13, The Symposium on Chinese Modern Art is held at China Art Gallery. Because of the shooting incident, China Art Gallery notifies the sponsors that a fine has been issued for "breaching the show contract," and that for two years none of the sponsors can support another show at the gallery. The exhibition committee pays the fine. On February 14, *Beijing Daily*, Beijing Public Security Bureau, and China Art Gallery receive threatening letters collaged from newspaper articles: "Shut down *China Avant-Garde* immediately or bombs will be set off at the gallery." The show is shut down for two days. It reopens on February 17. *China Avant-Garde*, with a shooting incident, threats, two closures, and performances that included foot washing, egg hatching, and shrimp selling, becomes the most controversial event covered in the media. It also becomes the focus of heated debate among academics. Art critic Gao Minglu, head of the exhibition committee, says that the show faced society as well as the art world with "a sense of hooliganism." Li Xianting criticizes the show for lacking an avant-garde spirit and the impact of the '85 New Art Trends movement, and for not raising the potential of Chinese modern art. Li believes that the exhibition is nothing but a summary of the past, and a response to the end of the New Trends.

March

1: A panel on *China Avant-garde* is held at the Institute of Foreign Literature of the China Academy of Social Sciences. Panelists are researchers at the Institute and guest speakers involved in the exhibition: Ye Tingfang, Tong Daoming, Fan Di'an, Guo Hongan, Zhu Hong, Zheng Enbo, and Tang Xuechi.

2: *Art Monthly* and *Free Literature* organize a panel on "The Comparative Study in Literature and Art and their Interactions." Critics He Shaojun, Wang Zongyuan, Li Tuo, Zhou Yan, and Liu Xiaochun also discuss *China Avant-Garde*.

22: The Arts Department of *People's Daily* organize a panel to discuss the current status of Chinese modern art. Speakers at the panel are Shao Dazhen, Liu Xilin, Tong Daoming, Zhang Qiang, Chen Zui, Zhou Yan, Su Wei, Wu Jiafeng, Tong Jinghan, and Yuan Yunfu.

April

4-9: *An Exhibition of Fine Arts by Northern Youth*, sponsored by Jilin Fine Arts Press and Northeast Normal University, is held at the art gallery of the university in Changchun, Jilin Province. It showcases photography, sculpture, crafts, and poems by artists from Jilin Province.

8-20: *An Exhibition of Printmaking by Artists from the Mainland* is held at Three Color Art Center in Taiwan. Su Xingping, Chen Qi, Yan Min, and Wu Bing win the top prizes, while Wei Qiong, Zhou Chuanbin, Zhou Jirong, Xu Bing, and Wang Yiqiong win Excellence awards.

11-17: *New Chinese Literati Painting*, sponsored by the Institute of Fine Arts of China Art Academy and Hong Kong International Center for Cultural Exchange, is held at China Art Gallery. There are twenty-five artists and 125 works at the show. It is the first show in which artists refer to themselves as "new literati." During the show there is also a panel on Chinese New Literati Painting.

19-30: *An Exhibition of Oil Painting by Eight Artists* is held at China Art Gallery. The eight participating artists are Zhang Zuying, Shang Yang, He Duoling, Yu Zhenli, Zhou Changjiang, Hong Ling, Hao Xiang, and Jia Difei.

19-30: Spanish artist Tapias has a painting show at China Art Gallery, sponsored by the China International Center for Cultural Exchange.

26-May 5: *An Exhibition of Chinese Expressionism*, sponsored by the Institute of Social Cultural Development and *Chinese Art Newspaper*, is held at the Museum of Chinese Revolutionary History, in Beijing. The exhibit comprises eighty works of painting and sculpture by nine artists including Li Di, Ma Gang, Huang Jin, Shi Benming, Zhang Yushan, and Yi Jianxiang.

May

Art critic and historian Lang Shaojun's essay "Rebuilding Chinese Elistit Art: A Reconsideration of Chinese Art Transformation in the Twentieth Century" is pub-

lished in *Art Study*, a magazine published by the Central Academy of Fine Arts. The author points out: "With the rise of popular mass art in the twentieth century, Chinese elite art has been lost, which caused the loss of vitality and creativity in Chinese art and culture in the past half century. Non-introspective attitude towards such a reality will be harmful to the building of modern Chinese culture. Therefore, the most urgent current mission is to rebuild Chinese elitist art." Lang's essay stirred up debate at *Art Monthly*, which published Zeng Jingchu's essays "A Discussion with the Author of 'Rebuilding the Elistit Art,'" and "Self-Contradictory: A Second Thought of 'Rebuilding the Elistit Art'"; Li Qun's "Long Live the Spirit of Revolutionary Art"; and Sun Ke's "An Open Letter to Comrade Lang Shaojun about His 'Rebuilding the Elistit Art.'" *Chinese Modern Artists*, a television documentary, is aired. Due to practical reasons, only part of the documentary is filmed, and it is retitled *Modern Artists in Southwestern China*. Lu Peng and Yi Dan are the producers/directors.

Huang Yong Ping, Gu Dexin, and Yang Jiechang are invited to show at *Magiciens de la Terre* at Centre Georges-Pompidou, in Paris, which includes 100 artists from around the world. This is the first international show of contemporary art where Chinese artists are present. Fei Dawei curates the Chinese section of the exhibition. 9-13: *Ink*, an art show of ink paintings by Gu Wenda, Wang Chuan, Yang Jiechang, and Zhang Jianjun, is held at Hanart Gallery, in Hong Kong.

23: *Excellent Works of Chinese Architectural Art in the 1980s*, an event sponsored by China Arts Academy, Cultural Salon of Contemporary Chinese Architecture, and Association of Chinese Environmental Art, ends in Beijing. This is the first juried show in China to focus on architecture as art and culture.

July

Fan Di'an and Hou Hanru publish their "Expansion and Transformation: A Dialogue over Performance Art" in *Art Monthly*, in which they analyze performance art in China.

4: The Art Research Department of Hubei Alliance of Arts and Literature organizes a panel on modern art in Wuhan.

10: Bulgarian-French artist Maryn



Varbanov (1932-1989) dies. He first introduced the concept of modern tapestry/soft sculpture to China, where he supported the modernization of Chinese art.

31: He Rong, former deputy editor-in-chief of *Art Monthly*, dies at the age of 66. During his work at the magazine from 1978 to 1985, He Rong was active in publishing new works by young artists, such as *Father*, an oil painting by Luo Zhongli. He was also active in organizing writings on controversial issues, such as realism.

November  
1-4: The Art Committee of China Artists' Association and the Institute of Fine Arts of the China Art Academy organize the "Symposium on the Art of Lin Fengmian," in Beijing, on the occasion of Lin's ninetieth birthday. Attendees of the symposium, critics and artists, discuss the significance of Lin Fengmian in the cause of Chinese modern art.

1990  
January  
Some artists take up residence in the Yuanmingyuan (Old Summer Palace) complex in northwestern Beijing, including Ding Fang, Fang Lijun, Wang Ying, Yi Ling, and Tian Bin, among others.  
1: In accordance with the Ministry of Culture's "Notice Concerning the Decision to Cease Publication of *China Art News*," the paper formally closes down. *China Art News* was established on July 5, 1985, and published 233 weekly issues. Editorial staff who worked on this paper include: Zhang Qiang, Shui Tianzhong, Lu Xiaochun, Liu Huimin, Zhang Zuying, Yang Gengxin, Zhao Mo, Tao Yongbai, Li Xianting, Chen Weihe, Guo Minglu, Wang Zhichun, Cai Rong, Xu Encun, Ding Fang, Cai Xingyi, Niu Shaojun, Zhang Huiming, Wang Yuchi, Niu Kecheng, Xiao Mo, Wang Yong, Wang Duanyan, Liao Wen, Bao Pei, and Chen Weiwei.

March  
21: Taipei's Longmen Gallery organizes the exhibition *Prints by Xu Bing*. Xu Bing's print installation *A Book from the Sky* is displayed.

April  
The exhibition *1990 Young Painters Salon* is held at the Grand Palais, in Paris. It exhibits work by 236 young artists from forty-seven

countries and regions. It is the first time that Chinese modern artists take part in this annual exhibition. Participating Chinese artists include: Guan Wei, Mao Lizi, Wang Guangyi, Wang Luyan, Ye Yongqing, Zhang Peili, Geng Jianyi, He Jianguo, and Chen Chen.

May  
12: The exhibition *Paintings by Liu Xiaodong* opens at The Gallery of the Central Academy of Fine Arts. Liu Xiaodong is believed to be an important representative of the "The New Generation" painters discovered in the 1990s.

18-June 10: Artist Xu Bing completes an early work that involved making an ink rubbing of the Great Wall at Jinshanling, Hebei Province. The work required two years of planning and preparation. Lasting twenty-five days, and consuming more than 1500 sheets of rice paper and 300 bottles of ink, the final rubbing was 1500 square meters. Xu Bing calls this unusually challenging and tedious work *Ghosts Pounding the Wall*.

20-30: The exhibition *The World of Female Painters* is held in the Exhibition Hall at the Central Academy of Fine Arts (in its original location at Wangfujing, downtown Beijing), organized jointly by the *Guangxi People's Press* and the Central Academy of Fine Arts Young Professors Research Group. Eight female painters participate: Yu Hong, Jiang Xueying, Wei Rong, Liu Liping, Yu Chen, Chen Shuxia, Li Chen, and Ning Fangjing.

July  
4: To commemorate the 100th anniversary of the death of Dutch painter Vincent Van Gogh, the Department of Aesthetics of the China Art Research Institute invites more than eighty Beijing art theorists and news reporters to take part in a conference on Van Gogh, featuring visual material provided by the Dutch embassy in Beijing.  
7: The exhibition *Chine: Demain pour hier* opens in Pourrières, southern France. The event is hosted by the French ministry of culture, funded by the ministry of culture, foreign ministry, and local governments, and organized by the "Ground Zero Art" association. The subtitle for this activity is *Assembling the Chinese Avant-garde*, and it is the largest show of contemporary Chinese art to take place in the West to that

point. Chinese artists residing overseas invited to participate include: Huang Yong Ping, Chen Zhen, and Yan Peiming (France); Yang Jiechang (Germany); Gu Wenda (U.S.); and Cai Guo-qiang (Japan). Fei Dawei, former editor of the Central Academy of Fine Arts' journal *Fine Arts Research*, later invited to France by the Centre Pompidou and the French ministry of culture, is curator of this exhibition. Notably, the exhibition emphasized *in situ* creation, whereby artists were required to work in a defined site. This lends a special significance to the connection between creation and circumstance, giving this relationship a deliberate, integrated emotional power. This exhibition also includes an academic conference on "Intercultural Misunderstanding and the Illusion of the Other." Speakers at the conference include: Fei Dawei, Cai Guo-qiang, Huang Yong Ping, Hou Hanru, Wu Mali, Chiba Shigeo, Monica DeMatte, and Yves Michud.

21-26: The *Commemorative Exhibition for the 100th Anniversary of Van Gogh's Death* takes place at the National Cultural Palace, organized by the China Sports Travel Company, the foreign exchange office of *Bridge* magazine, and the Dutch embassy in Beijing. The exhibition displays oil paintings by young and mid-career Beijing-based painters.

29: Three young painters from the northeast, Liu Fengzhi, Liu Hui, and Liu Yan hold the exhibition *Commemorative Oil Painting Exhibition for the 100th Anniversary of the Death of Famous Dutch Painter Vincent Van Gogh* in the gallery of the Harbin Youth Palace.

November  
10-19: *1990-Four Person Art Exhibition* is held at the Artist's Gallery in Guangzhou, Guangdong Province. Participating painters include: Zou Jianping, Xiao Peicang, Liu Cai, and Li Luming.

14-19: *1990 Annual Exhibition of New Works from the Kunming Oil Painting Research Group* takes place at the Yunnan Museum of Art. Mo Xuhui, Pan Dehai, Zeng Xiaofeng, and ten other painters show a total of thirty-two new works.

December  
28-January 5, 1991: The Wang Chuan solo exhibition *Mo/Dian* takes place at the Shenzhen Museum, organized by the Guangdong Shenzhen Art Salon and Hong Kong's Hanart TZ Gallery.

28: *Multi-faced People's Art Exhibition* opens at the Hunan Province Museum of Art in Changsha. It includes recent works by Xiao Peicang, Zou Jianping, Li Luming, Yao Yangguang, Liu Xin, and other young painters.

1991  
Nearly twenty painters who were headed for professional careers begin to live in Yuanmingyuan after graduating from art institutes across China. This "artists' village" is reported in the Chinese and foreign media. Important residents include Yue Minjun, Yang Shaobin, Xu Yihui, Xu Ruotao, Mo Gen, and Li Xinghui.

January  
14: *I Don't Want to Play Cards with Cezanne and Other Works: Selections from the Chinese "New Wave" and Avant-Garde Art of the Eighties* is held at the Pacific Asia Museum in Pasadena, California. This is the first large-scale exhibition of Chinese avant-garde art in the West. It includes forty-one works by Chen Haiyan, Dai Hengyang, Geng Jianyi, Lü Shengzhong, Mao Xuhui, Xu Bing, Yu Hong, Zeng Xiaofeng, Zhang Peili, Zhang Xiaogang, Ye Yongqing, Zhou Changjiang, Li Luming, Zou Jianping, Xiao Peicang, Yao Yangguang, and others. The curator is Richard Strassberg. A series of lectures and discussions about Chinese contemporary art accompanies the exhibition.

March  
22: *Near Distance—Works by Wang Huayang* is held in The Gallery of the Central Academy of Fine Arts.

April  
19-22: The symposium "A New Era of Artistic Creation," also called the Xishan Symposium, is held at the Xishan Guesthouse in the western suburbs of Beijing, organized by the China Arts Research Institute. There are over sixty participating artists and theorists, including: Bi Keguan, Shui Tianzhong, Wang Yong, Liu Xiaochun, Chen Peng, Chen Zui, Chen Shouxiang, Huang Yuanlin, Tao Yongbai, Zhang Zuying, Li Xianting, Yang Gengxin, Luo Gongliu, Du Jian, Xue Yongnian, Shao Dazhen, Wen Lipeng, Zhan Jianjun, Guo Yicong, Lu Chen, Yi Ying, Fan Di'an, Zhou Yan,

Yi Jinan, Wu Guanzhong, Yuan Yunfu, Du Dakai, Liu Boshu, Zhang Shizeng, Zhao Lihong, Li Song, Gao Minglu, Yang Yuepu, Fei Shengfu, Zhang Xueyan, Yao Zhenren, Liu Xilin, Pan Gongkai, Gu Fangzhou, Pi Daojian, Peng De, Liu Dianshang, Gu Chengfeng, Cheng Zheng, Li Luming, Liang Jiang, Wang Lin, Wang Yanshan, and Meng Hongsheng. Old hands in the art scene, Wu Guanzhong and Luo Gongliu, lead the opening ceremony and deliver addresses.

Vice-chairman of the China Artists' Association Ye Qianyu records the event. During his address at the opening ceremony, chairman of the Fine Arts Research Institute Shui Tianzhong notes that the tenets of the assembled group are essentially in accordance with the spirit of the directives which Jiang Zemin had given to the world of arts and letters during a speech on the fifteenth day of the new year, those being: to provide open argument and debate in the fields of thought and culture; to provide comradely criticism based on a notion of people as fundamentally good; to respect each other; to study each other; to learn from each other; and to reach a new level. In three days of meetings, the assembled scholars hold fervent debates on every topic related to artistic creation in the new period.

(In China, this marks a very specific reference to the deepening of Deng Xiaoping's "Reform and Opening" policies in the wake of the events of 1989.) This conference's healthy scholarly atmosphere promotes the development of the work of socialist art in China. The twelfth issue of *Fine Arts* magazine was especially devoted to summarizing The Xishan Symposium, publishing summaries and transcripts of the proceedings. It also published three critical articles, "Which Theses from the Conference Papers Seek Truth from Facts?" by the well-known Zheng Ming; "Truth Should Be Sought from Facts," by Li Qi; and "Watching the Tide Rise and Fall," by Tang Shaoyun. The September 15 issue of *China Culture News* ran the now-famous critical article called "What Artistic Direction Do the Organizers of the Xishan Symposium Support?"

20: Lü Shengzhong's exhibition of paper-cuts entitled *Red Souls* is held at the Beijing Contemporary Art Museum. Lü covered the four walls and ceiling of the exhibition hall with large and small "little red people." Through ingenious manipulation of the lighting system, he created a total of twelve works.

#### May

1-8: *Zhixing Studio Exhibition* takes place in Luoyang, Henan Province, exhibiting dozens of works by Zhuang Hui and six other painters.

1-10: *Hunan Contemporary Painting Exhibition* is held at Hunan Province Museum of Art, showing works by Li Luming and sixteen other young Hunanese painters.

#### June

28-30: *West Third Ring Road Art Research Documents Part I* opens at the gallery of Beijing's China Painting Research Institute, showing images and documents from forty-five artists and critics around the country. (These include photos, curricula vitae, recent works, artistic notes, and relevant criticism.) The theme of the research conference held simultaneously is "the independence of contemporary art in China and its relation to Euro-American cultural hegemony; a dialogue with Western art based on China's contemporary, non-traditional culture." The curator of this activity is art critic Wang Lin.

#### July

9-14: The newspaper *China Youth Daily* organizes *The New Generation* at Beijing's Museum of Chinese History. Participating in the exhibition are Wang Hu, Wang Jie, Wang Yuping, Wang Youshen, Wang Jinsong, Wang Huayang, Wei Rong, Shen Ling, Zhu Jia, Liu Qinghe, Song Yonghong, Pang Lei, Zhou Jirong, Chen Shuxia, Zhan Wang, and Yu Hong. A scholarly conference held simultaneously discusses the creative climate and future direction of the "New Generation" artists, as well as the prospects for Chinese contemporary art to enter the global artistic circuit. This artistic director is Shao Dazhen. The curator of the exhibition is Wang Shenyao. Contributing artistic consultants include Fan Di'an, Zhou Yan, Yi Ying, Kong Chang'an, and Yi Jinan.

13-20: At the conclusion of the 1991 *Oil Painting Seminar*, held by the Central Academy of Fine Arts with the support of the China Artists' Association, The Exhibition Hall of the Central Academy of Fine Arts plays host to an exhibition of more than 100 new works by more than twenty young painters, including Liu Jianping, Zhou Xianglin, Yan Ping, Gu Juanli, Cai Jin, and Tan Baojun.

#### August

28-September 29: *The Exceptional Passage-Chinese Avant-Garde Art* is held at the Fukuoka Museum in Japan. The curator is Fei Dawei. Participating artists include Huang Yong Ping, Yang Jiechang, Gu Wenda, Cai Guo-qiang, and Wang Luyan. Wang represents the "New Analyst Group" (also translated as the "New Measurement Group"), whose other two members are Chen Shaoping and Gu Dexin. The exhibition is divided into indoor and outdoor portions. This is the next significant exhibition of Chinese contemporary art abroad after France's *Chine: Demain pour hier*, in 1990.

#### September

1-5: *Oil Paintings by Zhao Bandi and Li Tianyuan* is held in the exhibition hall on the second floor of the Tiandi Plaza—now called the Poly Plaza—in Beijing.

1-6: *New Academy Group II*, curated by Yang Jinsong, is held in the exhibition hall at Zhejiang Academy of Fine Arts. Thirty-two painters participate, and a scholarly conference is held during the exhibition.

#### November

14-January 14, 1992: *Three Installation Works by Xu Bing* is held at the Elvehjem Museum of Art at the University of Wisconsin, Madison. For the show, Xu Bing's unfinished large-scale installation *Ghosts Pounding the Wall* (weighing 900 pounds) is flown to the U.S. for display. The exhibition also displays Xu Bing's installations *Five Series of Repetitions* and *A Book from the Sky*, along with some other experimental works. This is Xu Bing's first major exhibition after moving to the U.S., as well as his first solo exhibition in the West.

15-December 6: *National Oil Painting Exhibition 1991* takes place at the Museum of Chinese History in Beijing, showing 177 works chosen from over 4,000 works submitted in a national competition. An academic conference on Chinese oil painting is held during the exhibition. The exhibition is organized by the editors of *China Oil Painting*, the editors of *Jiangsu Art Monthly*, and the Oriental Oil Painting Exhibition Hall.

#### December

14: *Installations by Feng Mengbo and Zhang Bo* takes place at the Beijing Contemporary Art Museum (the venue affiliated to the Cen-

tral Academy of Fine Arts). Feng Mengbo's work is titled *Air Dry*; Zhang Bo's is titled *The Meaning of Words*. The exhibition is forced to close on the morning before its opening.

21-26: Organized by the art gallery of the Shenzhen International Travel Service, the *First Realistic Fantasy Painting Traveling Exhibition Beijing, Shenzhen, Hong Kong*, opens at the Beijing Contemporary Art Museum, exhibiting work by young painters Wang Changbai, Chen Guobiao, Wang Dawo, and Huang Shi.

#### 1992

##### April

11-15: *Modern Art Exhibition* is held at the Beijing Library, exhibiting oil paintings by Wu Xiaojun and An Hong.

21-26: *Paintings by Liu Wei and Fang Lijun* is held at the Beijing Art Museum. Francesca Dal Lago writes the preface for the exhibition catalogue. Works by the two painters counter real life with sarcasm. Because of this, their art is later called "Cynical Realism" by critic Li Xianting.

##### May

13-14: Artist Huang Rui, then living in Japan, holds an open studio exhibition in his Beijing home. He displays his work *Ten Fish in Water*, the second part of the *Ten Things in Water* series.

After *China Youth Daily* runs its long report "The Artists' Village in the Ruins of Yuanmingyuan," several dozen Chinese and foreign publications also report the phenomenon.

29: Zhang Peili and Geng Jianyi exhibit recent works at the Beijing Diplomatic Missions Restaurant. Zhang Peili's works include *Water: Standard Pronunciation*, *Ci Hai* and the video *Document on Hygiene*. The latter depicts a pair of hands wearing rubber gloves repeatedly washing a live chicken. Geng Jianyi's works include the paintings *Decorative Edge*; the work *The How-To Series*, which uses photocopied images; and an installation titled *Books*, which involves several dozen books printed with several layers of characters such that the original text is illegible. The exhibition was curated by Francesca Dal Lago and Enrico Perle of the Italian Cultural Institute.

30-June 11: *Desire for Words: An Exhibition of Installation Works by Xu Bing and Gu Wenda* takes place in Hong Kong, organized



by the Hong Kong Arts Centre and the Hanart TZ Gallery Taipei, and curated by Johnson Chang.  
Kong Chang'an's article "One Hundred Years of the Venice Biennale," runs in the eighth issue of *Art and Market* magazine. It is the first comprehensive discussion of this major international exhibition to run in a Chinese publication.

June  
The Yuanmingyuan community holds an internal exchange exhibition. The open-air show takes place in a grove of trees in the village, and the works are hung from the trees.

13-September 20: Documenta IX takes place in Kassel, Germany. A satellite exhibition *K-18: Encountering the Other* is held simultaneously in Kassel. It has 110 participating artists from twenty-two countries and regions outside of Europe. The curator is Jan Hoet, director of SMAK, in Ghent. Chinese artists Li Shan, Sun Lang, Chou Deshu, Ni Haifeng, Lü Shengzhong, and Wang Youshen show works.

September  
18: *Contemporary Young Sculptors' Exhibition* is held in the gallery of the Zhejiang Academy of Fine Arts. This is the first exhibition especially dedicated to works by young sculptors. Participating artists include Fu Zhongwang, Sui Jianguo, Zhan Wang, Zhang Yongqian, Xu Hong, Shi Hui, Jiang Jie, Ban Lingsheng, Yang Xiaohua, Li Xiuqin, Chen Yanyin, Wei Hua, Zhang Jihong, He Yong, Huo Boyang, Yang Qirui, and Zhang Xuming. This exhibition is conceived and curated by young sculptors.  
20: An exhibition of works by Ni Weihua and Wang Nanning, and a conference about the state of contemporary art in Shanghai, is held at the International Art Palace, Beijing. At the conference, the video works *Progressively Diffused Situation* by Ni Weihua and *A World of Letters Comes Together* by Wang Nanning are shown. Critics and artists at the conference debate questions pertaining to these works.  
26: Di Naizhuang displays his earth art works *Mountain Clouds and Heavenly Spring* at Xishan Badachu Park on the outskirts of Beijing. Using several bolts of white cloth and several thousand red and blue umbrellas, the work is installed at a hillside forest in the park.

October  
The First Guangzhou Biennial: *Oil Paintings from the 1990s* opens in Guangzhou. This is the first exhibition in mainland China organized on the commercial model, as well as the first important official exhibition of contemporary art in the 1990s. Young artists from around the country participate in the exhibition. Wang Guangyi and Li Luming are awarded the Documentary Prize; Mao Yan, Shang Yang, Zhou Chunyu, Shu Qun, and Wei Guangqing are awarded the Academic Prize; and Mao Xuhui, Wang Jinsong, Shi Lei, Ye Yongqing, Liu Hong, Ren Jian, Leng Jun, He Hongbei, Zhang Xiaogang, Shen Xiaotang, Gong Liyou, Han Dong, Han Fei, Ge Zhen, Zeng Xiaofeng, Guan Ce, and Dai Guangyu are awarded the Award of Merit. Political Pop is prominent in this exhibition, and begins to attract widespread attention. During the exhibition, the New History Group of Hunan Province held an activity called "Sanitizing Behavior." The curator of the exhibition was Lü Peng.

22-23: *The Second Documentary Exhibition of Contemporary Chinese Art* takes place in Guangzhou. The exhibition is divided into a display of documents and materials including photos and written works and a two-part slide exhibition entitled *Pop-Abstract*. The exhibition is jointly organized by the editorial staffs of *Jianguo Art Monthly*, *Gallery*, and *Perspectives on Art*, as well as the oil painting department at Guangzhou Academy of Fine Arts and the graduate school of Sichuan Academy of Fine Arts. Participating curators include Wang Lin, Wang Huangsheng, Pi Daojian, Chen Xiaoxin, Yang Li, Zhu Bin, Zhong Weifan, Liang Jiang, Gu Chengfeng, and Tan Tian.  
23-28: *Soft Sculpture by Zhu Guangping* is held at the China Art Gallery (the current name for the venue formerly known as the China National Art Museum). Works exhibited include installations by Chen Shaofeng, Li Hongjun, and Cao Hongnian, as well as paintings by Jiang Ji'an, Xu Dawei, Gong Lin, and Li Fu.  
*Modern Art in China, 1979-1989*, edited by Lü Peng and Yi Dan, and *Chinese Contemporary Art: Documents, 1990-91*, are published by Hunan Fine Arts Press. These books are the first comprehensive introductions to Chinese contemporary art, using ample text and photographs to appraise and describe the artistic issues and trends of the period.

December  
3: At the invitation of Peking University student group The 1990s Society, more than ten Yuanmingyuan artists hold an open-air exhibition in the Triangle, the main pedestrian area of the Beijing University campus. The exhibition was later shut down by the authorities. The seventh and tenth issues of *Artists' Newsletter* that year contain Zhang Xiaojun's early introductory articles about the Yuanmingyuan artists.

3: In the provincial capital of Taiyuan, Shanxi Province artists Song Shuangsong (aka Song Yongping), Wang Yazhong, and Li Jianwei use bicycles to put on a performance work called *CHINA Shixi Taiyuan*, December 3, 1992.

8: Preparing for an exhibition on the campus of the People's University at the invitation of a student group, several of the Yuanmingyuan painters were prevented from entering the campus gate with their works. In response, the painters held up their works and marched in a brief protest. Curated by Claire Roberts, a small but influential exhibition entitled *New Art from China: Objects from the Post-Mao Era* is held at the Art Gallery of New South Wales in Sydney, Australia.

8-11: The Second National Oil Painting Symposium takes place in Beijing. This is the largest academic conference devoted to oil painting since its predecessor in April, 1986. Famous painters and critics participate in the symposium. The substance of the meeting is dedicated to questions about the new status of Chinese oil painting and the impact of the commodification of art, and of the improvement and maturation of painting in China. During the conference, Gu Fangzhou and Yin Shuangxi lead a slide presentation of contemporary Chinese painting, and Zhang Xiaogang presents slides and materials from Documenta IX in Kassel, Germany.

1993  
January  
Zhang Peili holds a solo exhibition entitled *Operating*. It is divided into four parts: the video *Homework Assignment Number 1*; the video *Document on Hygiene #3*; the photographic work *Continuous Reproduction*; and the mixed media work *Goods Not for Sale*.  
12: *From Chang'an Avenue to Tiananmen* Art from Beijing and Korea is held at the China Art Gallery. Fourteen installations

not accepted by the China Art Gallery are shown in a private viewing at Beijing Contemporary Art Museum. This is the first exhibition organized by cultural groups to come to the mainland after China and South Korea establish diplomatic relations, with a total of twenty-six participating artists. During the exhibition, the artists exchange ideas by showing slides of their works.

29: "Country Life Plan 1993" begins its initial activity. This is a multimedia art happening spontaneously organized by artists active in Shanxi province. Members include Song Yongping, Wang Yazhong, Liu Chun, Wang Chunsheng, Zhou Yi, Han Fei, Zhang Guotian, Fan Xiaoli, Li Shaoping, Yao Chaocheng, Li Chen, Tang Pu, Li Jianwei, and Hao Zhidong, a total of over twenty artists. In this activity, the artists selected a suitable place to begin research along the banks of the Yellow River in the Lüliang area, and stayed in the village they selected to complete a group of paintings, a television show, a music video, and a piece of reportative literature (all titled *Country Life Plan 1993*). This activity began in August 1992, aimed at connecting Chinese avant-garde art with the social reality that lay below it, and getting rid of art's exhibition-centered consciousness through wide-ranging exchange with society, thus giving art back to the masses.

30: A large-scale exhibition entitled *China Avant-Garde* opens at Berlin's Haus der Kulturen der Welt. It is later exhibited at the Kunsthall Rotterdam, Modern Art Oxford and the Kunsthallen Brandts Klædefabrik, Odense, Denmark. Seventeen artists show sixty works. Artists include Huang Yong Ping, Ding Yi, Fang Lijun, Geng Jianyi, Gu Dexin, Li Yilin, Ni Haifeng, Wang Guangyi, Wang Jinsong, Wu Shanzhuan, Yan Peiming, Yu Hong, Yu Youhan, Zhang Peili, Zhao Bandi, Zhao Jianren, and Zhu Chunsheng. The exhibition is organized and curated by Jochen Noth, Andreas Schmidt, and Hans Van Dijk.  
31-February 14: Curated by Johnson Chang and Li Xianting, *China's New Art Post-89* is held at Hong Kong Arts Centre. It exhibits works by fifty-four mainland Chinese artists, most of whom attracted attention during the *China Avant-Garde* exhibition in Beijing in February, 1989. The exhibition then travels through the world for several years, its participating artists becoming a who's who list of Chinese artists famous in the West. It is one of the most influential

exhibitions of the early 1990s. The exhibition includes over 200 works of painting, sculpture, and installation. The exhibition is funded by the Hong Kong Arts Centre, Hanart TZ Gallery, and the Museum of Contemporary Art, Sydney. It is divided into six parts: Political Pop, Cynical Realism, Tragic Romanticism, Emotional Bondage, Abstraction, and Endgame Art. The show later traveled to the Museum of Contemporary Art, Sydney, and to several sites in the U.S.

Artists Cui Jian, Wang Hui, Zhuang Hui, He Yingnan and others launch a project called *Flinn* in Luoyang, Henan province.

February

*At Home/Abroad: New Chinese Art* opens in a gallery space in Peterborough, Canada. It is a traveling exhibition of experimental Chinese art organized by York University professor Bruce Parsons, which was also exhibited in Ottawa in August of the same year. Participating artists include He Gong, Li Ning, Tai Ming, Gu Wenda, and Gu Xiong.

22: "Country Life Plan 1993" begins its second activity, which continues until April 20.

March

A documentary film about the artistic lives of the Yuanmingyuan painters, *Uncompleted Documentary*, concludes filming. Beijing's Yanhuang Art Museum invites the Yuanmingyuan painters to hold a group exhibition. When the time comes to install the exhibition, it is suspended on account of a previously scheduled official activity. A group which calls itself the Lanzhou Art Group begins an action piece called *Burial*. They surround a dummy named Zhong Xiandai (Clock Modern) and perform a month of funerary rites for him. Artists include Cheng Li, Ma Yunfei, Ye Yiwu, and Yang Zhichao. Jiangsu province artists Huang Su, Guan Ce, Jin Feng, Shen Qibin, Zhang Liming, Wang Cheng, Zhang Da, Zhou Xiaohu, and others realize a performance work called *Nanjing-Transmission of Documents and Materials Surrounding Chinese Modern Art*.

April

21-25: *Paintings by Shen Ling and Wang Yiping* is held at the China Art Gallery.  
24-28: Li Tianyuan's solo show *Mistake! Links without Results* is held.  
28: *New History 1993: Consumer Products*

*Series* prepares to show at the McDonald's on central Beijing's busy shopping street Wangfujing. The exhibition is later shut down by the authorities. The exhibition is organized by the New History Group of Wuhan, and consists of Ren Jian's *Blue Jeans Series*, Zhou Xiping's *Large Portraits Series*, Liang Xiaochuan's *Large Inheritance Series*, and Ye Shuanggui's *Large Porcelain Series*.

May

Beijing's Riyue Cultural Studio and the Sichuan Cultural Development Center jointly create a "Display Room for Works from the Yuanmingyuan Artists' Colony," which shows works by some of the painters in the group.

2: An exhibition of paintings by Georges Immendorf, the German painter and representative of New Expressionism, opens at the International Art Palace, Beijing, with a total of thirty-four canvases. Immendorf himself comes to Beijing and talks with Chinese artists and critics.

25: Huang Yan begins a performance work in Changchun, Jilin Province, entitled *Dismantling and Taking Rubbings of Architectural Materials*. In this work, the artist selected typical examples of Republican, Russian, Japanese, Great Leap Forward, Cultural Revolution, and post-1978 architecture, and began to make rubbings of each. The timeframe for the work is set between 1993 and 2003.

June

13-October 10: Chinese artists Wang Guangyi, Zhang Peili, Geng Jinyi, Xu Bing, Liu Wei, Fang Lijun, Yu Hong, Feng Mengbo, Yu Youshen, Li Shan, Wang Ziwei, Ding Yi, Sun Lang, and Song Haidong participate in *The Eastern Road* portion of the 45th International Venice Biennale.

Key organizers include Francesca dal Lago of the Italian Cultural Institute in Beijing and Achille Bonito Oliva (chairman of the Venice Biennale organizing committee). Li Xianting, Wang Youshen, and Wu Shanzhuan take part in a nearby special exhibition *Open '93*, curated by Kong Chang'an. This is the first time that works by Chinese contemporary artists are shown in the Venice Biennale. A total of thirty works are shown, all of them easel paintings, with the exception of an installation by Song Haidong.  
Zhang Peili, Gu Dexin, and Geng Jinyi

participate in the Spoleto International Arts Festival (entitled *Artistic Meeting*) in Italy.  
27-July 1: The second exhibition in the Transition series takes place at the Beijing Contemporary Art Museum. Participating artists include Li Hongjun, Li Fu, Li Jianli, Gong Lin, and Chen Shaofeng.

July

30: *Fragmented Memory: The Chinese Avant-Garde in Exile* opens at the Wexner Center at Ohio State University. Participating artists are Gu Wenda, Huang Yong Ping, Wu Shanzhuan, and Xu Bing. The exhibition is curated by Gao Minglu and Julia Andrews.

August

*Country Life Plan 1993* opens at the China Art Gallery (it is later shut down) and the *China Daily* art gallery, including an art exhibition and a scholarly forum. Upon the closure, artist Song Yongping hired a barber to shave his head at the entrance to the China Art Gallery, for which he was detained.

September

3-October 3: Works by British contemporary artists Gilbert and George are shown at the China Art Gallery. The day after the opening, Gilbert and George go to Beijing's East Village artists' community and meet with Ma Liuming and other avant-garde artists.

In Shanghai, Ni Weihua realizes *Connection and Dispersion Series 2: 1993 Handbill Performance*.

8: The Yuanmingyuan painters apply to hold a large-scale group exhibition at the Beijing Art Museum. Several days after reaching an agreement, the plan is cancelled by the authorities.

17-October 15: The First Asia-Pacific Triennial of Contemporary Art opens at the Queensland Art Gallery in Brisbane, Australia. More than 200 works by artists from thirteen countries and regions are exhibited. Participating Chinese artists include Zhou Changjiang, Yu Youhan, Sun Lang, Shen Haopeng, Ding Yi, Li Lei, Xu Jiang, and Shi Hui. During the exhibition, Griffiths University holds a scholarly symposium, "Identity, Tradition, and Differentiation." Zhou Changjiang, Yu Youhan, Li Xu, and Xu Hong are invited to the conference.

October

15: Geng Jinyi realizes his work *Marriage Law* in Hangzhou, Zhejiang Province. A notice about the activity posted that day attracts twenty interested viewers to Moganshan Middle School to take part. Once the work was over, a new debate about law, marriage, and family begins. The SHS group realizes a performance work entitled *Large Glass-Heaven in Fantasy* at the Workers' Cultural Palace in Huangshi, Hubei province. The group was established in 1992. Members include Hua Jiming, Liu Gangshun, Han Liping, and Li Ju.  
26: Ten minutes before the scheduled opening of the graduation exhibition *1990s Art*, at the China Art Gallery, Zhang Huan realized a spontaneous performance work at the west gate of the museum entitled *Angel*. China Art Gallery immediately closed the exhibition. Five days later, after Zhang Huan had paid a fine of 2000 renminbi and submitted a self-criticism, China Art Gallery officially cancelled the exhibition.

November

24: *Third Exhibition of the Big Tail Elephant Group* takes place at the Red Ants Bar in Guangzhou. Works include Lin Yilin's *100 Yuan and 1000 Yuan*, Chen Shaoxiong's *Five Hours*, Xu Tan's *Parable of Love*, and Liang Juhui's *Empty*.

December

10: Ye Shuanggui realizes his work *Connection and Dispersion Series: Consumption Virus* at the Tianlong Hotel in Wuhan, Hubei province.  
11: *China Experience*, curated by Wang Lin, opens at the Sichuan Art Gallery in Chengdu, Sichuan province. Participating artists include Ma Xuhui, Wang Chuan, Ye Yongqing, Zhang Xiaogang, and Zhou Chunya. An academic conference "The Chinese Experience and Contemporary Art" is held simultaneously.  
23: Critic Gao Ling organizes a colloquium "Contemporary Art Salon," aimed at "researching, discussing, and exchanging ideas about the cultural value and creative situation of avant-garde art in China." Participants include Lu Shengzhong, Pan Dehai, Liu Yan, Chen Shaofeng, Zhu Weibin, Wang Youshen, Shi Liang, Wang Mingxian, Leng Lin, Huang Du.  
26: *Commemorating the 100th Anniversary of Chairman Mao's Birth: Works by Huang*



Rui is held at the home of Ai Weiwei in Beijing, showing Huang's two series Modern Documents and The World Speaks a New Language. Curated by David Elliot and Lydie Mephram, an exhibition of works by eight Chinese artists entitled *Silent Energy* is held at Modern Art Oxford. Curated by Hou Hanru, an exhibition of works by five Chinese artists entitled *Out of the Center* is held at the Port Art Museum in Pori, Finland. 31-January 2, 1994: Liu Xiangdong mounts an exhibition *Works by Liu Xiangdong-Post Cold War*, in Quanzhou, Fujian Province.

# 1994

January Because it has an image of Zhao Shaoru's work, *Beginning from This May*, on its cover, the printrun of the fourth issue of *Hanmo Art News* is destroyed by the Public Security Bureau. The work on the cover inserts the head of the artist into well-known photographs from China's sociopolitical history, attracting the attention of the police. The artist is deported to his home province, and the editor Lin Song is fined. 13-March 13: Lü Shengzhong exhibits his works *Soul Store*, *First Aid Center*, and *Soul Stele* in Munich, St. Petersburg, and Adelaide. This is his first serial exhibition since *Red Train Paper Cutting* in Germany. 22: Xu Bing gives an experimental showing of *Cultural Animals* at the Hanmo Arts Center in Beijing. This is Xu Bing's first exhibition in China since leaving for the U.S. in 1990. The Schoeni Art Gallery in Hong Kong presents 8+8: *Contemporary Russian and Chinese Avant-Garde Artists*, showing works by contemporary painters. Participating Chinese artists include: Li Shan, Wang Jinsong, Liu Wei, Fang Lijun, Qi Zhilong, Yang Shaobin, Yue Minjun, and Zeng Fanzhi.

# March

11: Li Yan displays nineteen of his installation works in the ruins of the former Harbin Painting Institute. 19-April 16: Italian "Transavanguardia" artist Mimmo Paladino has an exhibition at the China Art Gallery.

# April

6: A solo exhibition of installation works by Song Dong entitled *Another Class: Do You*

*Want to Play with Me?* opens at The Gallery of the Central Academy of Fine Arts. Thirty minutes after opening, the exhibition is shut down.

11: Gansu Province artist Ma Qizhi realizes a public performance work entitled *Sufficiently Attending to a Nine Square-Meter Piece of Land* in a plaza at the Northwest Nationalities Institute, in Lanzhou. 28-May 28: The *Sculpture 1994* series of solo exhibitions begins at The Gallery of the Central Academy of Fine Arts. Participating artists include Sui Jianguo, Fu Zhongwang, Zhang Yongjian, Zhan Wang, and Jiang Jie. This event aims to reconsider and redefine "the concept of sculpture." Artist Tian Lusha distributes over a thousand roses to passengers and passers-by on the tourist train between Guangzhou and Shanghai, and at East China Normal University in Shanghai. It is said that this work stems from her idea of "constructing an ideal space."

# May

An installation exhibition *94 Art Paragraph* opens at Huashan Technical School in Shanghai. Participating artists include Shi Yong, Qian Weikang, Yin Jun, Liang Chen, Tao Huiping, Jin Lili, Li Lei, and others. The artistic director was Zhu Qi. During the exhibition, Shen Yunshan, an artist from Handan, Hebei province, wore beggar's clothes and realized a performance event entitled *Redundant Art*, which led to disagreements among the viewers.

2-4: *Third Historical Document Exhibition* opens at the library of East China Normal University in Shanghai. The theme of the exhibition is "installation-environment-performance." It takes the form of a display of printed materials and a slide/video presentation related to installation works by several dozen Chinese and foreign artists in the 1990s. A conference is held simultaneously, entitled "Chinese Art in a Time of Transition." More than fifty artists and critics participate in the discussions.

18: An art happening entitled *New History 1994 Green Engineering Poetic Wind and Green 2420 Art Activity* is held in Wuhan, Hubei province. This event continues the New History Group's 1992 *Consumer Art* event; its 1993 events *Big Consumption*, *100 Suns*, and *Nine Days of Forced Labor*; and its 1994 events *Green Project* and *March 15*

*Green Consumption*. The group stresses the connection between art and everyday life, as well as the social power of art.

# June

Chen Qiang begins to realize his *Yellow River Bridge* project. This is a multimedia project combining performance, conceptual installation, and audio-visual methods. It tries to splice mass news media into mass culture. 5: A solo exhibition of installations by Wang Peng opens at the Hanmo Gallery in Beijing. The works on display used objects from everyday life, including 1950s marriage photos and audio tapes of sounds from married life, as well as a questionnaire about whether or not the Berlin Wall should be rebuilt. 13: Zhang Huan realizes his work *Twelve Square Meters* in Beijing's East Village. In this work, he covers himself with a mixture of fish entrails and honey, and sits still in a village latrine for one hour. During this time, the entrails attract large numbers of flies, which cover his naked body. 14: Ma Liuming, Zhu Ming, and others hold a performance art activity. The artists were arrested and jailed for two months. The final crime with which they were charged was for staging a pornographic performance. 26: At the Hanmo Gallery, Zhao Bandi holds an installation exhibition event entitled *Zhao Bandi Moonlight Flight*, June 26, 1994, 3:00 PM.

# July

Hanmo Gallery in Beijing holds *Art Proposal Exhibition*. The gallery invites artists from Beijing, Guangzhou, Shanghai, and elsewhere to exhibit their artistic proposals, along with photos and videos of their previous works. Participating artists include Xu Bing, Lü Shengzhong, Xu Tan, Chen Shaoxiong, Wang Feng, Zhu Fadong, Shi Yong, Jiao Yingqi, Song Dong, Zhao Shaoru, Liu Anping, and others. Jiao Yingqi realizes an installation at Beijing's Hanmo Gallery which lasts more than a month, a performance work entitled *Space for Learning*. Printing is completed on *Black Cover Book*. This book is the first volume of material on early 1990s Chinese experimental art to circulate among art insiders. The contributing editors are Zeng Xiaojun, Ai Weiwei, and Xu Bing. The managing editor is Feng Boyi.

The SHS Group of artists from Huangshi, Hubei province and the New Labor Group from Wuhan complete a performance work at the Xinzhi Bookstore in Huangshi entitled *Using a Piece of Rope to Fill a Bookstore*. 10: Zhang Huan completes a performance work in East Village entitled *65 Kilograms*. For this work, iron chains are used to suspend his body horizontally from the rafters while the artist undergoes a blood transfusion in which 250cc of his own blood flows down onto a tray in an electric oven below. The entire performance lasts two hours.

# August

Zhu Jinshi, a Chinese artist living in Germany, curates a project entitled *Eleven Weeks in China*, which includes separate events in Beijing and Wanzhuang, Hebei province. Participating artists include Wang Feng, Song Dong, Yi Xiueun, Zhang Lei, Ruan Haiying, and others. Wang Gongxin, then residing in the U.S., holds an art event in his Beijing home entitled *Open Studio*. Works on display include *Edible Gray* and five other installations. Wang Jinsong and Liu Anping play their video work *SW-Good Morning Beijing* at the Beijing Great China Movie Theatre. During the screening, Zhao Shaoru and Liu Anping douse the viewers (including critics and other artists) with ink. Later called "the ink-dousing incident," this performance leads to considerable in-fighting. German artist Wolf Kahlen exhibits works at the Zhaoyao Gallery (also the apartment of artist Zhu Jinshi) in the Weigongcun area of Beijing. Artist Huang Rui, then living in Japan, holds an art event in his Beijing home. Artist Qin Yufen, then living in Germany, realizes a work *Wind Lotus* at the Summer Palace in Beijing. 30-September 3: An exhibition entitled *Zhang Li's Experiment: Expressive Ink Works 1994* is held at the China Art Gallery, showing works by experimental Chinese ink painters.

# September

Wang Peng displays an installation work *We Live in Art* Beijing's Zhaoyao Gallery. 16: Zhu Jinshi curates an exhibition *Eyes Ears* at the International Art Palace in Beijing. It is aimed at realizing an exchange between modern and contemporary music, sound and installation art, and Chinese and German artists. Participating artists include Ke Shike, Liang Heping, Qin Yufen, Zhang

Guangxia, Zhu Di, and Zhu Jinshi.  
30: *The Seventh Exhibition of Graduation Works by Advanced Students in the Painting Department at the Central Academy of Fine Arts* is held in the Exhibition Hall of the Central Academy. A handful of installation works had not received approval and were not exhibited.

October

4: *Invitational Exhibition of Works Nominated by Chinese Critics* opens at the China Art Gallery in Beijing. Nominating critics include Shui Tianzhong, Tian Lin, Zheng Pingxiang, Liu Xiaochun, Pi Daojian, Chen Xiaoxin, Lu Peng, Shao Dazhen, Fan Di'an, Yi Ying, Li Xianting, Gu Fangzhou, Yin Shuangxi, and Peng De. Nominated artists include Ding Fang, Yu Zhenli, Wei Ershen, Mao Yan, Wang Yigang, Ye Yongjing, Xu Jiang, Shen Xiaotong, He Duoliang, Yang Feiyun, Shang Yang, Luo Zhongli, Zhou Chunyu, Yu Xiaofu, Hong Ling, Gong Lilong, Xia Xiaofang, Gu Difei, Chao Ge, Zeng Fanzhi, and Cai Jin.  
18: Works by Li Shan, Yu Youhan, Wang Guangyi, Liu Wei, Wang Lijun, and Zhang Xiaogang are included in The 22nd International São Paulo Biennial. During the exhibition, the subject matter, particularly the nudity, in Liu Wei's work led to protest by local Chinese.

*Post-October*, an exhibition of installation work, is held in Beijing. Participating artists include Zhu Jinshi, Wang Peng, Song Dong, Wang Jinsong, Cang Xin, and Yi Xiufen.  
25: Hosted by the China National Publishing Industry Trading Corporation Art Center, the exhibition *China-Korea-Japan: New Asian Art* opens at The Art Museum of Capital Normal University. The title of the exhibition is *Today is the Dream of the Orient*. Participating Chinese artists include Wang Luyan, Wang Jianwei, Li Yongbin, Wang Guangyi, Wei Guangqing, Wang Youshen, Gu Dexin, and Song Dong. This is the first exhibition held in mainland China in which Chinese avant-garde artists participate in an international exchange about modern art. During the exhibition, an exchange session is held, hosted by Japanese artist Yadani Kazuhiko, in which artists and critics from the three nations enter into debate.

November

Art by Wang Qiang is held at the Hanmo Gallery, Beijing.

12-19: *Mixed Media Works* by Liu Yan, 1994 takes place at the Hanmo Gallery in Beijing.  
26-30: *The Second Art Fair* takes place in Guangzhou. This exhibition contains a specially designated "installation art area." Major participants include Guangzhou Big Tail Elephant Group members Lin Yilin, Xu Tan, Chen Shaoxiong, Liang Juhui, and Zhao Bandi of Beijing.  
Zhu Jinshi, Wang Peng, Song Dong, Yin Xiuzhen, and Ruan Haiying realize an experimental art activity in the Beijing suburbs entitled *Central Axis*.

December

Organized by the New Amsterdam Art Consultancy and the Red Gate Gallery, an exhibition of Zhang Haier's *Bad Girl* series is held at Beijing's Songhetang Gallery. Two exhibitions, *The Strange Environment* and *Sliced*, are held in Chongqing, Sichuan Province. Participating artists include experimental painters Xin Haizhou, Zhang Bin, Guo Wei, Guo Jin, Chen Wenbo, He Sen, Zhao Shengzhi, Feng Sheng, Yi Ruilin, and others.

*Jianguo Art Monthly* publishes an article "Strive for Unambiguous Meaning," by art critic Yi Xiang in its December issue. The article argues that "going from ambiguous toward clear meaning should be an unavoidable trend in contemporary culture... following the daily growth of postmodern culture, 'the ambiguity of meaning' will also gradually move from the mainstream of modern art to the periphery." The arguments in this article lead to a wide-ranging debate about the role of "meaning." Qiu Zhijie, Shen Yubing, and others publish articles in later issues of *Jianguo Art Monthly* expressing different opinions toward Yi's article.

12: An exhibition of works by female artists entitled 12-12 opens at the Zhaoyao Gallery in Beijing. Participating artists include Yin Xiuzhen, Zhang Lei, Ruan Haiying, Karen Smith (U.K.), and Qin Yufen (then living in Germany). The exhibition is curated by artist Zhu Jinshi.

Xu Bing participates in the exhibition *Life and Heat: Materials of a Culture in Transition* at the Museo Nacional Centro de Arte Reina Sofia in Madrid, Spain. This exhibition is organized and curated by Dan Cameron, one of the organizers of the open exhibition at the 1993 Venice Biennale.  
16-January 14, 1995: To celebrate the 600th

anniversary of the founding of the city of Seoul, the Korean National Museum of Contemporary Art stages an international arts festival. A massive international exhibition of contemporary art entitled *Humanism and Technology* opens during the festival. Chinese artists invited to participate include Wang Youshen, Wang Guangyi, Sun Liang, and Zi Xu.  
27: *The 8th National Art Exhibition* opens at the China Art Gallery. Because of differences in the scoring standard, the old practice of awarding gold, silver, and bronze prizes is cancelled. Shi Chong's work *Integrated Sight* (originally called *Red Wall Memories*) and other works led to heated disputes.

31: *Art from the South-West* opens at the Xinan Commercial Plaza in Kunming, Yunnan Province. The more than thirty works exhibited include paintings, sculptures, and installations. Participating artists are Mao Jie, Zhuang Dong, Sun Shifan, Li Li, Chen Longsheng, Su Xinhong, Luo Xu, Tang Zhigang, and Zeng Xiaofeng.

1995

January

1: At the birthday party of British critic Karen Smith, artist Cang Xin throws the birthday cake at the partygoers, who include avant-garde artists and critics. This incident, like the 1994 "ink-doubling incident," incurs debate and doubt about the validity of this sort of so-called "spontaneous art."

22: *Installation: The Orientation of Language* opens in Shanghai, exhibiting installation works by Shi Yong, Qian Weikang, Ni Weihua, Chen Yanyin, Zhang Xin, Hu Jianping, Wang Nanming, and other Shanghai artists. The exhibition is curated by Wang Nanming.

23: *The Original Sound* series of artistic activities, organized by Song Xiaohong (Arianna Vabarnov) begins in the middle of the night beneath Lijiao Bridge in southeast Beijing. Participants include Song Xiaohong, Zhang Huan, Zhu Fadong, Ma Liuming, Cang Xin, Zu Zhou, Song Dong, Luo Lin, Gao Xiaoxia, Rong Rong, Wang Shihua, and others.

February

Li Tianyuan, Sui Jianguo, Su Xinping, Wei Dong, and Ding Yi participate in an exhibition entitled *Modern Chinese Art* in Melbourne, Australia.

2: *Change: Beijing and Shanghai Avant-garde Arts Exhibition* is held at the Goeteborg Art Museum, Sweden. Paintings, installations, and photography by seventeen artists are displayed, including Yu Youhan, Sun Liang, Ding Yi, Liang Weizhou, Zhang Enli, Ding Fang, Li Tianyuan, Yang Feiyun, Hong Hao, Cai Jin, Shi Chong, Zhang Haier, Ai Weiwei, Zhou Jirong, Xu Xinping, Zhao Shouqing, and others.

March

Wang Gongxin and Lin Tianmiao exhibit installation works at their home in Beijing, including *The Brooklyn Sky* by Wang Gongxin and *Threadwinding and The Temptation of Saint Teresa* by Lin Tianmiao.  
12: *The 30th Artists Today Exhibition* opens at the Citizens' Gallery in Yokohama, Japan. Chinese artist Hu Jieming participates in the exhibition, and Shanghai critic Li Xu is invited to give a conference address entitled "China's Avant-Garde: A Landscape of Change."

April

The book *The Chinese Contemporary Artists' Agenda (1994)* is printed. This catalogue, published with text in Chinese and English, collects proposals by nineteen artists, preliminary photographs, and a few photographs of completed works. It is curated jointly by artists Wang Luyan, Wang Youshen, Chen Shaoping, and Wang Jianwei.

7-26: *Korean Modern Art* opens at the China Art Gallery, displaying works by Nam Jun Paik, Lee Hung-Yoom, Lee Seung-Teak, and others, a total of thirty-six South Korean artists and more than sixty works.

May

A group mainly composed of artists from Beijing's East Village realizes two works of collective creation atop Beijing's Miaofeng Mountain, entitled *To Raise an Anonymous Mountain by One Meter and Nine Holes*. Participating artists are Zhang Huan, Ma Liuming, Ma Zhongren, Wang Shihua, Zhu Ming, Cang Xin, Zhang Binbin, Duan Yingmei, Zu Zhou, and Gao Yang.

4: Di Nafzhuang continues to realize his *The Earth Turns Red* art plan at Beijing's Yuyuantan Park.

4-11: *Women's Approach to Contemporary Art* is held at the Beijing Art Museum. Participating artists include Cai Jin, Liu Liping,



Pan Ying, Shi Hui, Liu Hong, Song Hong, Yang Keqin, Sun Guojian, Chen Qiaobao, Zhu Bing, Lin Tianmiao, Zhou Jing, and others. The exhibition is curated by Lao Wen.

13: 1995 *Research Series of Solo Exhibitions* begins at the Exhibition Hall and Gallery of the China National Academy of Fine Arts (formerly the Zhejiang Academy of Fine Arts), in Hangzhou, Zhejiang Province. The theme of this series of exhibitions, organized by the school's research department, is *Thoughts of Female Artists from the Academic Sphere on Contemporary Trends*. Participating artists include Wang Gongyi, Chen Haiyan, Shi Hui, Li Xiuqin, and others.

16-June 5: Tang Jiaheng realizes a work on Kunming Road and Dongfeng Road in Kunming, Yunnan Province. Entitled *Sacrificial Objects*, it involves painting the exposed faces of the stumps of blown-down trees in order to make them more visible.

20-26: Yin Xiuzhen has her first solo show at Beijing Contemporary Art Museum.

# June

1: A dialogue exhibition between German artist Günther Uecker and the New Analysts Group is held in Berlin. Group members Chen Shaoping, Wang Luyan, and Gu Dexin are invited to the opening. The Group's work, called simply *Work by the New Analysts Group*, consists primarily of twelve large tables on which 2000 books lay open, clearly marked for sale at ten marks each. The books had been printed by Dushu Press in August, 1994. The contents of the book take the printed text of a discussion between Uecker and Dieter Honisch as its primary material, and altered the text according to a set of principles for the completion of the work agreed upon by the group. The principles are applied ad absurdum, until only a phrase of mixed German and Chinese remains.

8: Song Dong holds an exhibition of his work *Chinese Medicine* in a Chinese-style apartment complex in Beijing.

10-September 10: *Configura 2* is held in Erfeld, Germany. Works by artists from nine countries—Egypt, Brazil, China, Greece, India, Mexico, Nigeria, Russia, and the U.S.—are exhibited. Organizers of the Chinese section are Hans van Dijk of the New Amsterdam Art Consultancy and Beijing-based German national Julie Noth. Chinese participants include the New Analysts' Group, Ai Weiwei, Zhao Bandi,

Jiang Jie, Liu Anping, and Wang Peng.

17: One piece of Chen Qiang's integrated art project *AGEPASS: Bridge on the Yellow River* is realized, a stele commemorating the water of the Yellow River at Dongying City, Shandong Province, the point where the river flows into the sea.

18: *Out of the Middle Kingdom: Chinese Avant-Garde Art* opens at the Santa Monica Art Centre in Barcelona. It is part of the *Open 95* exhibition. The exhibition is divided into sections concerning the 1979 retrospective movement, the 1985 New Wave, Political Pop, sculpture, installation, Chinese painting, and others. This exhibition is curated by Inma Gonzales Puy of the Spanish embassy in Beijing and funded by local cultural institutions in Barcelona. Invited to take part in the opening are critic Li Xianting, the New Analysts' Group (Chen Shaoping, Wang Luyan, Gu Dexin), artists Xu Bing, Zhang Peili, Wang Gongxin, Zhang Xiaogang, Liu Wei, Wang Guangyi, Wang Nanping, Mao Xuhui, Xin Haizhou, Zhang Jin, and others. Other artists with works exhibited include Wang Peng, Chen Tiejun, and Yang Gang. Of these, the New Analysts Group, Wang Guangyi, Zhang Peili, Wu Shanzhuan, Wang Gongxin, Xu Bing, Huang Yong Ping, and Gu Wenda are invited to complete works on the exhibition site.

The 46th International Venice Biennale is held. Participating Chinese artists include Zhang Xiaogang, Liu Wei, and Yu Youhan. One of the foreign exhibitions at the Biennale, *Asiana*, is comprised of works by Chinese, Japanese, and Korean artists. Chinese participants in this exhibition include Gu Dexin, Yang Jun, Huang Yong Ping, and Cai Guo-qiang. The curator is Fei Dawei.

# July

Organized by the New Amsterdam Art Consultancy, the exhibition *Chinese Modern Art in the Academy: Works by Ding Yi, Duan Jianwei, Li Tianyuan, Wu Xuefu, Zhang Haier, and Zhao Bandi* is held at the Goethe Institute in Beijing.

Wang Jin realizes his performance work *To Marry a Mule* in a closed showing in the courtyard of a Chinese apartment building at Laiguangying Village in eastern Beijing. In this work he dresses as a spiffy Western bridegroom and holds a wedding ceremony with a mule dressed as a bride.

*New Asian Art Show 1995* is held at Kirin Tower in Yokohama, which moves, in August, to the Exchange Center, Tokyo. It is a continuation of the series that began in 1993 with the *First Korean International Exchange Art Festival* and continued with the *China-Japan-Korea* exhibit in Beijing in 1994. Participating Chinese artists include Wang Luyan, Wang Jianwei, Song Dong, Li Yongbin, Wang Guangyi, Wei Guangqing, Wang Youshen, and Yang Jun.

# August

In answer to a call from American artist Betsy Damon to protect the water resources of the Yangtze River, and to realize their *Living Water Park* project, several artists hold an exhibition and publicity activity around the theme of *Defenders of Water*. Participating artists come mainly from Chengdu, including Dai Guangyu, Yin Xiaofeng, Xu Hongpeng, Cai Jian, Zeng Xun, Liu Chengying, Yin Xiuzhen, and others.

*Chinese Women's Invitational Exhibition* is held at the China Art Gallery in Beijing. It is set to include non-essay works by Lin Tianmiao, Jiang Jie, and Shi Hui. However, for reasons of "fire safety," Lin Tianmiao and Jiang Jie are not able to display their actual works, but only photos.

29-31: The Triplicate Studio (Sui Jianguo, Zhan Wang, and Yu Fan) along with Jiang Jie, Lin Qing, and others hold an artistic event in the ruins of the recently relocated Central Academy of Fine Arts on the busy shopping street of Wangfujing. The event is originally called *New Wangfujing Square*, but later changed to *Plan for Development*.

# September

4-22: A photographic exhibition, *China's New Photography*, is held at the Tokyo Gallery, showing more than eighty works by young photographers Xu Zhiwei, Xing Danwen, and Rong Rong. These three photographers followed the developments and transitions of the Chinese avant-garde art scene continuously since the early 1990s, creating photographic records of activities and daily life in the artistic circle. Xing Danwen and Rong Rong's work centers specifically on performance art in the East Village.

7: *Leaving International Consciousness* opens in the K3 exhibition hall of the Hamburg International Arts Centre in Germany. This exhibition is jointly curated by the Hamburg Cultural Bureau, Chinese artist

Dan Fan, and Chinese critic Li Xianting. Participating artists include Wang Guangyi, Wu Shanzhuan, Wang Youshen, Qiu Zhijie, Feng Mengbo, Wang Qiang, Shi Hui, Liu Wei, Zhang Xiaogang, Wei Guangqing, Zeng Fanzhi, Xu Jiang, and Shen Fan.

14: *Woman and Scene*, an exhibition of works by The Triplicate Studio of Sui Jianguo, Zhan Qiang, and Yu Fan is held at the Beijing Museum of Modern Art.

16-18: An exhibition of installations entitled *Displacement* is held at The Art Museum of Capital Normal University, Beijing. Female artists Yin Xiuzhen, Zhang Lei, Ruan Haiying, and Karen Smith participate.

18: Xu Bing's solo exhibition *Xu Bing—Language Lost* opens in Boston, displaying the two installation works *A Book from the Sky* and *Silkworm Series*.

20: *The First Kwangju Biennial* opens in Kwangju, Korea. More than 500 artists from over sixty countries participate in the exhibition, entitled *Beyond the Borders*. Wang Jianwei, Lu Shengzhong, Fang Lijun, Song Dong, and Feng Mengbo are invited to display works.

# October

Chen Yayin, Jiang Jie, and Li Xiuqin hold an exhibition of installation works in the Exhibition Hall of the Central Academy of Fine Arts. 6-10: Organized by Sun Zhenhua, *Works by Li Xiuqin, Chen Yayin, and Jiang Jie* is held in the Exhibition Hall of the Central Academy of Fine Arts.

Song Dong displays *Room of Steles* in a closed exhibition at the Zhaoyao Gallery, Beijing.

21: Wang Peng exhibits photographs and taped footage from his work *Three Days* in a watchtower at the northwest corner of the outer wall of the Forbidden City. Prior to this, he had lived alone in the unrestored watchtower for three days and nights.

21: Yan Lei holds an exhibition entitled *Invasion* in the training room of the Beijing Number 1 Theater. He displays video footage and photographs of himself after being assaulted and battered. Leng Linren is the artistic director.

24-November 5: Jointly organized by the Ministry of Culture, the China International Exhibition Center, and the Goethe Institute of Beijing, the exhibition *German Modern Art* is held in the Taimiao Exhibition Hall at the Forbidden City. Nearly 100 paintings, sculptures, and instal-

lations by more than twenty German contemporary artists are exhibited.

#### November

4-9: The exhibition *Photography by Shu Li and Han Lei* is held at the Beijing Contemporary Art Museum, organized by the New Amsterdam Art Consultancy.  
10-13: *Beijing-Berlin Artistic Exchange* is held at The Art Museum of Capital Normal University. Chinese participants in this exhibition of mainly installation works include Geng Jinyi, Song Dong, Wang Gongxin, Yi Xizhen, Zhu Jinshi, Wang Peng, Zhang Peili, and Zhan Wang. German participants include Gusztav Hamos, Jozsef LeGrand, B.K.H. Gutmann, Wolf Leide, the Gabriel Twins, Bernhard Garbert, and Andreas Schmidt. The Chinese curator is Huang Du, and the German curator is Angelika Stepken.

#### December

Artist Wei Ye's performance work *Buffer of the Future* is completed in Beijing. Themed "The Earth Needs Green," this work invites more than ten contemporary artists to debate social, scientific, economic, cultural, and environmental "problems of the future" over a buffet meal.  
8-13: *A New Light on Chinese Art: Photos by Xu Zhiwei* is held at The Gallery of the Central Academy of Fine Arts.  
16: Wei Ye and Zhao Bandi separately realize their works *Future Fast Food* and *Zhao Bandi and Zhang Qianqian* at the Black Forest Bar in Beijing.

#### 1996

##### January

6-7: Guangzhou's Big Tail Elephant Group holds its fifth annual exhibition, *Possibility*, in a bar in the basement of the Zhongguang Building, Guangzhou. Participating artists include Lin Yilin, Xu Tan, Chen Shaoxiong, Liang Juhui, and Guangdong artist Zheng Guogu.  
8: *One Way Presentation*, an exhibition of contemporary art from Fujian Province, takes place in the library of Fujian Normal University. Participating artists include Li Xiaowei, Chen Zongguang, Wang Hong, Qiu Xingxing, Chen Ye, Hu Nanping, and Liu Xiangdong.  
January 28: Artists Wang Jin, Guo Jinghan, and Jiang Bo complete an installation/performance work, *Ice*, 96 Central China for the re-opening of the Tianran Shopping

Plaza in Zhengzhou, Henan province, one year after it had been destroyed by fire. They build a wall of ice, in Zhengzhou's February 7 Square, known as the "key battle-field of the war for business" of the Yellow River plains region. Frozen in the wall are more than 800 consumer products including mobile phones, beepers, gold rings, wristwatches, perfume, nail polish, lipstick, televisions, calculators, flags, fire extinguishers, retirement certificates, and disposable needles, along with photos of the original shopping center. Altogether there are more than six hundred bricks of ice. As soon as the re-opening ceremony concludes, more than 10,000 people rushed to the wall bearing hammers, wooden rods, shovels, and crowbars, raucously "digging for treasure."

#### February

29-March 7: *The Third Japan International Performance Art Festival* is held at the International Forum in Tokyo and at the Workers' Welfare Cultural Center in Nagano. Chinese artist Ma Liuming is invited to participate.

#### March

2-6: *In the Name of Art* is held at Shanghai's Liu Haisu Museum of Art. Sixteen artists participate, including Chen Shaoping, Zhao Bandi, Li Qiang, Qiu Zhijie, Song Dong, and An Hong of Beijing; Shi Yong, Ni Weihua, Hu Jieming, Hu Jianping, Zhou Tiehai, and Zhang Xin of Shanghai; Chen Shaoxiong and Liang Juhui of Guangzhou; and Jin Feng and Zhang Xiaohu of Nanjing. The curator is Zhu Qi.

8-31: *Beyond the Gallery: Mainland, Hong Kong, and Taiwan Artists Experimental Plans in Wanchai* is held in the Wanchai area of Hong Kong. Lin Yilin and Song Dong are invited to Hong Kong to participate. This exhibition is hosted by the Hong Kong Arts Centre, and the curator is Oscar Ho.  
18-23: *Documentary Exhibition of Chinese Avant-Garde Art* is organized by and held at the Q Gallery in Tokyo.

19-April 7: *The First Shanghai Biennale* opens, sponsored by the Shanghai Ministry of Culture, the Shanghai Art Museum, and the Shanghai Cultural Development Foundation. The exhibition comprises mainly oil paintings, exhibiting more than 100 works by twenty-nine artists. These include installation works by Chinese artists residing abroad Gu Wenda, Zhang Jianjun, and Chen Zhen.

23-30: Hosted by the New Amsterdam Art Consultancy, the exhibition *The Dust of Romantic Male Heroism: Works by Wang Xingwei* is held at The Gallery of the Central Academy of Fine Arts.

#### April

2-24: *Cao Tian Shang Hai Pei King* is held in the Gallery of the Central Academy of Fine Arts, organized by the New Amsterdam Art Consultancy. It includes works by Zhao Bandi, Liu Yongbin, Jiang Jie, Zhang Haier, Hong Hao, Ding Yi, and others.

4: *Listening to Men Tell Women's Stories*, an exhibition of conceptual art, opens at the Yafeng Art Salon in Chengdu. Participating artists include Dai Guangyu, Xu Ji, and others.  
5-7: Zhang Gongbo and Li Shengli hold a joint exhibition at The Art Museum of Capital Normal University.

13-15: Curated by Li Xianting and Liao Wen, *Gaudy Life!* opens at the Wanfung Gallery in Beijing. Participating artists include Yang Wei, Hu Xiangdong, Chang Xugong, Wang Qingsong, Liu Zheng, and Tian Liyong.

20-26: Curated by Li Xianting and Liao Wen, *Models from the Masses* is held at the Beijing Art Museum Gallery. Participating artists include Wang Jinsong, Qi Zhilong, and Xu Yihui.

26-May 8: *Too Materialistic, Too Spiritualized: Works by Zhou Tiehai* is held at The Gallery of the Central Academy of Fine Arts, organized by the New Amsterdam Art Consultancy.

#### May

Created and funded by Liu Zheng and Rong Rong, the Magazine *New Photography* begins to circulate. Through 1998, the magazine publishes a total of four issues. It is a hand-assembled magazine of text and photos with a closed circulation.

10: Organized by the New Amsterdam Art Consultancy, an exhibition of photography by Luo Yongting entitled *Celebrations and Celebrities* opens at The Gallery of the Central Academy of Fine Arts.

#### June

5-7: *Conference on Contemporary Ink Painting Art on the Verge of the Twenty-First Century* is held at South China Normal University in Guangzhou, organized by the editorial committee of *The Artistic Trend of Modern Chinese Ink and Wash in the Late Twentieth*

*Century*, the staff of *Art Gallery* magazine, and the university. A group of artists active in ink painting during recent years participate, including Fang Tu, Wang Chuan, Wang Tiande, Liu Zijian, Zhang Yu, Zhang Jin, Chen Tiejun, Yan Binghui, Liu Yiyuan, and Wei Jiqing. Participating critics include Pi Daojian, Yi Ying, Yin Shuangxi, Huang Zhuang, Qian Zhijian, Gu Chengfeng, Wang Lin, Chen Xiaoxin, Lu Hong, Wang Huangsheng, and Li Weiming. The chair of the conference is Pi Daojian. The main topics of debate are the trend toward deconstructing the easel painting and its ramifications for contemporary ink painting; cultural obstacles and artistic strategies for contemporary ink painting, and the locality and internationality of Chinese ink painting in the late 1990s. On the discussion of the position of contemporary ink painting and theoretical clarifications, the participants rather seriously disagree.

29: Yuan Guang begins to curate a series of solo exhibitions entitled *Individual Style*, aimed at turning The Art Museum of Capital Normal University into a "space for experimentation." In this series, Yuan makes no curatorial intervention into the artists' proposals, allowing them to exhibit works according to their own particular method. The series begins with an exhibition of installation works entitled *Impermanent* by Zhu Jinshi, then residing in Germany.  
30: Shenzhen female artist Liu Yi holds an exhibition of installation works, *Change*, at the Wanfung Gallery in Beijing.

#### July

2-7: *Contemporary Chinese Ink Painting Exhibition* is held at the China Art Gallery, displaying ninety-one works by nineteen ink painters. The exhibition focuses mainly on the trend toward neo-Expressionism led by Zhang Li, and stresses that the form and language of such expressionist work can both retain a foundation of tradition and change to meet contemporary trends.  
13: An exhibition of installation works by female artists Zhang Lei and Ruan Haiying opens at The Gallery of the Central Academy of Fine Arts, organized by the New Amsterdam Art Consultancy.

20: The second exhibition in the *Individual Style* series opens, a video installation by Song Dong entitled *Opening Up* at the Art Museum of Capital Normal University.  
27: The third exhibition in the *Individual*



*Style* series opens, a showing of installation art by Yin Xiuzhen entitled *Ruined City* at The Art Museum of Capital Normal University. The exhibition is curated by Huang Du.

August  
30: Organized by the New Amsterdam Art Consultancy, the exhibition *Video Art by Li Yongbin* opens at The Gallery of the Central Academy of Fine Arts.

31–September 2: The second section of American artist Betsy Damon's *Preserving the Waters* takes place in Lhasa. This is a broadening and expansion of the first *Preserving the Waters* activity that took place in Chengdu a year earlier. Participating artists from China, the U.S., and Switzerland create works around the theme of water, which are then installed near the Lhasa River. The Chinese organizer of the event is Zhu Xiaofeng of the Chengdu Academy of Social Sciences, and the official host is the Lhasa Bureau of Environmental Protection. Nearly twenty artists participate, including Betsy Damon, Dai Guangyu, Li Jixiang, Liu Chengying, Zhang Xin, Yin Xiuzhen, Zhang Lei, Ruan Haiying, Zhang Shengquan (aka Datong Da Zhang), Song Dong, Ang Sang, and others.

September  
14–19: *Image and Phenomena*, an exhibition of video works, is held at The Art Gallery of China National Academy of Fine Arts in Hangzhou. The exhibition is aimed at discussing the connection between art and mass culture in the information age. It looks at phenomena—for example, mankind's unmediated and instinctual understanding of the world—and images, i.e. these phenomena as seen through the lens of a camera. Works are divided into two large categories: "Media Research," and "Images of Verisimilitude." Participating artists include Zhang Peili, Geng Jinyi, Li Yongbin, Wang Gongxin, Zhu Jia, Yan Lei, Chen Shaoping, Chen Shaoxiang, Qian Weikang, Qiu Zhijie, Wang Zhenzhong, Gao Shiqiang, Gao Shiming, and Tong Biao. Prior to the exhibition, two volumes of relevant essays and photos are published, entitled *Video Art Documents and Art and Historical Meaning*. During the conference, three themed conferences are held on the topics of *Art in the Age of Image Proliferation*, *Image and Phenomena*, and

*The Possibility of Video Art*. This is China's first exhibition especially dedicated to video art. The curator is Wu Meichun.

14–21: *The Fourth Documentary Exhibition of Contemporary Chinese Art* is held at the Sichuan Art Museum in Chengdu. The title of the exhibition is *Sculpture and Contemporary Culture*. This scholarly activity is divided into three parts: an exhibition of documents and materials, showing photographs and written materials of works by thirty young sculptors; a showing of original sculptures from the southwest of China; and a selection of materials from Sichuan United University Institute of Art and Culture. A series of lectures is also organized, allowing for scholarly debate on contemporary culture and Chinese avant-garde art. The curator is Wang Lin.

26: *The Second Asia-Pacific Triennial* opens at Queensland Art Centre in Australia. More than eighty artists from forty-seven countries and regions are invited to participate, including China, Japan, Korea, India, New Zealand, and Australia. Participating Chinese artists are Wang Guangyi, Wang Luyan, Wang Jianwei, Chen Yanyin, Zhang Xiaogang, and Cai Guo-qiang.

October  
Taiwan's most influential art publication, *Hsiung Shih Art Monthly*, ceases publication. *Hsiung Shih Art Monthly* was founded in March 1971 and published 307 issues. Since the early 1980s, the magazine reported on the artistic changes in the mainland that were happening in the wake of Deng Xiaoping's reform policies. The magazine had committed itself to publishing reviews and reports of mainland art, and became a major voice in the development of the visual arts in mainland China.

5–December 8: The 23rd International São Paulo Biennial is held. Chinese artist Jiao Yingqi is selected for the *International Exhibition* portion of the Biennial.

6–17: German artist Wolf Kahlen holds an exhibition, *Dust*, at the Beijing Art Museum. Works on display include sculptures, paintings, and installations involving dust. During the exhibition a scholarly conference is held, chaired by critic Qian Zhijian. 12–December 8: Organized by The Museum of Modern Art, Saitama and the Asahi Shimbun News Agency, the exhibition *The Origins and Myths of Fire: New Art from Japan, China, and Korea* opens at The

Museum of Modern Art, Saitama in Japan. Participants include Cai Guo-qiang, Xu Bing, Chen Zhen, Lü Shengzhong, Huang Rui, and others from Japan and Korea, a total of thirteen artists.

16–20: An exhibition by Shandong Province artist Zhang Qiang entitled *Archaeology Report* is held at The Art Museum of Capital Normal University.

28–December 3: *Open Context* is held at the Jiangsu Art Museum in Nanjing. Participating artists include Ni Weihua, Hu Jianping, Wang Nanming, Mao Xiaolang, Jiang Hai, and others.

November  
15: The Annie Wong Art Foundation is formally established in Vancouver, Canada. Its aim is to "lead and expand international recognition and understanding of contemporary Chinese art." Since its creation, the foundation has assisted and supported more than 100 Chinese artists to exhibit and create around the world. Moreover, since 1998 it has been collecting important works by ethnically Chinese artists. This foundation is presently one of the most important philanthropic organizations dedicated to contemporary Chinese art. 25: The artist Feng Weidong (aka Feng Sannao) shows his *Close Relatives* series at his temporary home in the Maigonghuang section of Beijing.

December  
1–14: *Carrying a Chair: A Performance by Huang Yan* is held at the Proper Gallery in Shenyang, Liaoning province. It exhibits materials from Huang Yan's *Chiseling Chairs* performance, which lasted from September 21 through November 3, 1996. Objects on display include written documentary records, photocopies of the wood shavings from the chairs, and rubbings from cleaning up the chairs.

6–8: An exhibition and auction is held, organized by Sungari International Auction Co. Ltd. Entitled *Reality Present and Future: '96 Chinese Contemporary Art*, the event is held at the International Art Palace, Beijing. The exhibition shows seventy-four works by seventy-three artists. Song Dong and Wang Jin, Zhao Bandi, Xu Yihui, Sun Ping, Zhan Wang, Liu Yan, and others show the first installation works ever presented at an auction in China. The curator for the exhibition is Leng Lin, with Feng Boyi, Li Xu,

Gao Ling, Qian Zhijian, and Zhang Xiaojun serving as artistic directors.

7–21: The 7th COM-ART Exhibition, entitled *Deconstructing Toward Creation*, is held in Suwon, Korea. This annual exhibition takes Chinese, Japanese, and Korean contemporary artists as its core group.

Participating Chinese artists include Song Dong, Gu Dexin, Li Yongbin, Yin Xiuzhen, and Zhu Jinshi (a longtime resident of Germany). Participating critics include Qian Zhijian, along with head of The Art Museum of Capital Normal University Yuan Guang and Chairman of the Modern Art Centre Guo Shirui. This exhibition shows installations, performance, video, and experimental film works.

7–31: Curated by Fan Di'an, the exhibition *Chairs about Chairs: Works by Shao Fan* is held at The Gallery of the Central Academy of Fine Arts.

8–11: Curated by Leng Lin, the exhibition *New Anecdotes of Social Talk* opens at the International Art Palace, Beijing. It includes more than 30 new works by Zhang Gong, Hong Hao, and Liu Ye.

22: Organized by Yang Xiaoyan, a multimedia exhibition entitled *Cartoon Generation* opens at Exhibition Hall of South China Normal University in Guangzhou. Participating artists include Huang Yihan, Feng Feng, Tian Lusha, Liang Jianbin, Sun Xiaofeng, and Lin Bing.

*The First Academic Exhibition of Chinese Contemporary Art* is set to open on December 31 in Beijing. On December 30, it is announced that the exhibition will not happen. The exhibition is sponsored by Hong Kong's China Oil Painting Gallery Ltd. and *Art Gallery* magazine, and hosted by The Art Museum of Capital Normal University and the China National Publishing Industry Trading Corporation Art Centre. The exhibition is divided into two sections, painting and sculpture, and installation and multimedia works, to be exhibited separately at the China Art Gallery and The Art Museum of Capital Normal University. Participating artists include Wang Guangyi, Wang Youshen, Xu Tan, Lin Yilin, Zhang Peili, Shi Yong, Wang Luyan, Wang Jianwei, Liu Yan, and Song Dong. The academic curator of the exhibition is Huang Zhuan. The scholarly themes of the exhibition are *The Humanistic Responsibility of Art in the Information Age* and *Existence and Environment—The Chinese Way*. The exhibition organizes a

"Documentary Award" and an "Artistic Award" picked by a committee of fourteen critics. Winners of the Documentary Award are Shi Chong (*Surgeon*), Zhang Xiaogang (*The Big Family*), and Zhang Peili (*Focal Distance*). Winners of the artistic award are Sui Jianguo (*Electrified-Jolly Hero*), Wang Luyan (*Restructured Bicycles*), and Shen Ling (*Beautiful Time*). The organizing committee also presents an "Art Criticism Award" and a "Contribution Award" to critics, theorists, and artists who occupied unique historical positions and had special influence since the 1980s. Recipients of the Art Criticism award are Gao Minglu, Li Xianting, and Fan Jingzhong. Recipients of the Contribution Award are Wang Guangyi and Shang Yang. The painting and sculpture portion of the exhibition is eventually exhibited at the Zhaolong Gallery, rented by the Hong Kong Arts Centre, on April 22, 1997, still sponsored by the Hong Kong Chinese Oil Painting Gallery and the Modern Art Centre (formerly the China National Publishing Industry Trading Corporation Art Centre).

#### 1997

##### January

2: Chinese and Korean artists organize an exchange exhibition of experimental art entitled *Chinese City-Beijing City*, which is held at the Wanghai Tingren Teahouse on Hou Hai, a lake in central Beijing. Chinese artists Zhu Jinshi, Song Dong, and Yin Xiuzhen participate.

8-12: Curated by Wang Hong, *Excursion 97: Fuzhou Contemporary Art Exhibition* opens at the Fujian Provincial Art Museum. Participating artists include Zhu Qingsheng, Qiu Zhijie, Pang Lei, Song Dong, Shen Ye, Qiu Xingxing, and Zheng Yuke.

##### February

8-March 23: *De-Genderism* is held at the Setagaya Art Museum in Tokyo. Chinese artist Ma Liuming is invited to participate. 22-March 3: Jointly organized by the New Amsterdam Art Consultancy and the cultural office of Siemens Corporation, *Face to Face: Chinese and German Photography* is held at the International Art Palace, Beijing.

##### March

23-27: Liao Wen curates an exhibition *Women and Flowers* at The Gallery of the Central Academy of Fine Arts. Participating

artists include Cai Jin, Sun Guojuan, Chen Qiaoqiao, Liu Liping, and Song Hong.

##### April

5-July 27: *Cracking the Continent: Chinese Contemporary Art 1997* is held at the Watari Museum of Modern Art in Tokyo. It displays works by Chinese artists Wang Gongxin, Zhan Wang, Wang Jin, Lin Tianmiao, Gao Bo, Zhang Huan, and Hong Kong artist Chan Yuk-keung.

6-17: Shen Xiaotang's exhibition of paintings, entitled *Diary of Temptation*, is held at the Gallery of the Central Academy of Fine Arts.

21: Organized by the French Consul for Cultural and Scientific Cooperation, an exhibition *Photographic Works by Rong Rong* is held in the consul's Beijing home. 30-May 25: Singaporean Chua Soo Bin holds an exhibition in his Soobin Art Gallery entitled *Red and Grey: Eight Avant-garde Artists from China*. It exhibits works by Wang Guangyi, Yue Minjun, Zhou Chunyu, Liu Wei, Ye Yongqing, Zhang Xiaogang, Mao Xuhui, and Wei Guangqing.

##### May

11-31: An exhibition of paintings by Song Yonghong and Song Yongping is held at the Hanart T'Z Gallery in Hong Kong.

17-June 5: A solo exhibition of works by Zeng Jie is held at The Gallery of the Central Academy of Fine Arts.

20: *Documentary Exhibition of Postal Art by Huang Yan* is held at the Beijing Contemporary Art Museum. It exhibits a series of works created by the artist between 1992 and 1997.

24-June 25: Organized by the China National Publishing Industry Trading Corporation Art Centre, *Look: Video Art by Song Dong* is held at the Beijing Contemporary Art Museum. It shows three video installation works, *Cold Boiled Water*, *Looking into the Mirror-Me*, and *Eagerly Looking Forward*.

##### June

15-November 9: The 47th International Venice Biennale is held. Chinese artist residing in the United States Cai Guo-qiang exhibits works.

21: Documenta X opens in Kassel, Germany. Chinese artists Feng Mengbo and Wang Jianwei are invited to participate.

##### July

8-16: *The Essence of Portraiture: Works by Mao Yan and Zhou Chunyu* is held at The Gallery of the Central Academy of Fine Arts.

9-September 24: Curated by Harald Szeemann, The 4th Lyons Biennial opens in Lyon, France. Invited Chinese artists are Yan Peiming, Chen Zhen, Zhang Peili, Feng Mengbo, Wang Xingwei, Xu Yihui, and Pu Jie.

12-October 10: Curated by Fei Dawei, the exhibition *In Between Limits* is held at the Sonje Museum of Contemporary Art in Sonje, Korea. Participating artists include Cai Guo-qiang, Xu Bing, Huang Yong Ping, Chen Zhen, Gu Wenda, Zhang Peili, Feng Mengbo, Ding Yi, and Yang Jiecan.

17-September 14: *Against the Tide* is held at the Bronx Museum of Art in New York.

Cai Jin, Hou Wenyi, Hu Bing, Lin Tianmiao, and Yin Xiuzhen are invited to participate.

19: Curated by Chen Yang, an exhibition and meeting about Zhu Fadong's *100 Days 100 Jobs* is held at the Beijing Art Museum.

20: Cang Xin's experimental installation-performance exhibition *Prisoners of Suffering Series II* is held in Dongcheng District, Beijing.

25-August 27: W2-Z2, a multimedia slide show, is held at The Gallery of the Central Academy of Fine Arts, curated by Ishikawa Iku and Nishigawa Junichi Nochi. Participating artists are Wang Jin, Wang Gongxin, Zhang Peili, and Zhang Dali.

29-August 30: *Between Ego and Society: An Exhibition of Contemporary Female Artists in China* is held at the Artemisia Gallery in Chicago. Artists invited to participate include Chen Yanyin, Jiang Jie, Yin Xiuzhen, Liu Liping, Cai Jin, Pan Ying, Ruang Haiying, Shi Hui, Sun Guojuan, Yu Hong, and Zhang Lei.

##### August

28: Organized by the China National Publishing Industry Trading Corporation Art Centre and curated by Wu Meichun, the exhibition *Chinese Video Art 1997* is held at The Gallery of the Central Academy of Fine Arts. Participating artists include Qiu Zhijie, Shi Yong, Tian Miaozi, Song Dong, Wu Ershan, Wang Gongxin, Wang Jinsong, Wang Fen, Xu Ruotao, Yang Zhenzhong, Yan Yinhong, Yan Lei, Zhu Jia, Zhu Ming, Zhao Liang, Zhang Peili, An Hong, Chen Wenbo, Chen Shaoshong, Tong Biao, Shang Guangming, Gou Zi, Lu Lei, Gao Shishi, Gao Shiqiang, Hu Jieming, Jiang Zhi, Li Juchuan, Lin Tianmiao, Liu Yi, Li Yongbin,

and Wu Minghui. Afterwards, the exhibition *Video Art by Qiu Zhijie* opens.

##### September

1-November 27: The 2nd Kwangju Biennial opens in Kwangju, Korea. The theme of the exhibition is *Land Without Borders*.

Participating Chinese artists include Xu Bing, Huang Yong Ping, Chen Zhen, and Feng Mengbo.

12: Hosted by the Modern Photographic Society and the Beijing Visual Arts Center, a preview exhibition *New Image: Conceptual Photography* and an academic conference "Theories of Conceptual Photography" is held at Beijing Theater. Participating artists include Shi Ruotian, Liu Shuxia, Qiu Zhijie, Zhao Bandi, Liu Zhuang, Mo Yi, An Hong, and Hong Lei.

12-25: Ma Liuming participates in the *Cadance Performance Art Festival* in Quebec and other locations.

##### October

12: *Origins: Art of Life*, an exhibition of installation and performance works, is held at Dujiangyan in Chengdu. Participating artists include Liu Chengying, Zeng Xun, Dai Guangyu, Zhu Gang, Zhang Hua, Yin Xiaofeng, Yu Ji, and others.

25-November 25: An exhibition of works by Ye Yongqing and Liu Wei is held at The Gallery of the Central Academy of Fine Arts.

##### November

Curated by Dai Guangyu and chaired by Chan Changping, the exhibition *People of a Copied Time* is held in an empty work unit space in downtown Chengdu, Sichuan province. Participating artists are Dai Guangyu, Xu Ji, Yin Xiaofeng, Zhang Hua, Zeng Xun, Liu Chengying, and Zhu Gang.

29-December 4: *Continue: Exhibition of Work by Five Sculptors* is held at The Gallery of the Central Academy of Fine Arts. It includes works by Sui Jianguo, Zhan Wang, Fu Zhongwang, Jiang Jie, and Li Xiubin.

##### December

Curated by Zhu Qi, the exhibition *New Asia, New City, New Art: Chinese and Korean Contemporary Art 1997* is held at the Shanghai Contemporary Art Exhibition Hall. Chinese participants include Xu Tan, Ni Weihua, Wang Jiajie, Hu Jianping, Chen Shaoshong, Yan Lei, Liang Juhui, and Shi Yong.

Curated by Wang Lin, The Fifth



Documentary Exhibition of Contemporary Chinese Art, entitled *The Personality of the City 1997* is held in more than twenty cities throughout China. Lasting nearly a year, this touring exhibition comprises documentation of more than 100 group, solo, and open studio exhibitions. It includes materials about works of photography, poetry, painting, sculpture, installation, environmental art, performance art, and video art. Collected materials are published in a book entitled *The Personality of the City and Contemporary Art*.  
13-25: A solo exhibition by Zhang Xiaogang, *Blood Lines: The Big Family* is held at The Gallery of the Central Academy of Fine Arts.  
19-24: *New Works by Ding Yi* is held at the Shanghai Art Museum.

# 1998

January  
2: Curated by Feng Boyi and Cai Qing, a closed performance and installation exhibition *Traces of Existence* is held in a private factory workshop and warehouse north of Yaoyuan Village, Beijing. The exhibition emphasizes on-site creation and display from a peripheral perspective. Artists Wang Gongxin, Yin Xiuzhen, Song Dong, Qiu Zhijie, Wang Jianwei, Lin Tianmiao, Zhang Yonghe, Gu Dexin, Zhang Defeng, Zhan Wang, and Cai Qing are invited to participate.

# February

26: Chang Xugong's *Embroidered Portrait Series 1995-1998* is shown at the Beijing Contemporary Art Museum.

# March

Curated by Zheng Shengtian and others, a serial exhibition entitled *Jiangnan* (South of the Yangtze) is held in Vancouver. The exhibition is structured around the Jiangnan cultural background of its participating artists. These exhibitions include: *Modern Installations* by Huang Yong Ping and Xu Bing; *Works by Geng Jinyi and Zhou Tiehai*; a group exhibition of works by Chen Haiyan, Shi Hui, Shen Fan, and Ding Yi; solo exhibitions of works by Liang Shaoli, Gu Xiong, Hu Jieming, Chen Yanyin, Yang Zhenzhong, Shi Yong; a group exhibition of works by Ken Lum, Chen Zhen, Gu Wenda, and Zhang Peili; and an exhibition of works by "three generations" of Chinese female artists Qiu Ti, Pang Tao, and Lin Yan, a total of thirteen exhibitions.

3-8: Organized by the Comparative Art Research Center of the China Arts Research Institute and directed by Gu Fangzhou, the exhibition *Century Women* is held simultaneously at the China Art Gallery, the International Art Museum, and the Huanqiu Gallery. The exhibition, which centers around a century of transition in the status of women, is divided into four parts: *History and Retrospection: A Documentary Exhibition* (curated by Tao Yangbai); *Ideals and Reality: Collected Works* (curated by Xu Hong); *Self and Environment: Works from Abroad* (curated by Luo Li); and *Continuation and Performance: A Special Exhibition* (curated by Jia Fangzhou). It displays over 300 works by more than thirty female artists. During the exhibition, a scholarly conference is held: "Women Amidst Transition and The Femininity of Art."

5: Organized by the Beijing Modern Art Center and compiled by Song Dong and Guo Shirui, the experimental art publication *Wild '97* is released. *Wild* is a "non-exhibition space, non-exhibition form" artistic activity involving twenty-seven artists from Beijing, Shanghai, Guangzhou, Chengdu, and elsewhere. It lasts for one year. During this time, artists from around the country enter into wide-ranging debate and exchange, and submit proposals to realize works on a relatively long timeline which reflect their particular regional backgrounds, educational backgrounds, natural surroundings, and individual identities. All materials from the activity including proposals and process photos are compiled and published. The twenty-seven participating artists are Chen Shaoxiong, Dai Guangyue, Gu Lei, Hu Jianping, Liang Juhui, Lin Yilin, Liu Chengying, Ma Liuming, Pang Lei, Qiu Zhijie, Shi Yong, Song Dong, Wang Jin, Wang Gongxin, Wang Huimin, Weng Fen, Xu Tan, Yin Xiaofeng, Yin Xiuzhen, Yu Ji, Zeng Xun, Zhang Huan, Zhang Xin, Zheng Guoguo, Zhu Fadong, Zhu Qingsheng, and Zhuang Hui.

8: The exhibition *Understanding Beijing: A Report on Chinese Contemporary Art* is held in Beijing, curated by Mei Zi. Participating artists are Liu Ye, Zhang Gong, Li Tianyuan, Zhao Bandi, Wang Jinsong, Wei Ye, Qi Zhilong, Yue Minjun, Wang Mai, and Yang Shaobin.  
15-29: Cooperatively organized by the China Exhibition and Exchange Center, the Netherlands embassy, and the New

Amsterdam Art Consultancy, the exhibition *Mondrian in China: Documents from Mondrian and Works by Chinese Artists* is held at the International Art Palace, Beijing. The exhibition includes documents and materials from the life of Piet Mondrian as well as works by Chinese artists who have been influenced by him. These artists include Ding Yi, Liu Ye, Luo Qi, Mai Zhixiong, and Yi Ling. It is the first exhibition in China to include such a juxtaposition of material on display, or to combine works from China and the Netherlands.  
28: *Zeng Fanzhi 1993-1998* is held at The Gallery of the Central Academy of Fine Arts.

# April

24-26: An academic conference associated with Jiangnan, the International Conference on Chinese Contemporary Art is held in Vancouver.

# May

16-18: Organized by artists, an experimental art exhibition takes place in an abandoned apartment building in Shanghai, named *Jin Yuan Lu 310* after the sign marking its site. Participating artists include Gu Lei, Hu Jianping, Wu Jianxin, Ni Jun, Xu Chen, Jiang Chongyuan, Cai Wenyang, Fei Pingguo, and Yang Zhenzhong.  
21-June 7: Curated by Toshio Shimizu, *Beyond the Everyday*, an exhibition of works by seven Japanese contemporary artists, is held at the Shanghai Art Museum. Participating artists include Araki Nobuyoshi, Sugimoto Hiroshi, Doki Kato, Miyajima Tatsuo, Sone Yutaka, Hirata Goro, and Mariko Mori. This is the first large-scale exhibition of Japanese contemporary art in China.

23: Curated by Lu Yi and Zhao Bandi and directed by Wei Lan, a documentary film entitled *China's Non-Mainstream Art* has its premier and an exhibition of photographs at the Beijing International Club.

23-27: An exhibition by Zhang Dalí and Matthieu Borysevicz, *City Construction and Urbanization*, is held at the Beijing Art Museum.

# June

10: Organized by the Women's Museum, Bonn, and curated by Chris Werner and Marianne Pitzen, *Half of the Sky: Contemporary Chinese Women Artists* is held at the Women's Museum of Bonn in

Germany. Mainland artists Xu Hong, Shi Hui, Chen Yanyin, Yin Xiuzhen, Lin Tianmiao, Chen Haiyan, Wang Gongyi, Pan Ying, Huang Hui, Liu Liping, Li Xiuqin, Li Jianli, Zhang Xin, Zhang Lei, Zhu Bing, Cai Jin, Jiang Jie, and Teng Fei are invited to participate, along with artists residing abroad Qin Yufen, Qiu Ping, Hu Bing, Yang Keqin, and Shen Yuan, and Taiwanese artists Chen Hsingwan and Wu Mali. At the same time, a scholarly conference is held entitled "Who Has the Better Half? The History, Standpoint, and Future of Chinese Female Artists."

10-14: Curated by Huang Danhui, *Self-Salvation vs. Expiration: The First Northeastern Exhibition of Paintings by Seven Artists* is held at the Lu Xun Museum of Art in Shenyang, Liaoning province. Participating painters are Liu Yan, Wang Sai, Liu Rentao, Wang Xingwei, Xu Cheng, Yan Fei, and Huang Yan.

13-September 6: Curated by Nanjo Fumio, *The 1998 Taipei Biennial* is held at the Taipei City Museum of Art. Thirty-five artists from Taiwan, Japan, China, and Korea are invited to participate in the exhibition, entitled *Site of Desire*. Mainland participants are Cai Guo-qiang, Xu Bing, Chen Zhen, Lin Yilin, Xu Tan, Gu Dexin, Zheng Guoguo, and Wang Jinsong.

20: Curated by Christine Kayser, an exhibition of Chinese contemporary art, *Life*, opens at the Wanfung Gallery in Beijing. Participating artists are Sui Jianguo, Qing Qiong, Hu Jieming, Wang Gongxin, Lin Tianmiao, Li Tianyuan, Qiu Zhijie, and Zhao Liang.

20-July 5: *930 Group Exhibition* is held beneath viewing platform number twelve at the Workers' Stadium in Beijing. Participating artists are Liu Ligu, Yi Ling, Liu Fengzhi, Dong Lu, Xu Ruotao, Liu Feng, Tian Zizhong, and Yin Jun.

23-September 20: The Second Hugo Boss Art Award exhibition of works by six artists is held at the Guggenheim SoHo in New York. Huang Yong Ping's installation work *Saints and Spiders* is shown.

# July

4-12: Hosted by the New Amsterdam Art Consultancy, *Sixteen Products, Ten Thousand Customers and Other Works: Photography by Zheng Guangyu* is held at The Gallery of the Central Academy of Fine Arts.  
4-5: Curated by Huang Du, the exhibition

*Space and Vision: Images of Transformation in Urban Life* is held at the Beijing Contemporary Art Museum. Participating artists include Wang Jinsong, Hong Hao, Song Dong, Xu Yihui, and Li Yanxiu.

11: Curated by Shanghai-based art critic Wang Nanming and Hong Kong Polytechnic University professor Rong Nianzeng, the exhibition *The Development of Chinese Installation Art* opens at the Wuyue Movie Studio in Shanghai. Hong Kong artists invited to participate include: Rong Nianzeng, Wong Chun-kit, Lin Hanjian, Liu Xiaokang, Feng Meihua, Xiao Jingcong, Liang Yihu, and Qiu Yi. Mainland artists include Zhu Qingsheng, Jiang Jie, Zhang Peili, Wang Qiang, Geng Jinyi, and Zhang Kerui. This is the first such cooperative exhibition between Hong Kong installation artists and mainland artists.

August

4: Organized by the Cross-Straits Cultural Exchange Association and hosted by Jinbaoshan Enterprises, an exhibition of sculptures from the mainland and Taiwan opens in Taipei. Mainland sculptors Sui Jianguo, Zhan Wang, Fu Zhongwang, Jiang Jie, Li Xiuqin, Sun Wei, Wang Zhong, Zhang Bingjian, Xiao Li, and Yang Ming are invited to participate.

7–November 1: An exhibition entitled *Crossings* is held at The National Gallery in Ottawa, Canada. Cai Guo-qiang, Xu Bing, and fifteen other artists living outside their country of birth are invited to participate. 21: The Taiwan Museum of Art invites Chinese artist residing in the U.S. Cai Guo-qiang to complete an installation work that involves pyrotechnics. The work is entitled *No Construction without Destruction: Bombing the Taiwan Museum of Art*.

September

12: Curated by Pi Li, *Mosaic: Works by Qin Ga, Sun Yuan, and Zhu Yu* is held in the Corridor Gallery of the Central Academy of Fine Arts.

13–January 3, 1999: Organized by The Asia Society and San Francisco Museum of Modern Art, and curated by Gao Minglu, *Inside Out: New Chinese Art* is held simultaneously at The Asia Society and P.S. 1 in New York. It exhibits ninety-two works by more than sixty artists from mainland China, Taiwan, and Hong Kong created between the years of 1985 and 1998, including

ink painting, oil painting, installation, performance, photography, and other media. Forty-two artists or groups of artists from mainland China are included in the exhibition, mainly those who were involved in the 1985 New Wave movement, but also some younger artists as well. After its run in New York, the exhibition travels to San Francisco, Mexico, Tacoma, Japan, Hong Kong, and Australia.

27–October 5: The UNESCO International Alliance of Art Critics (AICA) holds its congress in Japan for the first time. The 32nd International Congress-AICA Japan Congress 1998 is entitled *Transition: Changing Society and Art*. More than 100 art critics from around the world participate. Li Xianting is invited to give an address.

October

3–15: Curated by Wang Nanming, *The Possibility of the Media: Conceptual Art* is held at the International Artists' Studio in Qingdao. Participants include mainland Chinese artists Zhu Qingsheng, Sun Guojuan, Liu Chao, and Zhao Dewei, and Hong Kong artists Wang Chunjie, Du Huan, Huang Liangyi, Zeng Weiheng, Liu Zhongxing, Zhang Zhiping, Yuan Guocong, and Situ Bingguang.

6: Curated by Fan Di'an, the 1998 *Asia-Pacific Invitational Exhibition* is held in Fuzhou, Fujian Province. Artists from Canada, the U.S., Japan, and China are invited to participate. Participating Chinese artists are Shang Yang, Xu Jiang, Shi Chong, Qiu Zhijie, Shen Ye, Li Xiaowei, Chen Zongguang, Zhu Jin, Tang Chenghua, Qiu Xingxing, Hu Hannian, and Lin Jingting. October 24: An exhibition of computer and video art entitled *0431 Video and Computer Art* opens in Changchun, Jilin province. (0431 is the telephone dialling code for Changchun.) Eighteen artists from Beijing, Nanjing, Shenyang, Changchun, Guangzhou, and Hangzhou are invited to participate. They are: Qiu Zhijie, Song Dong, Cang Xin, Jiao Yingqi, Jin Feng, Zhou Xiaohu, Xu Ruotao, Wuershan, Liu Bo, Zhang Tiemei, Huang Yan, Chen Shaoxing, Zhao Liang, Gao Shiming, Gao Shiqiang, Zhang Xin, and Liu Tianshu. Works exhibited include video, video installation, performance, Internet, e-mail, and other new technology media. This is the first large-scale exhibition of video and computer works in northeast China.

27–30: Organized by the Research Department of the Central Academy of Fine Arts and *Fine Arts* magazine, "Conference on the Status and Trends of Chinese Art in the 1990s" is held at the Wang Family Courtyard House in Lingshi County, Shanxi Province. Art critics from around the country come to participate, including Shao Dazhen, Wang Hongjian, Fan Di'an, Yi Ying, Yin Shuangxi, Zou Yuejin, Pi Daojian, Gu Fangzhou, Huang Yan, Lu Hong, Huang Du, Feng Boyi, Chen Xiaoxin, Gu Chengfeng, Wang Nanming, Gao Ling, and others. Coming from different perspectives, the critics enter into macro-level analysis, summary, and debate about the status and problems of Chinese contemporary art.

24–29: Curated by Guo Xiaochuan, the exhibition *Chinese Contemporary Art: Twenty Years of Awakening* and the release of a catalogue by the same name take at the Taïmiao Exhibition Hall at the Forbidden City in Beijing.

The first Chinese Contemporary Art Award is presented in Beijing. Three artists—Zhou Tiehai, Yang Mian, and Xie Nanxing—are selected from 109 applicants. Zhou Tiehai is awarded a prize of \$3000. The award is established and funded by the Chinese Contemporary Art Association in Switzerland, with an eye to encouraging artists under thirty-five. The winners are selected annually by a four-person committee of a critic, a painter, a collector, and a curator. The first committee comprises Yi Ying, Ai Weiwei, Uli Sigg, and Harald Szeemann.

November

6–December 31: Chinese artists residing in Germany Qin Yufen and Zhu Jinshi hold an exhibition *Resonance at the Art Beatus Gallery* in Vancouver.

7–8: Curated by artists Xu Yihui and Xu Ruotao, the exhibition *Corruptionists* is held in the basement of an apartment building owned by the China Artists' Association on North Third Ring Road in Beijing. Participating artists include Zhang Dali, Huang Yan, Zhao Bandi, Zheng Guogu, Lu Hao, Wang Xingwei, Zhao Qin, Liu Jian, Xu Ruotao, Xu Yihui, Cao Xiaodong, Xu Shun, Xu Hongmin, Zhao Liang, Wang Qiang, Liu Feng, Wu Xiaojun, Liu Bo, Chen Qingqing, Jiao Yingqi, Gu Dexin, and Xin Qin.

20–26: Curated by German Eckhard R. Schneider, *Tradition and Anti-Tradition* is

held at the German embassy in Beijing. The starting point for this exhibition is the question of how Chinese contemporary art responds to Chinese tradition. Works exhibited are divided into four sections: calligraphy; traditional Chinese painting; sculpture; and furniture and folk art. Participating artists include Zha Changping, Chen Guangwu, Chen Shaofeng, Fan Yang, Fu Zhongwang, Hu Youben, Huang Yan, Zhu Qingsheng, Li Xiuqin, Liang Shaoji, Liang Yue, Liu Chao, Liu Jianhua, Lü Shengzhong, Pang Lei, Wang Naizhuang, Wang Nanming, Wen Pulin, Yang Dajian, Yin Xiuzhen, Yuan Jia, Zhan Wang, Zhang Dawo, Zhang Wenzhi, Zhu Guangping, Zhu Xinjian, Zhu Yan, Qin Jianhua, Qiu Zhenzhong, Shi Hui, Song Dong, Sun Jianguo, Sun Guojuan, and Wang Huaqing.

21: Curated by Leng Lin, the exhibition *It's Me, A Profile of the Development of Art in the 1990s* is scheduled to open at the Workers' Cultural Palace in the Forbidden City, Beijing. However, the night before the opening, the authorities close the exhibition, claiming "exhibition approval procedures incomplete." Works scheduled for inclusion in the exhibition include paintings by Fang Lijun, Li Tianyuan, Liu Ye, Ma Liuming, Ma Yunfei, Wang Nengxiao, Wang Qiang, Yue Minjun, Wang Xingwei, Yang Shaobin, Xia Cheng, Zeng Fanzhi photography by An Hong, Hong Hao, Liu Jian, Yan Lei, Zhao Bandi, Zhao Qin, Zhou Tiehai, Zhu Fadong, and Zhuang Hui; video works by Qiu Zhijie, Song Dong, and Wu Minghui; and an installation by Yin Xiuzhen.

21: Hosted by the He Xiangning Art Gallery and the Shenzhen Sculpture Alliance and curated by Sun Zhenhua, *The First Annual Contemporary Sculpture Exhibition* opens outside at the He Xiangning Art Museum, lasting for one year. It displays twenty sculptures by young Chinese sculptors: Yu Fan, Yu Xiaoping, Wang Zhong, Shen Xiaonan, Xiang Jing, Liu Jianhua, Sun Shaoqun, Zhu Zhiwei, Li Xiangqun, Yu Zhiqiang, Li Xiuqin, Chen Yucui, Zhang Yongjian, Zhang Zhiping (Hong Kong), Jiang Jie, Xiang Jinguo, Zhan Wang, Tang Songwu, Sui Jianguo, and Fu Zhongwang. 24–December 15: Organized by the New Amsterdam Art Consultancy, the exhibition *Ding Yi: Crosses 1989–98* is held at the Art Museum of Capital Normal University. 15–January 18, 1999: Curated by Hou Hanru and Hans-Ulrich Obrist, *Cities on*



*the Move* is held at The Secession in Vienna. More than 100 artists and architects from Asia are invited to participate.

December  
3: Curated by Liao Wen and sponsored by Tianjin Taida Real Estate Land Management Company, *Personal Touch—Contemporary Chinese Art* is held at the Teda Art Museum in Tianjin. Invited Chinese female artists are Yu Hong, Jiang Congyi, Sun Man, Li Hong, Cui Xiwen, Biao Yaomin, Feng Jiali, Xia Junna, Chen Xi, Ning Fangqian, Liu Xiuming, Fu Liya, Xu Xiaoyan, Sun Ge, Chen Shuxia, Lin Jingjing, Lei Shuang, Xun Guojuan, Liang Jieling, and Xiang Jing. Male artists are Liu Wei, Yang Shaobin, Feng Zhenjie, Hu Xiangdong, The Luo Brothers, Zeng Jie, Chen Weimin, Yang Mian, Sui Jianguo, Zhan Wang, and Xu Xiaoyu.

5: An exhibition with "home" as its theme and location is held in a private residence at 774 Changle Road in Shanghai. The curator is the female owner of the home, Yang Qing. Participating artists are Ding Yi, Geng Jianyi, Shen Fan, Song Dong, Wang Qiang, Wu Xuefu, Yu Yiming, Xiang Liqing, Xiao Jun, Yin Xiuzhen, Zhang Peili, Zhao Bandi, and Zhou Tiehai.

5: Curated by Song Zhan and chaired by the artist Yang Wei, an exhibition *In the Cities: Open Oneself* opens at the Guanjin Gallery in the Beijing Hilton.

11-30: Organized by the Shenzhen Municipal Government, The First Shenzhen Ink and Wash Painting Biennial opens at the Guan Shanyue Art Museum in Shenzhen. It displays 205 works of ink and wash painting, separately grouped into those from the mainland, Hong Kong, Taiwan, and abroad, including the U.S., Canada, the U.K., France, Germany, the Netherlands, Italy, Japan, Korea, Singapore, Malaysia, Iran, and other countries.

12-February 21, 1999: Curated by Hou Hanru, *Gare de l'Est* is held at the Luxembourg Center for Contemporary Culture. It displays works by Chinese artists residing in France Huang Yong Ping, Chen Zhen, and Wang Du, as well as works by fifteen other foreign artists with close connections to Paris.

15-18: The First He Xiangning Art Gallery Scholarly Forum is held at the He Xiangning Art Gallery in Shenzhen. This scholarly meeting brings together young scholars from cultural, philosophic, anthropologic, literary, and architectural, and arts circles to discuss the nature, problems, and prospects of Chinese art in contemporary society. The meeting is organized into a "scholarly forum" and "scholarly lectures."

Formally invited scholars are Xu Youyu, Wang Yuechuan, Zhu Qingsheng, Zhang Yonghe, Wang Mingming, Zhang Zhiyang, Liu Xiaofeng, Fan Jingzhong, Cao Yiqiang, Wang Hui, Wang Mingming, Yi Dan, Yi Ying, Yu Hong, Chen Weixing, Lu Peng, Dao Zi, Qiu Zhijie, Sun Zhenhua, Yan Shanchun, Ma Qinzong, Pi Daojian, Li Gongming, Rao Xiaojun, Lu Hong, Tang Hua, and Huang Yan. Speakers are Zhao Yifan, Xu Youyu, Zhang Yiwu, Fan Jingzhong, Zhang Yonghe, and Yi Ying. The organizational curators for this event are Ren Kelei and Le Zhengwei; the scholarly curator is Huang Zhuan. Representative papers were collected and published in a book entitled *Contemporary Art and the Humanities*. During the forum, an exhibition was held entitled *The Collection of Upriver Gallery*, to give the forum a visual background in contemporary art.

#### 1999

January

9: Curated by Wu Meichun, *Post-sense Sensibility: Alien Bodies and Delusion* is held in the basement of Shaoyaoju Building 202, Beijing. Participating artists are Chen Wenbo, Liu Wei, Wu Ershan, Chen Lingyang, Qiu Zhijie, Wang Wei, Feng Qianyu, Qin Ga, Yang Fudong, Feng Xiaoying, Shi Qing, Yang Yong, Gao Shiming, Gao Shiqiang, Sun Yuan, Zhu Yu, Lu Lei, Xiao Yu, Zhang Hanzi, Jiang Zhi, Weng Fen, and Zheng Guogu.

1-15: *Leaving and Returning* is held at Suojia Village, Beijing. This exhibition concerns "the 1970 generation" and its works. Participating artists are Song Chao, Yang Kui, Chi Qichun, Li Wei, Zeng Zhaoan, Zhang Zhenyu, Chen Xinnian, and Luo Lingxia.

29-February 18: The couple of artists living in France Huang Yong Ping and Shen Yuan hold an exhibition at the Gallery of the CCA Arts Center in Kitakyushu, Japan.

29-February 28: Chinese artist living in France Yang Jiechang has a solo exhibition at The Gallery of the Central Academy of Fine Arts entitled *Another Turn of the Screw*.

30: Curated by Karen Smith, *Representing the People* opens at the Laing Museum in

Newcastle, England. It later moves to Midlands Arts Centre in Birmingham and The Museum of Science and Industry in Manchester.

The exhibition is organized by the Chinese Art Centre of the U.K. The ten participating artists are Chen Wenbo, Duan Jianwei, Guo Wei, Huang Hancheng, Liu Rentao, Liu Xiaodong, Ma Baozhong, Zhuang Hui, Song Yongping, and Wang Jinsong.

February

2-26: Curated by the young French curator Evelynne Jouanno, *The New World Trend* is held at the Eric Dupont Gallery in Paris. Chinese artists Yang Jiechang, Shen Yuan, and Mi Jia participate.

18-April 18: *Transience: Chinese Experimental Art at the End of the Twentieth Century* is held at the Smart Museum of Art at the University of Chicago. The curator is Wu Hung. The exhibition is divided into three themes: *Demystification*, *Ruins*, and *Transience*. The twenty-two participating artists include Wang Jin, Yin Xiuzhen, Zhan Wang, Cai Jin, Zhu Fadong, Sui Jianguo, Xing Danwen, Xu Bing, Gu Wenda, Zhang Hongtu, Yu Fan, Zhang Huan, and others. On April 17, a conference entitled "The Worldview of Chinese Contemporary Art" is held, which includes Wu Hung, Gao Minglu, Hou Hanru, and Johnson Chang.

25: Chinese art critic and independent curator residing in France Fei Dawei is named by the French government to the *Chevalier d'Ordre des Arts et des Lettres*.

27: The China Art Archives and Warehouse, founded by Ai Weiwei and Hans van Dijk, opens in a renovated factory in the southern Beijing suburb of Longgou Village. It holds the exhibition *Innovations Part I*, showing works by Ding Yi, Wang Jianwei, Xie Nanxing, Zheng Guogu, Sun Kai, Zhang Haier, Hong Lei, and Ai Weiwei. Between April 24 and June 2, *Innovations II* is held, showing works by Su Jianguo, Lu Qing, Gu Dexin, and Xu Hongmin.

March

5-18: *Köln Beijing, Beijing-Köln Exchange Exhibition* is held at the Gallery of the Central Academy of Fine Arts. The exhibition is organized by the Central Academy of Fine Arts and the German embassy in Beijing. The curators are Tang Xin and Wu Rile. (Cologne portion of exhibition held May 4-24 at the Gothaer Kunstforum.) Participating Chinese artists include Lin

Tianmiao, Jiang Jie, and Cai Jin. German artists are Ulla Horky, Renate Paulsen, and Porrit Nebe.

6-June 6: The First Fukuoka Triennial of Asian Art is held at the Fukuoka Museum of Art in Japan. The title and theme of the exhibition is *Communication: Channels for Hope*. Chinese artists invited to participate are Xu Bing, Zhang Peili, Feng Mengbo, and Zhuang Hui.

26: Liu Xinhua realizes a performance work entitled *Xinhua Press Opens for Business: An Experimental Debate* in which he designs a museum and artists' club for Beijing.

April

Curated by Fan Di'an, *Sino-Japanese Contemporary Art Exchange Exhibition* is held in Fuzhou, Fujian Province. The theme and title of the exhibition is *Modernism in Asian Art*. Seventeen Chinese and Japanese artists participate. Participating Chinese artists are Cai Guo-qiang, Huang Yong Ping, Tang Changhai, Qiu Zhijie, Rong Rong, Yang Ming, Lin Rongsheng, Zhu Jin, Chen Jianguo, Li Xiaowei, Shen Ye, Hu Hanping, Huang Dalai, Yuan Wenbin, Lu Shanchuan, and Hu Shengping.

3-11: Curated by Zhu Qi, *Towards Materialism and That Sort of Beauty* is held at East China Normal University, Shanghai. Artists invited to participate include Zhong Biao, Xin Haizhou, Hu Jianping, Xu Yihui, Wu Xiaojun, Chen Shaoyang, Zheng Guogu, Zhao Bandi, Chen Wenbo, Hong Hao, Zhuang Hui, Liu Jianhua, Feng Qianyu, Hong Lei, Xue Song, and others.

10-25: *Supermarket: Art for Sale* opens in Shanghai. The event is a cross between art exhibition and bazaar: more than thirty artists package their works of video, installation, performance, painting, photography, placing small price tags on them and laying them out on tables, flea market style.

Viewers can select works, take them to the cashier, and make a purchase. The event is organized by the Modern Arts Centre, the organizer is Guo Shirui, and the curators are Xu Zhen, Yang Zhenzhong, and Fei Pingguo. Participating artists include Geng Jianyi, Shi Yong, Yang Fudong, Zhang Peili, Zheng Guogu, Song Dong, Yin Xiuzhen, Zhu Yu, Zhu Jia, Zhao Bandi, Xu Zhen, Yang Zhenzhong, Luo Zidian, Chen Shaoyang, Hu Jianning, Wu Ershan, and others.

16-May 31: *Unveiled Reality: Chinese Contemporary Photography* opens at the Art

Beatus Gallery in Vancouver. Eleven artists from China participate: An Hong, Geng Jianyi, Huang Yan, Qiu Zhijie, Rong Rong, Wang Wangwang, Xu Tan, Yan Lei, Zhang Dali, Zheng Guoguo, and Zhu Jia.

22–May 22: Curated by Hou Hanru and Evelyn Jouanno, the exhibition *Street Theatre* opens at Apex Art in New York. It shows Zhang Yonghe's work *Abnormal Architecture*. This is Zhang Yonghe's first exhibition in the U.S.

May 7: Curated by Jin Feng and Su Lü, *Unusual Way of Writing* is held at the Art Academy of Nanjing Normal University. The twenty-seven participating artists include: Song Dong, Zhou Xiaohu, Jiao Yingqi, Guan Ce, Lin Yilin, Zhao Bandi, Chen Shaoxing, Lu Ming, Shu Jie, Huang Yan, Jin Feng, Cang Xin, Liang Juhui, Xu Tan, Dai Guangyu, Gao Qiang, and others.

8–9: A contemporary art exhibition entitled *Poly Phenylene* opens in the southwest corner of Zhongshan Park in Beijing. The curator is Li Xianting, and participating artists include Chen Wenbo, Gu Dexin, Hu Xiangdong, Lu Hao, Wang Jin, Zhao Liang, Zhang Lei, and Zhu Ming.

22: Hosted by the Taiwan Museum of Art and the International Association of Independent Curators, and curated by Johnson Chang, the exhibition *Power of the Word* opens at the Taiwan Museum of Art in Taichung. Xu Bing, Gu Wenda, Wu Shanzhuan, Qiu Zhijie, along with Taiwanese artists Feng Qiuming, Wu Mali, Hou Junming, and Huang Chih-yang are invited to participate.

28–29: Organized by the Taiwan Wenjian Society and hosted by the Taiwan Museum of Art, a conference is held in Taipei entitled *Discovering a New Course for Asian Art: A Meeting for Curators of Asian Art*. Important curators from the Asia-Pacific region are invited to participate, including Hou Hanru, Fei Dawei, Johnson Chang, and others from Japan, Korea, mainland China, Thailand, Australia, and Taiwan.

June 12–November 11: Curated by Harald Szeemann, the 48th Venice Biennale opens. Its title is *dAPERTutto (Open Over All)*. Nineteen Chinese artists participate, an all-time high, and more than the number of either Italian or American participants

in the Biennale. These artists include: Ai Weiwei, Ma Liuming, Fang Lijun, Wang Xingwei, Zhuang Hui, Yang Shaobin, Lu Hao, Yue Minjun, Wang Jin, Zhang Peili, Liang Shaoji, Zhou Tiehai, Xie Nanxing, Chen Zhen, Wang Du, Cai Guo-qiang, Zhang Huan, Zhao Bandi and Qiu Shihua. Cai Guo-qiang's *Venice Rent Collection Courtyard* wins the Biennale's biggest international prize, but also becomes the most controversial work of the exhibition. Taken from its original political, social, and cultural context, Cai duplicated the Social Realist sculpture *Rent Collection Courtyard*, a representative work of the Cultural Revolution. Cai himself has very little involvement in the actual assemblage of this work; it was put together by ten sculptors who worked on the original sculpture using borrowed plans and ready-made objects. Still, Cai works as a director/producer of the massive project. The Sichuan Academy of Fine Arts, claiming copyright of the original sculpture, accuses Cai of illegally copying the sculpture without its approval. This controversial incident leads to widespread debate within the art community.

12: Hosted by the London gallery Chinese Contemporary Ltd. and curated by Julia Colman and Ludovic Bois, an exhibition of works by young Chinese artists entitled *Sconfinamenti* is scheduled to take place at the Accademia di Belle Arti in Venice, but is cancelled. Artists scheduled to participate include Liu Ye, Lü Peng, Wang Qingsong, Zhang Dali, Qi Zhilong, Guo Wei, Guo Jin, Zhao Nengzhi, Zhou Chunyu, Xue Song, Mao Yan, Qin Yifeng, and Shen Fan.

22: Xu Bing is awarded a "genius" fellowship from the John D. and Catherine T. MacArthur Foundation, an unrestricted grant of \$315,000.

22–27: Chaired by Wang Mingxian, the exhibition *Exceptional Space: Experimental Works by Young Chinese Architects* is held at the China International Conference Center in Beijing. It displays proposals, architectural photos, and models by Zhang Yonghe, Zhao Bing, Tang Hua, Wang Shu, Liu Jiakun, and Zhu Wen.

July Curated by Leng Lin and involving artists Wang Jin, Zhu Fudong, Zhang Dali, and Wu Xiaojun, the *Published Talent* project begins to be realized. This plan involves using "newspapers" floating through society to

construct a new artistic medium that combines art and everyday life. In this plan, each artist gets one page of newspaper to use as a medium to connect directly with viewers. The final product closely resembles a typical "newspaper," and follows a broader definition of artistic transmission. The final product is to be placed in newsstands and other public spaces such that people can freely take a copy.

2: Chaired by Chen Xiaoxin and Zhu Qi, *Peripheral Vision: Works from Jiangsu*, opens at the Junxiu Museum of Art at East China Normal University in Shanghai. Participating artists include: Wang Jinrong, Han Dong, Zhang Wenlai, Mo Xiong, Lu Bin, Wu Gaozhong, Wang Haozhi, Shen Jingdong, Ge Zhen, Cui Jin, and Li Qiang.

23–August 29: China Art Archives and Warehouse in Beijing holds an exhibition entitled *Concepts, Colors, and Passions*.

August 14–22: Organized by Taiwan's Cui Ke Art Society, chaired by Ma Qinzong, and curated by Li Wenjun, *Chinese Invitational Contemporary Art Exhibition: 1999 On the Way to Melbourne* is held in newly constructed but not yet furnished apartment building in Shanghai. Most of the invited artists have written introductions to their work in the magazine *Art World*, and remain relatively active on the mainland. Works include mainly easel painting and sculpture, but also installations which use text, calligraphy, and mixed media.

20–21: Organized by the Japan International Exchange Foundation, the international academic conference *Asian Art: Watching the Future* is held in Tokyo. Chinese critic and curator Leng Lin is invited to participate.

20–30: The Künstlerhaus Schloss Balmoral in Germany organizes and holds an exhibition of Chinese contemporary art entitled *We Was 'Ere*. Song Dong, Yin Xiuzhen, and Zhu Qingsheng participate.

21–September 12: A solo exhibition of works by Chinese artist residing in France Yang Jiechang entitled *Remaking Dong Cunrui* is held at the Chengpin Gallery in Taiwan. On the day of the opening, a conference is held on the works of Yang Jiechang and, in particular, the work on display.

September 3: An exhibition of conceptual photography

curated by Yang Fudong, Xu Zhen, Alexander Brandts, and Yang Zhenzhong and entitled *Other Than Human* is scheduled to be held September 4–6 in the basement of the Beihai Tower in Shanghai. After a private viewing on the evening of September 3, the exhibition is closed. The exhibition includes works by Yang Fudong, Liang Yue, Xu Zhen, Kan Xuan, Wu Jianxin, Shen Fan, Hu Jieming, Alexander Brandts, Zhou Hongxiang, Liu Weihua, Xiang Liqing, Yang Zhenzhong, Jiang Zhi, and Chen Xiaoyun.

8: Organized by the He Xiangning Art Gallery and curated by Wu Jing, *Sharp New Sights from Artists Born Around 1970* opens at the International Art Palace, Beijing. It displays over fifty paintings by Mao Yan, Xia Junna, Xu Ruotao, Li Datun, Wang Mai and others, a total of fifteen young artists.

9–January 26, 2000: Organized by the Queensland Art Gallery, the Third Asia-Pacific Triennial of Contemporary Art is held. The theme and title for the exhibition is *Exceeding the Future*. Cai Guo-qiang, Xu Bing, Chen Zhen, A Xian, Guan Wei, Li Yongbin, Yin Xiuzhen, Xu Tan, Zhang Peili, Shi Yong, and other Chinese artists are invited to participate.

15–November 14, 2000: The exhibition *Les Champs de la Sculpture 2000* is held on the Champs-Élysées in Paris. Sui Jianguo and Chinese artist residing in France Wang Keping are invited to participate.

15–19: Organized by the Teda Contemporary Art Museum, curated by Zhang Yu, and chaired by Guo Zhixi, *Dialogue* is held at the International Art Palace, Beijing. Participating artists are Zhang Yu, Song Yongping, Li Jin, Qi Haiping, Guan Ce, Zhang Huaibo, Luo Qi, and Liu Fengzhi.

27: The show originally scheduled to open today at the Goethe Institute, Beijing—*Chinese Contemporary Art Documentary Exhibition*—is cancelled because "application procedures do not fit code" and on account of "fire and security regulations." Curated by Shu Yang, the exhibition collects pictures and materials of representative works from the 1990s by more than 150 artists, poets, and actors.

October 8–November 13: Qiu Zhijie and Wu Meichun are invited to Vancouver by Art Beatus Gallery to hold an exhibition and give a lecture on Chinese contemporary art. The title



of Qiu Zhijie's solo exhibition is *Internal Elements*, including installation, video, photography, and painting.

12: Organized by the China Oil Painting Society and the Taiwan Arts and Culture Education Foundation, and curated by Lu Rongzhi, *Plural Vision: Taiwanese Contemporary Art 1988–1999* is held at the China Art Gallery in Beijing. Showing works by seventy-five Taiwanese contemporary artists, this is the first large-scale exhibition of its kind in Mainland China. During the exhibition, a conference is held entitled *Local Art and Globalization: Art on Both Sides of the Straits Looks at a New Century*. 13–23: The 8th International Performance Art Festival is held in Mexico City, Mexico. Chinese artist Sheng Qi is invited to participate. 15: Jointly organized by the Australian embassy in Beijing and the Sino-Australian Council, and curated by Linda Wallabee, *Probe: New Media Art by Australian Artists* is held at the Australian embassy in Beijing. 16–October 16, 2000: Organized by the He Xiangning Art Museum and curated by Huang Zhuan, *The Second Annual Contemporary Sculpture Exhibition* is held in Shenzhen. The theme of the exhibition is *Balanced Existence: Proposals for the Future of an Ecological City*.

17: *Back and Forth, Left and Right* is held in a private home in Tongzhou, on the eastern outskirts of Beijing. Participating artists include Song Dong, Hai Bo, Sheng Qi, Zhang Nian, Sun Xuexue, Wang Mai, Wang Wei, Wang Qiang, Wu Wenguang, Xu Ruotao, Zhu Ming, and others.

21: Organized by the Goethe Institute, Beijing and the German Center for Scholarly Exchange, the report meeting "The Venice Biennial: Its Changes and the Possibility of Art Today" is held at the Goethe Institute, Beijing. The keynote speaker is Kassel University professor of modern art history Ursula Panhans-Bühler.

23: Zhou Tiehai's solo exhibition *Don't Be Afraid to Make Mistakes* is held at Shanghai Art Gallery in Shanghai.

26–29: Organized by The Gallery of the Central Academy of Fine Arts and the editorial staff of *Sculpture* magazine, and curated by Zhu Qi, *Infecting: Seven Contemporary Sculptors* is held at the gallery. Participating artists are Li Gang, Zhong Song, Shao Kang, Yu Gao, Tang Songwu, Zhang Weihe, and Liu Baocheng.

30–December 26: *New Works by Li Tianyuan*

and *Duan Jianyu* is held at the China Art Archives and Warehouse in Beijing.

31–June 30, 2000: An exhibition *Installations by Asian Artists* is held at the Mattress Factory in Pittsburgh. Chinese artists Gu Dexin and Wang Youshen are invited to participate, along with artists from Japan, Korea, and Thailand.

November

2–23: Curated by Toshio Shimizu and Zhang Li, *Love: Contemporary Chinese Photography and Video* takes place in Tachigawa, Japan. Participating artists include Zhuang Hui, Hong Hao, Zhao Bandi, Liu Feng, Liu Zhen, Zhao Liang, Qiu Zhijie, Feng Qianyu, Wang Jinsong, Yang Fudong, Luo Yonglin, Hong Lei, Zheng Guoguo, Peng Donghui and others.

7: Zhang Dali's solo exhibition *Demolition and Dialogue* is held at the Court Yard Gallery, Beijing.

9: Curated by Karen Smith and Wu Meichun, *Revolutionary Capitals: Beijing in London* is held at the Institute for Contemporary Art in London. Artists invited to participate include Wang Gongxin, Qiu Zhijie, Zhang Peili, Zhou Tiehai, Wang Wei, Liu Wei, Shi Qing, Zhao Bandi, Wang Jianwei, Xu Xiaoyu, Wang Jinsong, Lin Tianmiao, Jiao Yingqi, and others.

12: Chinese artist living in the U.S. Xu Bing creates a banner to be hung in front of MoMA using his *New English Calligraphy*. The banner reads, "Chairman Mao says 'Art for the People'."

21: Part of the China Festival organized in the Netherlands, the exhibition *Food for Thought: Chinese Contemporary Art* is held at De Witte Dame in Eindhoven. The exhibition is organized by the Canvas

International Art Foundation. The central topic of this exhibition is "identity," with gender, cross-gender relations, food, and the city also being addressed. Artists Lin Tianmiao, Qiu Zhijie, Zhang Peili, Xu Zhen, An Hong, Zhang Dali, Shi Yong, Shi Qing, Feng Zhengjie, and Hu Xiangdong participate. 23–27: Organized by the Yuan Gong Modern Art Museum and chaired by Ma Qinzhong, *Pop Images of the 1990s* is held at the Shanghai International Art Fair.

25–26: Written and directed by Wen Hui, a private showing of the experimental play *Birth Policy Report* is held in the small theatre of the People's Art Theatre in Beijing. Artists Song Dong and Yin Xiuzhen realize

relatively independent installation works as the set for the play.

26–29: Organized by the Proper Gallery and curated by Gu Zhenqing, Song Haidong, and Li Xiaofeng, *Traditional Visual Images* is held at the Shanghai University Academy of Fine Arts. Participating artists are Cang Xin, Huang Yan, Jin Feng, and Wang Jinsong.

December

Curated by Shu Yang and Tong Aichen, an exhibition of paintings entitled *Floating* is held at the Beijing Design Museum.

Participating artists include Shu Yang, Tong Aichen, Zhu Ming, Wang Chuyu, and Zhang Dongliang.

1: Artist Sheng Qi realizes a performance work at the China Art Gallery in Beijing entitled *Concept 21—AIDS*.

2: Jointly organized by Hong Kong's New Space Artists Alliance and the editorial department of *Artist* magazine, chaired by Ma Qinzhong, and curated by Wong Chun-kit, *Documentary Show of Installation Art of China* is held in Hong Kong. It exhibits representative photos and materials from more than eighty Chinese installation artists.

4–9: Curated by Liu Jin and Wang Chuyu, and chaired by Zou Yuejin, *Fixed and Beyond: Joint Exhibition by 70s Age Group Artists* is held at the Wanfung Gallery in Beijing. Participating artists include Liu Jin, Wang Chuyu, Chen Ke, Wang Guofeng,

Dong Lu, Gao Hao, Fu Tao, Xie Qi, Ai Li, Zeng Huizhi, Gao Zhonghua, Ye Shanlin, Zhao Yinou, Sun Jianchun, Rao Songqing, Liu Liye, Wen Qing, and others.

6: *Study of Drapery: Works by Sui Jianguo* is held at The Gallery of the Central Academy of Fine Arts.

12–January 5, 2000: A solo exhibition by Cai Jin entitled *Off the Canvas* is held at the Courtyard Gallery in Beijing.

25: *Direction and Meaning: Installation Art by Wang Qiang and Gu Xiaoping* is held at the Yuanchuang Art Center in Nanjing.

26: *Li Haibin: The Same Me, The Same Eyes* is held at the Limn Gallery Beijing Representative Office in Beijing.

30–January 1, 2000: Curated by Shen Jingdong, the exhibition *Hundred Years, Hundred Persons, and Hundred Family Names* is held at the Exhibition Hall of the Nanjing Academy of Art, Nanjing. This exhibition invites 100 contemporary artists to create a work centered around the theme of their own family name.

31–January 31, 2000: *Door to the Century, 1979–1999 Chinese Contemporary Art* is held at the Chengdu Modern Art Museum. Artistic direction of the exhibition is divided among Lang Shaojun and Yin Shuangxi (Chinese painting), Shui Tianzhong and Deng Pingxiang (oil painting), Qiu Zhenzhong (calligraphy), and Liu Xiaochun and Wang Lin (sculpture and installation). Over 200 representative artists from the previous twenty years were invited to participate.

31–January 6, 2000: *Transcending: 1999 Contemporary Art from Fujian* is held at the Gallery of Fujian Art Academy.

Participating artists include Huang Dalai, Hu Shengping, Hu Hanping, Lin Rongsheng, Chen Jiaguang, Li Xiaowei, Zhu Jin, Shen Ye, Yuan Wenbin, Lü Shanchuan, and Chen Minghua.

31: Chinese artist, Huang Rui, then living in Germany, curates an exhibition entitled *100 Years of Memories* at his home in Osaka. The exhibition includes works of performance, installation, photography, music, and dance. Twenty-one artists from different countries participate, including Chinese artists Huang Rui, Rong Rong, Wang Mai, Bei Dao, and others.

2000

January

1: Xie Deqing, a Chinese artist living in the U.S. who had not released a work for thirteen years, comes out with a work entitled *Public Report*. He also declares that from this point on, he will no longer make art. 1: On remote Xieyang Island, in the sea south of China, an outdoor performance art event entitled *Ways of Life in Future* and dubbed the "Xieyang Incident" is held, chaired by Su Lü. More than twenty artists from around the country participate, including Jin Feng, Cang Xin, Chen Shaoyong, Zhou Xiaohu, Qiu Zhijie, Weng Feng, Ma Jian, Liu Chengyang, Wang Guofeng, He Zhenhai, Zhou Shaobo, Tan Haishan.

8: *2000 Internet Art of China* is held at the Exhibition Hall of the Jilin Academy of Fine Arts in Changchun. The artistic director of the exhibition is Wang Jianguo. Curators are Huang Yan, Hai Bo, and Jiao Yingqi. The exhibition includes primarily Internet, multimedia, digital video, and photographic works. It is the first exhibition of avant-garde art in China to receive the tag of "Internet art." More than forty-eight artists from around the country participate, including

video works by Jin Feng, Huang Yan, Cang Xin, Guan Ce, Song Dong, Dai Guangyu, Zhao Bandi, Zhou Tiehai, Chen Shaoxiang, Chen Qingqing, Wang Jinsong, Wang Qiang, Yang Zhenzhong, Zhang Nian, Zhang Tiemei, Sun Yuan, and Peng Yu; multi-media works by Zhou Xiaohu, Qiu Zhijie, Jiao Yingqi, Shi Qing, Xu Tan, Li Yongbin, and Shi Yong; a documentary covering thirteen years of performance art in China by Wen Pulin entitled *China Action*; and Internet works by novelists Xiao Sen, Chen Wei, and Wang Jianhui, poets Dong Ji and Liu Yupu, and rock singers Yu Yong and Song Yuzhe. 8-February 13: An exhibition of paintings by Meng Huang is held at the China Art Archives and Warehouse in Beijing. 11-25: Organized by the LaSalle Gallery, Singapore and curated by Huang Pu Binghui, *In and Out: China Australia Contemporary Art Exhibition* is held at the He Xiangning Art Gallery in Shenzhen. Participating artists are A Xian, Guan Wei, Jiang Jie, Su Xinpeng, Liu Xiaoxian, Wang Wenyi, Wang Jianwei, Wang Luyan, Wang Youshen, and Wang Zhiyuan. 15: Curated by Zhu Qi, *The Position of East Asia* is held at the Shanghai Contemporary Art Museum. Forty-eight artists participate, including twenty from China.

February  
Dai Guangyu curates an exhibition entitled *Living in Peace, Thinking in Crisis* at Xindugui Lake, twenty kilometers outside of Chengdu. In addition to Dai Guangyu, artists Yin Xiaofeng, Xu Ji, Zhang Hua, Liu Chengying, and Zhou Bin participate. 19: *Mingling Under the Spring Moon: Sino-German Painting Exchange Exhibition* is held at the German embassy in Beijing, curated by Eckhard R. Schneider. Ten Chinese and German artists participate, including Gao Dagang, Lao Zhu, Yuan Yunsheng, Liu Jin'an, and Li Chunyao. Zhong Xun, Yang Jiechang, and Zhang Peili are invited to participate in *Arco 2000* in Spain. 25-June 5: *Caught and Arranged*, an exhibition of photography, is held at the China Art Archives and Warehouse in Beijing. 25: An exhibition of photography by Zhuang Hui and Luo Yongjing is held at the Contemporary Art Museum in Milan.

March  
Curated by Shen Kui, *Words and Meaning: Works by Six Chinese Contemporary Artists*

opens at The Art Gallery, State University of New York-Buffalo. Participating artists are Chuang Chin (Taiwan), Hou Wenyi, Xu Bing, Gu Wenda, Zhang Hongtu, and Zheng Shengtian. Works include calligraphy, painting, sculpture, and installation.

Hong Hao holds a solo exhibition at the Art Beatus Gallery in Vancouver, showing his works from the last ten years.

The Shanghai Art Museum formally moves to its new location at 325 Nanjing Road. A 1930s British-style building of 18,000 square meters, the space had previously been used as the Shanghai Library.

8-14: *Original Color*, an exhibition of paintings by female artists, is held at the International Art Palace, Beijing. Nine young female painters participate: Yu Hong, Shen Ling, Jiang Congyi, Xu Chen, Chen Shuxia, Xia Junna, Xu Xiaoyan, Ning Fangqian, and Li Chen.

9: The Seventh Japan Performance Art Festival (NIPAF 2000) is held. Chinese artist Wang Mai is invited to participate.

10: Curated by Tang Jing, Xun Lujing, and Fang Fang, *The Second Generation: Three-Person Exhibition* is held at the Wanfung Gallery in Beijing.

14-June 4: Of the ninety-seven artists included in the 2000 Whitney Biennial in New York, twenty-one were born outside the U.S., but reside in New York. Cai Guo-qiang participates in the exhibition with a large conceptual sculpture installation entitled *Does Your Feng Shui Have Problems?*

29-June 7: *The Third Kwangju Biennial* is held in Kwangju, Korea, around the theme of *Man and Space*. It is jointly curated by eight curators, and involves nearly 300 artists, among them Ma Liuming, Zhang Xiaogang, Wang Qingsong, Yan Peiming, Gu Wenda, and Guan Wei. Fei Dawei is in charge of the awards committee for the biennial.

April  
Winners of the Second Chinese Contemporary Art Awards are announced. The judging committee, comprising Harald Szeemann, Hou Hanru, Li Xianting, Ai Weiwei, and Uli Sigg, pick ten finalists from a field of 109 entrants. They are: Chen Shaoxiang, Hai Bo, Hong Hao, Jiang Zhi, Lin Yilin, Xiao Yu, Xie Nanxing, Yin Xizhen, Yang Shaobin, and Zheng Guogu. Xiao Yu wins the award, and Zheng Guogu wins a special award for artists under thirty.

With the support of Bank of China,

ShangHArt Gallery places a massive illuminated sign in the form of a public interest announcement in the newly opened Pudong International Airport in Shanghai. The "announcement" is actually a work by Zhao Bandi, entitled *Zhao Bandi and the Little Panda*. This is the first instance of art and advertising intersecting in Shanghai. Since 1995, Zhao Bandi had been making work that used the world-renowned panda as his creative mascot and spokesman. In 1998, a similar advertisement of his attracted attention on a Beijing Metro platform.

*Pain: Works by Wang Jin, Xiao Yu, and Yang Maoyuan* is held at the Beijing Design Museum.

In order to accompany the completion of the Qingdao Sculpture Museum, the Qingdao City People's Government, the Propaganda Department of the Qingdao City Committee of the Chinese Communist Party, and the Qingdao Department of Urban Planning work with the Central Academy of Fine Arts and the China National Academy of Fine Arts to hold *Facing a New Century: A Series of Activities to Celebrate the Completion of the Qingdao Sculpture Museum*. The event includes three separate exhibitions: *Chinese Contemporary Sculpture Invitational Exhibition*, *Hopeful Stars*, and *Twentieth-Century Chinese Sculpture Art Conference*, curated respectively by Feng Boyi, Pi Li, and Yin Shuangxi. The *Invitational* includes more than 100 works by thirty-five young and middle-aged sculptors, aimed at demonstrating the artistic value of the newest works by Chinese sculptors; *Hopeful Stars*, subtitled *Selected Works by Graduates of China's Nine Top Art Schools* is designed to encourage innovation and elevate the techniques of newcomers to the field. It exhibits forty-nine works by forty-six graduates of undergraduate and graduate training programs whose work shows creative ability.

4: Sponsored by the Annie Wong Art Foundation, a delegation of distinguished international curators makes a fifteen-day tour of China, stopping in Hangzhou, Shanghai, Beijing, Guangzhou, Taipei, and Hong Kong and interacting with Chinese artists, critics, and curators. The delegation includes Zheng Shengtian, Yao Shouyi, Okwui Enwezor, Lynne Cooke, Ghez Dercon, Ken Lum, Susanne Ghez, Sebastian Lopez, Sarat Maharaj, and Jessica Bradley. 10-14: Curated by Qiu Zhijie and Wu

Meichun, *House, Home, Family* is held on the fourth floor of Yuexing Furniture Corporation in Shanghai. Sixty-three artists participate, exhibiting works of painting, photography, video, installation, and performance.

12: Wei Guangqing's solo exhibition *Actually You Could Also Make it Wider* is held at ShangHArt Gallery in Shanghai.

16-23: Chinese artist residing in Australia A Xian holds a solo exhibition entitled *A Xian China, China at The Art Museum of Capital Normal University*.

17: Curated by Zhang Zhaohui, the art event *Art Banquet* is held at the popular nightclub Club Vogue in Beijing. This is an attempt to integrate art and life within a set time frame in a set location. Participating artists include Gu Dexin, Huang Yan, Zhang Dali, Zhang Nian, Luo Zidan, Sun Yuan, Peng Yu, Wang Chunhong, and others.

21-June 30: Chinese artist residing in the U.S. Zhang Hongtu has a solo exhibition at the Chery Melnikis Gallery in New York. He displays works in which he has "repainted" famous landscape paintings from the Song, Yuan, Ming, and Qing dynasties in the style of the Impressionists and Post-Impressionists.

22: Curated by Li Xianting and held at the sculpture studio of the Central Academy of Fine Arts, *Indulge in Hurt* opens. Because it uses human and animal corpses as a creative medium, the exhibition attracts widespread attention within and beyond China. Participating artists include Sun Yuan, Peng Yu, Qin Ga, Zhu Yu, Zhang Hanzi, Xiao Yu, and Datong Da Zhang.

22: *Screen*, a play written and directed by Wang Jianwei and performed by professional actors is held at the Qiseguang Children's Theatre in the center of Beijing. It combines dialogue, video, performance, and multi-media art forms.

23-September 2: Curated by Gu Zhenqing, the performance exhibition *Human and Animal* is held separately in several cities throughout China. The Beijing portion is held on April 23 at Shanlin Sculpture Park in Huairou, entitled *Human and Animal: Unnatural Connection*. It includes artists Sheng Qi, Jin Feng, The Gao Brothers, Cang Xin, Zhang Nian, Zhou Xiaohu, Wang Mai, Zhu Qingsheng, and Chen Qingqing. The Chengdu portion, held at March 1 Bookstore is entitled *Cultural Animals* and includes Zeng Xun, Liu Chengying, Xu Ji, Dai Guangyu, and Yin Xiaofeng. The Nanjing



portion is held on May 28 at Qingjing Mountain Park, and includes Wu Gaozhong, Gu Xiaoping, Liu Ding, Wu Yuren, Hong Lei, Zhao Qin, Liu Jian, Xu Hong, Gao Bo, Han Bing, Xu Jingjing, Gu Kaijun, Dong Wensheng, Wang Qiang, Zhao Ting, and Liu Jin. The Changchun portion is held July 2-3 in a bar beside the Yitong River, entitled *Human and Animal: Animal Games*. Participating artists include Huang Yan, Wang Chuyi, Yu Yong, Zhu Yanguang, Li Shuchun, Jin Le, Ren Jian, Zhu Xikun, Zhou Xiping, Wang Yubei, Fu Xiaoming, Qu Zhenwei, Zhu Qingsheng, Zhu Yu, Li Li, Zhang Tiemei, Tong Dazhuang, Chen Guang, Feng Weidong, Xue Li, and He Yunchang. The Guiyang portion is held on September 2 in the Huaxi Scenic Area, entitled *Human and Animal: Symbiosis*. Participating artists include Tan Haishan, Jiang Jing, Yin Guangzhong, Tao Tao, Zhou Shaobo, Liu Haibin, Wei Zhengbin, and Wang Xiaoping.

9-May 3: *Right Here*, an exhibition of works by Chinese artists residing in Japan, is held in Tokyo. Participating artists include Guan Huaibin, Jin Dawei, Xiong Wenyun, Zhang Zhijun, Shen Weiyang, Wang Donghai, and Liu Xuguang.

28: Curated by Zhu Qi, *Exhibition of Contemporary Chinese Art in 2000, Time of Reviving* is held at the Upriver Gallery in Chengdu, Sichuan Province. This exhibition attempts to summarize the new generation of the late 1990s and the changes in its aesthetic attitudes. Artists include Xu Yihui, Xie Nanxing, Liao Haiying, Li Zhenyang, Liu Jianhua, Tian Rong, Yang Fan, Yi Haizhou, Zhang Xiaotao, Cao Kai, Wang Du, Ma Liuming, and Cai Qing.

28: A comprehensive Chinese art website, *Artist's Alliance* opens in Beijing. Its creators are Feng Boyi, Pi Li, and Hua Tianxue. 29: Chaired by art critic Wu Liang, the Room at the Top Gallery formally opens on the top floor of Xianshi Tower on Nanjing Road in Shanghai. Its first exhibition is entitled *Red #1*, collecting works by some of Shanghai's most active contemporary artists, such as Ding Yi, Sun Liang, Shi Yong, Shen Fan, Pei Jing, Hong Lei, He Yang, Zhang Long, Wang Lin, Hu Jianping, Qu Fengguo, Zhou Changjiang, and others.

May 6-7: Curated by Jia Fangzhou, Shen Weiguang, Wang Huaxiang, and Yin Yingxi

and entitled *Return to Your Roots: Rebuild the Homeland, Shangyuan Artists' Open Studio Exhibition* is held in Shangyuan Village in the Beijing suburbs. Participating artists include Tian Shixin, Deng Pingxiang, Wang Huaxiang, Cui Xianji, Feng Jiali, Ma Baozhong, Li Tianyuan, Wei Ye, Ling Zi, and Yan Shuijun.

26: Curated by Guan Ce, Wang Cheng, and Wang Huiqin, *2000 International Contemporary Art Exchange Exhibition* is held at the Jiangsu Art Gallery in Nanjing. Forty-three artists from China and ten other countries participate.

26-July 30: The 12th Sydney Biennial is held, displaying works by forty-nine artists from twenty-three countries. Cai Guo-qiang and Xu Bing participate in the exhibition.

June Led by Director of the Sichuan Academy of Fine Arts Luo Zhongli, charges are filed against curator of the 48th Venice Biennale Harald Szeemann and artist Cai Guo-qiang. Cai is accused of plagiarizing and pirating a work completed in 1965 under the auspices of the Central Ministry of Propaganda and completed by nineteen students and teachers from the Sichuan Academy of Fine Arts in his award-winning piece for the 1999 Venice Biennale. Entitled *The Rent Collector's Courtyard*, the original work includes 114 human figures, altogether more than 100 meters long, divided into twenty-six separate scenes as in a picture book. These accusations jeopardize Cai Guo-qiang's copyright and raise questions about the boundary between the artistic techniques of replication/appropriation and intellectual property rights. The incident leads to widespread contention and debate in China.

15: Organized by Singapore's Lasalle-Sia College of the Arts and curated by Huang Pu Binghui, *Text and Subject*, an exhibition of works by female artists, opens at the Earl Lu Gallery of Lasalle-Sia College of the Arts. Twenty-two female artists from the U.K., U.S., Australia, Japan, Korea, China (including Taiwan), Vietnam, Singapore, and elsewhere participate. During the exhibition, a three-day scholarly conference is held on the three topics of "Asia," "Women," and "Artists." Participating Chinese artists include Yin Xiuzhen, Zhang Xin, Liu Hong, and Qin Yufen (living in Germany). After concluding in Singapore, the exhibition

travels to Australia, Canada, and Scandinavia.

17: The Seventh Venice Architectural Biennial opens, entitled *A Bit Less Aesthetics, A Bit More Ethics*. Curated by Massimiliano Fuksas, it includes ninety-two architects and thirty-seven national pavilions. Zhang Yonghe is the only Chinese architect invited to participate. He introduces his concept of the "Bamboo-ized City," which tries to make up for the damage man has already inflicted on the natural environment, and build symbiotic spaces that blend nature with modern social needs.

20: *Avant-Garde Today* organizes a conference on "The Rent Collector's Courtyard and Contemporary Art," held at the People's Art Publishing House in Beijing. The meeting touches on a series of important questions in Chinese art history, as well as some new questions about contemporary art and copyright. Wu Hung, Li Xianting, Lu Xiaochun, Sui Jianguo, Chen Lusheng, Jiang Yuanlu, Wang Mingxian, Zhu Qi, Huang Du, Li Tuo, Wang Ming'an, Qiu Zhijie, Wang Jianwei, Wu Meichun, Bao Pao, and media figures in Beijing take part in the meeting. Ma Jianjun of Shanghai's Huadong Law Firm, as well as Fei Dawei, Zhu Qingsheng, and Gao Ling provide written commentary.

20-October 31: Chinese artists Lin Yilin, Chen Qingqing, Wang Jinsong, Wang Jin, and Gao Bo participate in the World Expo in Hanover, Germany.

27-July 6: Sun Liang's *Oil Painting on Skin* exhibition is held at the Room at the Top Gallery in Shanghai.

27-September 24: The Fifth Lyons Biennial of Contemporary Art is held in Lyons, France. The curator of the biennial is Jean-Hubert Martin, a French citizen then serving as director of the Dusseldorf Museum of Art. The theme is *Partage d'Exotismes*. Nearly 130 artists from fifty-three countries participate, including Chinese artists Gu Wenda, Cai Guo-qiang, Zhang Huan, Yan Peimeng, Sui Jianguo, Liang Shaofu, Lu Hao, Zhuang Hui, as well as the six young artists Qin Ga, Peng Yu, Sun Yuan, Xiao Yu, Zhu Yu, and Zhang Hanzhi who cooperate to make a video work.

21-26: The 31st Basel Art Fair is held in Basel, Switzerland. Shanghai's Shanghai Art Gallery is invited to participate, the first time a Chinese gallery is invited since the Fair's founding in 1969. Furthermore, the gallery successfully enters Zhou Tiehai's series of

works entitled *Placebo* in the "Art Statements" section, a part of the Fair dedicated to showcasing avant-garde art from new galleries. Of 278 galleries that sought to exhibit in this area, only twenty-seven were chosen.

July 4: The Arles International Photography Festival opens in France, under the theme of *Photography: Crossover and Permeation*. The festival is the work of several curators, and is divided into eighteen exhibitions under the three rubrics of "echo," "interaction," and "death." An exhibition under the "echo" theme, entitled *Oriental Sunrise: Asian Contemporary Art* is curated by Alain Sayag, head of the photography division of the Centre Georges-Pompidou. It includes work by fifteen Asian artists, including Chinese artists Yang Zhenzhong, Zhao Bandi, Zhang Huan, Zhuang Hui, and Liu Wei.

5: *20th Century Chinese Oil Painting Exhibition* is held at the China Art Gallery in Beijing, displaying over 400 works by more than 270 artists from every stage of development over the last 100 years. During the exhibition, a conference is held entitled "Introduction and Creation: 20th Century Chinese Oil Painting," and a massive six-volume work on the exhibition is published.

12-23: *Charming China*, an exhibition of conceptual photography, is held at the Eastlink Gallery in Shanghai. The curator is Gu Zhenqing. Participating artists include Cang Xin, Dai Guangyu, Jin Feng, Liu Yan, Zhou Xiaohu, Huang Yan, Wang Jun, Guan Ce, and Wang Guofeng.

13-August 12: *If I Had a Dream: Four Chinese Artists in Berlin* is held at the Künstlerhaus Bethanien in Berlin, Germany. Participating artists are Lin Yilin of mainland China, Yuan Guangming of Taipei, as well as Su Qingqiang and Gan Zhiqiang of Hong Kong. The curator is Li Jinning.

20-August 2: Hosted by the Guangdong Museum of Art and curated by Wang Nanning, *The Individual and Society in Art* is held at the Guangdong Museum of Art. Participating artists are Zhong Huobiao, He Sen, Chen Wenbo, Chang Yu, Sun Xiaofeng, Jiang Heng, Chen Shaosheng, Zhao Bandi, Zheng Guoguo, and Ni Weihua. 26: The Gao Brothers hold an exhibition of conceptual photography entitled *Meltdown* at the Eastlink Gallery in Shanghai.

August

*Zhou Yunxia's Bathroom Wall Paintings* are exhibited in a public latrine in Longzhua Village, Beijing.

*Humanity, Mountains, and Waters* environmental art exhibition is held on a tidal island in the Li River near Guilin, Guangxi Province. Curated by Gu Zhenqing, the exhibition invites artists from China and abroad to create on-site works of outdoor sculpture, installation, landscape, and conceptual art. Participating artists include Sui Jianguo, Huang Yan, Lin Yilin, Zhang Nian, He Yong, Lu Ming, and others.

5-20: Curated by Feng Boyi and Hua Tianxue, *Documentation of Chinese Avant-garde Art in the 1990s* opens at the Fukuoka Museum of Asian Art in Japan. The exhibition includes photographs and texts concerning more than 200 representative works by eighty-two artists from the 1990s. A scholarly conference about Chinese avant-garde art is held on August 6.

September

7-14: Italian artist Luigi Berardi holds a sound installation exhibition at Shanhaiguan, where the Great Wall meets the ocean, entitled *Mountain City: 100 Wind Instruments*.

9: Curated by Pi Li, an exhibition entitled *Cute* opens at the Beijing Contemporary Art Museum. Seven members of the "New Generation," born in the 1970s, participate: Feng Zhengquan, Xin Haizhou, Luo Hun, Chen Yunchuan, Chen Fei, He An, and Peng Donghui.

10: With the theme of *The Sky is the Limit*, the Taipei Biennial opens, curated by a team of two curators working together. The first is native Taiwanese Manray Hsu; the second is the New Generation French curator Jerome Sans. The exhibition includes works by thirty-one artists from eighteen countries. Among them are Chinese artist Wang Youshen and Chinese artist residing in France Wang Du.

13-30: Zheng Guogu's print, installation, and sculpture exhibition *Another Dimension* is held at the Bizart Gallery in Shanghai.

13-October 15: The 18th Worldwide Video Festival is held in Amsterdam, the Netherlands. Chinese artists Wang Gongxin, Wang Jianwei, and Song Dong participate.

25: Organized by the Sculpture Department of the China National Academy of Fine Arts and the Shenzhen Sculpture Museum, *The 2nd Exhibition of Invited Works from Young*

*Chinese Sculptors* opens simultaneously at the West Lake Art Gallery in Hangzhou, the Sculpture Hall in Qingdao, and the Shenzhen Sculpture Museum. The theme of this exhibition is "Clashing and Choosing," and it is chaired by Sun Zhenhua and Gao Tianmin. Works by seventy-three young sculptors from around China (including some studying abroad) are exhibited. None of the works have previously been exhibited publicly. On the day of the opening, a scholarly conference is held.

October

1: *The Third Sex: Internet Art China* is held in Beijing, curated by Huang Yan, Cang Xin, and Wang Guofeng. Nearly twenty artists participate, including Cang Xin, Zhou Xiaohu, Shi Yong, Lin Yilin, Xu Tan, Chen Xiaoxiong, Zhang Wei, Zhu Qingsheng, Yu Gao, Li Tianyuan, Jin Feng, Wang Guofeng, Xiao Sen, Zhang Tiemei, Song Dong, Wang Fen, Zhang Nian, Cao Kai, Ma Jian, Huang Yan, and others.

4: An exhibition of the Xi'an Performance Art Group entitled *In the Wind* is held in Xi'an. Participating artists include Zhou Bin, Fei Yongsheng, Li Long, and others.

21-November 30: Curated by Huang Du, *Post-Material: Interpretations of Everyday Life by Contemporary Chinese Artists* is held at the Red Gate Gallery in Beijing.

Participating artists are Gu Dexin, Zhang Yonghe, Zhu Jia, Wang Jianwei, Hong Hao, Hai Bo, Ma Han, Zhao Bandi, Wang Guofeng, Xu Ruotao, Zheng Guogu, Wang Qiang, Huang Yan, Li Juchuan, Wang Jinsong, Cui Xiuwen, Wang Luyan, Hu Xiangdong, Yang Wei, Sheng Qi, Lao Zhu, Tian Zizhong, Bing Yi, and Liang Shuang. 22-27: Sponsored by the Huanyi Environmental Technology Company Ltd., the exhibition *Water* is held at the company's production site on the outskirts of Beijing. Curated by Pi Li, the exhibition is aimed at exploring how water as an element of everyday life can fit into art, and its uses and expressions in contemporary art.

Fourteen young artists exhibit twelve works of sculpture, multimedia art, video, and other forms which look at survival, the environment, and water resources. These artists are: Li Liang, Zhang Zhaozhong, Yang Chunlin, Song Kun, Feng Xiaoying, Liang Yuanwei, Peng Donghui, Fu Yu, Kan Xuan, Tan Xun, Xie Dong, and Tang Songwu.

27: *Virtual and Real* is held at the Wanfung

Gallery in Beijing. Curated by Zhang Wei and Yu Gao, the exhibition includes works by Tang Hui, Ma Jun, Song Dong, Wang Guofeng, Huang Yan, Zhang Wei, Tang Songwu, Zhan Wang, Yin Xiuzhen, Zhang Zhaozhong, and Yu Gao.

November

4-14: Curated by Ai Weiwei and Feng Boyi, the exhibition *Fuck Off* opens at the Eastlink Gallery in Shanghai. In this exhibition, forty-eight artists use different gestures and non-cooperative methods to express their understanding of the contemporary art system. These artists include:

Ai Weiwei, Cao Fei, Chen Lingyang, Chen Shaoxing, Chen Yunqian, Ding Yi, Feng Weidong, Gu Dexin, Xu Tan, Wang Xingwei, Lin Yilin, Huang Yan, Qin Ga, Peng Yu, Sun Yuan, Xiao Yu, Zhu Yu, Song Dong, Wang Jin, Yang Maoyuan, Huang Lei, Jin Le, Li Wen, Li Zhiwang, Liang Yue, Liang Yue, Lu Chunsheng, Lu Qing, Meng Huang, Peng Donghui, Rong Rong, Song Tao, Chen Jie, Zheng Jishun, Wang Bing, Wang Chuyi, Wu Ershan, Xu Zhen, Yang Fudong, Yang Zhenzhong, Yang Zhichao, Yang Yong, Zhang Dali, Zhang Shengquan, Zheng Guogu, and Zhu Ming.

4-19: Curated by Gu Zhengqing, *Usual and Unusual* is held at the Yuangong Modern Art Museum in Shanghai. The eighteen participating artists include Cai Yuan, Jin Feng, Cang Xin, Song Dong, Dai Guangyu, Wang Qingsong, Wang Xingwei, Qiu Zhijie, Xu Tan, Gu Dexin, Liao Bangming, Lin Yilin, Liu Jin, Tan Haishan, Xi Jianjun, Yang Shaojin, Yang Qian, and Zhu Fadong.

4: An exhibition of works by Liu Dahong is held in the "Formless Gallery" of Shanghai Normal University. This is the first time that Liu Dahong's large-scale multi-panel painting *Altar* is shown. This work is different from his earlier works that assume weighty historical burdens, and uses a playful format to reproduce famous historical pictures. These paintings are seen by some as the integrating the hallmarks of Political Pop and Gaudy Art.

5: *Useful Life: Video and Photography* is held at 715 East Daming Road in Shanghai.

Participating artists are Yang Zhenzhong, Xu Zhen, and Yang Fudong.

5: An exhibition of paintings by Yu Youhan, Zheng Zaidong, and Liu Changyun is held at the Donghaitang Gallery in Shanghai. The curator is the head of the gallery, Xu Longsen.

November 6: The Third Shanghai

International Biennale opens for two months. The theme of the exhibition is *The Spirit of Shanghai*. Sixty-seven artists from eighteen countries participate in separate exhibitions of painting, sculpture, photography, installation, video, and Chinese painting, contributing a total of over 300 works. Of the participating artists, thirty-seven are Chinese nationals, five are ethnic Chinese residing abroad, and twenty-five are international. Participating Chinese artists include: Sui Jianguo, Zhan Wang, Fang Lijun, Lu Fusheng, Shi Chong, Xie Nanxing, Chen Peiqiu, Tian Liming, Chen Ping, Zhang Hao, Li Huasheng, Wang Huaqing, Liu Xiaodong, Wang Yuping, Duan Zhengqu, Guan Ce, Zhang Dongfeng, Qu Fengguo, Ren Chuanwen, Li Datun, Fang Shaohua, Hong Hao, Liang Shuo, Shi Hui, Liang Shaoji, Chen Yanyin, Wang Qiang, Zhou Xiaohu, Zhang Peili, Wang Jianwei, Zhao Bandi, Hai Bo, Zhang Yonghe, Cai Guo-qiang, Huang Yong Ping, Yan Peiming, Jiang Dahai, and others. The main curators of the Biennale are Hou Hanru, Shimizu Toshio, Zhang Qing, and Li Xu.

5-11: *About Me: Chinese Experimental Photography* is held at the Sanya Photography Gallery in Shanghai, curated by Lin Xiaodong. The twelve participating artists are Cui Xiuwen, Gu Dexin, Hai Bo, Hong Hao, Li Haibing, Li Yu, Ma Liuming, Song Yongping, Sun Guojuan, Wang Jinsong, Wang Qingsong, and Xiao Yu.

8: Curated by Li Xianting, the exhibition *Lights Are On, But Nobody Is In* opens at a loft on East Daming Road in Shanghai. Li Xianting never physically appears at the opening, but is represented by a twenty-nine-inch television screen constantly playing a video representation of him. The exhibition includes paintings, photography, installations, video, and other works by twelve artists. They are: Chen Bing, Gu Dexin, Jin Ang, Shen Xiaoteng, Wang Lixin, Wang Qingsong, Wu Shanzhuan, Yue Minjun, Yu Youshen, Zhao Liang, Wang Ziwei, and Zheng Weimin.

8-December 5: An exhibition of more than eighty Chinese contemporary paintings is held at Bizart Gallery in Shanghai, entitled *Heads, Figures, Couples and Group Portraits*. Most of the works come from the collection of the Belgium-based Modern Chinese Art Foundation. A portion of the works comes



from the collection of Chinese-art.com founder Robert Bernell. The curator for the exhibition is Hans van Dijk, one of the directors of the China Art Archives and Warehouse in Beijing.

19-January 7, 2001: Curated by University of Chicago professor Wu Hung, *Canceled: Experimental Art Exhibitions in China* is held at the Smart Museum of Art at the University of Chicago. The works on display are two pieces that bear a connection to the Leng Lin-curated *It's Me* exhibition, scheduled to take place—but cancelled—in Beijing in 1998. The works are Song Dong's video installation *Father and Son*; Taimiao and Wu Wenguang's documentary of viewers after the cancellation of the exhibition entitled *Diary: November 21, 1998*. The exhibition is not aimed at presenting artists' works, but rather at gaining a deeper understanding of the environment surrounding Chinese experimental art and its connection to society by looking at two works which share an internal connection despite their different forms.

20: A work by Taiwanese artist residing in the U.S. Hsieh Tehching, entitled *Hsieh Tehching One Year Performance*, is held at the China Art Archives and Warehouse in Beijing. CAAW directors Ai Weiwei and Hans van Dijk, along with more than fifty artists residing in Beijing, participate in this photographic exchange event.

25: *The First Xinjiayuan Art Exhibition and Forum* is held in the Tongzhou artists' community outside Beijing at the Xinjiayuan Art Studio. Participating artists include Wang Guisheng, Wei Bin, Zhou Aimin, Ye Jianxin, Ding Mijun, Xu Xiaogang, Li Hanping, Cheng Pei, Zhang Guozhen, Li Tao, Shen Huaping, Li Changtao, Liu Chunmei, Huang Sansheng, Zhang Qitian, and others.

December

9: *Sound*, an exhibition of sound installations, is held at the China Contemporary Art Museum. The exhibition is curated by Li Zhenhua, and participating artists are Shi Qing, Zhang Hui, and Wang Wei. Their works explore the relationship between sound and environment.

13: Only forty-five years old, Chinese artist residing in France Chen Zhen dies in Paris. 17-January 20: Organized by the Lin Hao Culture and Art Exchange Center and the Beijing Cultural Development Foundation, *Chinese Contemporary Painting* is held in

Padua, Italy. It exhibits works by Shang Yang, Wei Guangqing, Xu Jiang, Zeng Jie, Zhang Yajie, Li Xiangyang, Ma Lin, Sun Lang, Yang Maoyuan, Xu Fuhou, Duan Zhenggu, Deng Jianling, Fu Lei, Wang Yin, Shi Lei, Hu Haifeng, Wang Wensheng, Guan Yu, and others, a total of nearly eighty works by eighteen artists. It is the largest exhibition of Chinese contemporary art held in Italy in recent years.

23-25: An exhibition of works by Yang Qing is held at the Beijing Contemporary Art Museum. An exhibition entitled *In* is held in an empty villa at Purple Mountain in the eastern suburbs of Nanjing. The curator is Liu Ding, and the fourteen participating young artists are Wang Changping, Liu Ding, Chen Hui, Yang Zhichao, Yang Li, Yu Jie, Luo Quannu, Dong Wensheng, Sun Jianchun, Sun Jian, Jiang Jie, Bao Zhong, Yang Fudong, and Chen Xiaoyun. The majority of these artists were born in the 1970s, and they adhere to neither classical style nor the conventions of the avant-garde, seeking instead a new link to reality, a way to use the instantaneousness of images to express the possibilities and directions of life. Their works include installation, video, performance, photography, drip painting, and computer design.

Johnson Chang and Claire Hsu begin work on the Asia Art Archive. This is Hong Kong's first non-profit center devoted to promoting and preserving the international standing of Asian contemporary visual arts. It aims to collect a uniform and complete set of relevant materials concerning contemporary art across Asia. The archive decides to make collecting materials about exhibitions in China its first collection development program.

2001

January

14: 8 pm, a group of artists conduct two performances *Happy Life* and *Kissing China* at a bar on Gongti Road East, in the Sanlitun area of Beijing.

18: An issue of *Arts and Literature Newspaper* published Yangzhong's (aka Chen Lusheng) "In the Name of Art: The Dead End of Chinese Avant-Garde Art," inaugurating a series of critical essays on performance art.

February

*Holding the White*, a show of installation art

organized by Zhou Chunyu and Dai Guangyu, is held at Chengdu Institute of Painting, Sichuan Province.

7-13: *Narrating with the Other Sex: 2001 Show of Contemporary Art (Fuzhou)* is held at Fuzhou Arts Center. Chen Zongguang, Zhu Jin, Hu Hanning, Li Xiaowei, Shen Ye, and Huang Dalai organize the show, at which they exhibited over 160 pieces of painting, installation, video, and sculpture. This is the biggest show in Fujian Province ever organized by artists.

March

*Post-Sensation: An Extravaganza*, curated by Qiu Zhijie, is held at the performing auditorium of Beijing Film Academy. Participating artists include Wu Ershan, Shi Qing, Wang Wei, Liu Wei, Qiu Zhijie, Zhou Ren, and Zhang Hui.

9-May 6: Chinese artists are among the twenty-eight from East Asia featured at *Translated Acts: Performance and Body Art from East Asia 1990 to 2001*, curated by Yu Yeon Kim, at the Haus der Kulturen der Welt, in Berlin.

15: International Consumers Day. *Remains*, a conceptual art show organized by Chen Mo, opens at Chengdu Municipal Hall of Culture.

30-April 12: *The Third Space of the Fourth World*, a show organized by Li Liang and Zhao Jianren, is held at East Gallery, Shanghai. Exhibiting artists include Chen Shaoyang, Hu Jieming, Lu Chunsheng, and others.

April

3: China's Ministry of Culture issues an "announcement" requiring local cultural bureaus to prevent art exhibits and performances that depict violence and sexuality. The announcement explains that in recent years some people displayed or performed, in public, and in the name of art, works containing self-torture, animal abuse, and animal and human corpses. These works, publicized through illegal means, are against the state laws and badly disturb social order, morality, and the physical and spiritual health of people. The announcement is issued for the sake of purifying the cultural environment. Attached to the announcement are excerpts of relevant laws and rules.

May

25-June 16: *Up, Down, Left and, Right*, a show of feminine themes organized by

Zhang Yinchuan and Chen Mo, is held at Chengdu Modern Art Center. The artists on show include Chen Haiming, Dai Guangyu, and Feng Jiali.

June

6-July 6: *Boys and Girls*, curated by Cai Simin and Ye Yongqing, is held at Shanghai Workshop, in Yunnan and Simin Art Gallery, in Singapore. Artists involved are Song Yonghong, Feng Zhengjie, Yang Mian, among others.

9-17: *Recreating Image and Symbol*, organized by Wang Ruilin, is held at Global Center of Classic Art and Culture in Beijing. The exhibit includes works by Zhang Defeng, Wang Qiang, and Zhou Qi.

29: *Moving Rainbow*, an art project in support of environmental protection, opens in Beijing. The ongoing project ends at Zhumulangma, in Tibet. Xiong Wenyun is among the artists who carry out the project.

July

*IN*, a show of contemporary art, is held in Nanjing and Shanghai.

8: *A Display of the Avant-Garde: Pictures, Installations, and Videos*, sponsored by K Space and organized by Zhang Zhaoyu, opens at New Structure Advertising Company, in Shenyang, Liaoning Province.

August

8-17: The Second Festival of Performance Art is held in Chengdu. Twenty-two Chinese artists participate in over forty performances with artists from the U.S., Britain, Ireland, Slovakia, Italy, Singapore, Germany, Greece, Japan, and Canada.

*Transformation*, a cross-cultural project curated by Lin Hanjian and Zhu Qi, presents a performance at Beijing Art Gas Station. The station manager cancels the show, complaining that the show was dirtying the walls and floor of his station.

September

*Reshuffling the Cards: In the Name of Ink*, organized by Lu Hong and Sun Zhenhua, with sponsorship by Shenzhen Institute of Sculpture and Human Fine Arts Press, is held at the art gallery of Shenzhen Institute of Sculpture.

1-October 14: *Retribution*, a series of art shows organized by Li Zhenhua, is held at Beijing Mustard Garden.

2-November 11: Chinese artists Sun Yuan,

Peng Yu, Wu Ershan, Xing Danwen, Yang Fudong, and Zhang Huan, and overseas Chinese artists Cai Guoqiang, Ding Yi and Huang Yongping, participate in the Third Yokohama International Triennial of Contemporary Art.

9: A Japanese performance artist holds a private performance, in Beijing, with Chinese artists Shu Yang, Chen Jin, and Wang Mai.

13-14: *Dislocation and Transformation: A Night of Performance Art* takes place at 1+1 Jaguar Club, the largest entertainment center in Jinan, Shandong Province. The show attracts the largest number of visitors in the history of the center.

October

2-5: *Inside and Outside the Wall*, a show of performance and installation art organized by Zhang Wenqing, is held at the Great Wall in Dingbian, Shaanxi Province.

13-14: *The Long Weekend*, a series of art activities organized by Xiang Xishi and Wang Jian, is held at Duling, tomb of Han dynasty emperor Xiandi. About twenty artists participate.

27: *Zero Degree Project: A Show of Contemporary Art*, organized by Zhang Zhaozhai, with sponsorship by Bridge Art Workshop and New Asia Art Academy, opens. Artists at the show include He Guofeng, Xu Changchang, and Li Yanxiu.

November

3: Three artists present their performance works at *Salt*, held at at Beijing Mustard Garden.

17-30: *Spinning 360 Degrees: A Show of Art Projects*, curated by Wang Lin, is held at Shanghai Mountain Art Center, in Shanghai. Among the artists at the show are Zhang Yongjian, Deng Yue, and Huang Shaopeng.

20: *Earth-Color Spirits* is held at Cheng Xindong Workshop, in Beijing.

21: *Who Am I*, organized by Cheng Xindong, with sponsorship from French Chamber of Commerce and Industry in China, opens at Kempinski Hotel, Beijing Lufthansa Center.

22: The Department of Art and Department of Law of the Ministry of Culture organizes a panel discussion on promoting "Principles of Citizens' Morality Construction," issued by the Central Committee of China Communist Party. Panelists express their rage over performances containing bloodiness, violence, and sexual innuendo by

some artists in the name of art. They also express their concern about how to promote these "principles."

24-28: *Bath of Consolation: Works by Song Yonghong*, curated by Lin Xiaohong, with sponsorship by Peiport Company, is held at the Art Gallery of the Central Academy of Fine Arts.

December

*Similar Elements, Dissimilar Forms*, a show of experimental photography curated by Wu Minghui, is held in Xiamen. Shen Ye, Wu Minghui, Zhu Luming, and Zeng Huanguang show about 200 photographs.

9-14: *Urban Sneeze: An Exhibition of Contemporary Art*, organized by Ma Yongfeng and Wu Wei, is held at the plaza of the Overseas Chinese Town, in Shenzhen. The artists were Wu Wei, Feng Xiaorui, Dai Yun, and Ma Yongfeng.

12: *Transplanted Site: The Fourth Shenzhen Exhibition of Contemporary Sculpture* is held at He Xiangning Art Museum, Shenzhen.

He Xiangning Art Museum and the Art Activities Committee of French Ministry of Diplomacy sponsor the exhibition, where fourteen Chinese and French artists show their works of public sculpture. The curators of the show were Huang Zhuan, Alberte Grynaps Nguyen, and Cheng Xindong.

13-23: *Youth in Transition: An Exchange Exhibition of Young Artists from China, Germany, and Great Britain* exhibits works by twelve artists at He Xiangning Art Museum. Huang Zhuan and Walter Schurian curate the exhibition, sponsored by He Xiangning Art Museum and the German Consulate, in Guangzhou.

14: *Parabola*, an art show of video and performance organized by Dai Guangyu, opens at Mao Garden in Chengdu. The participant artists are Liu Chengying, Song Yongxin, Tan Haishan, and others.

15-January 24: *Dialogue: The Third Status* is held in Bari, Italy. This exhibition of contemporary Chinese art is curated by Zhao Shulin, with sponsorship from China Linhao Center for Art and Cultural Exchange and the Cultural Department of Bari, Italy.

Twenty-seven Chinese artists display about 100 works of installation, video, painting, film, and photography.

15-18: *Breathe In and Out: Contemporary Art in Hubei, Show No. 2* is held at Hubei Art Gallery. The curators are Xiao Feng and Liu Yuan.

15-January 15: *Model—Easel: The First*

*Chengdu Biennial*, takes place at Modern Art Gallery, Chengdu, Sichuan Province, where over 100 artists show their paintings. Liu Xiaochun is the chief curator, with Gu Zhenqing, Huang Xiaorong, and Feng Bin as curators.

18-January 10: *The Sixteenth International Exhibition of Asian Art* takes place at Guangdong Art. The theme of the exhibition is "Asia: A Diverse Promotion." About 300 works at the exhibition are by artists from nine countries.

22: *An Open Show of Contemporary Art in Xi'an*, organized by Yue Luping, Xiang Xishi, and Fei Xiaosheng, opens at Dongyangshi Elementary School in Xi'an City, Shaanxi Province. Artists Shao Yangde, Ma Hua, Shao Yanxin, and others show their works of painting, installation, performance, conceptual projects, and photographs.

29-January 5: *Knowledge Is Power: An Exhibition of Contemporary Art*, curated by Feng Boyi is held at Xidan Book City, in Beijing. Xidan Book City sponsors the exhibition where thirty-nine artists had thirty-seven works on show. At the request of the sponsor the work of eight artists is removed from the show within hours of opening. He Yunchang, Qiu Zhijie, He An, and Han Bing are required by the sponsor to change their project plans before the opening.

29-January 2: *Faces of A Hundred Artists*, organized by Shen Jingdong, is held at Orange Art Gallery in Nanjing. Artists use their own faces as the subject matter of their works.

2002

January

1-March 1: *Cai Guo-qiang* is held at Shanghai Art Gallery. Cai graduated from Shanghai Drama Institute in 1985 and later moved to Japan and the United States. This is his first large scale solo show in Shanghai. A panel discussion on the art of Cai Guo-qiang is held on February 2.

12-15: *N Times of Identity*, a show of contemporary art organized by Sheng Jianfeng and Zhao Er, is held at Nanjing Marine Academy. Artists at the show are Xu Changchang, Cheng Yong, Liu Chuang, Li Yu, and Cang Xin.

24: *Made In China* opens at Ethan Cohen Fine Arts, in New York. The show is organized by Huang Du and Bingyi, and included artists are Cao Fei, Cui Xiwen, and Gu Dexin.

24: *Re-touring the Homeland*, a series of performances organized by Li Zhenhua, is shown at Beijing Mustard Garden.

28-30: *Experiencing the Site*, organized by Jin Feng, is held in Nanning, highlighting the work of twenty artists.

February

9-18: *New Stories of Abstraction: 2002 Group Show of Abstract Art* is held at Liu Haisu Art Museum. The show is reportedly the largest exhibit of abstract art in Shanghai in twenty years. The organizers are Li Lei, Li Xiaofeng, and Zhang Xiang, and the artists included are Ding Yi, Kong Fanqiang, Wang Yuan, Wang Guo'an, and others.

March

2-30: *Rhapsody: An Exhibition of Art from China, Japan and Korea* takes place at Beijing Ocean Art Center. Pi Li, Kim Xuanting, and Sheng Xiangiang curate the exhibition, which is sponsored by Ocean Art Center, Japan International Exchange Foundation, and the China International Art Exhibition Center.

5-8: *Beijing Youth Daily: Media and Art*, organized by Yang Jun, with sponsorship from Beijing Daily Youth, is exhibited at "The First New Century Exposition of Chinese Newspapers," at China International Exposition Center. Featured artists include Jiang Jie, Shi Yong, Wang Guangyi, Wu Shanzhuan, and Wang Youshen.

6-April 7: *Metaphysical 2002: An Exhibition of Abstract Art in Shanghai* is held at Shanghai Art Gallery. Li Xu curates the show, at which twenty artists showed over fifty works of painting, sculpture, and installation.

16: *The Week of New Art in Chengdu: Series No. 1*, organized by Chen Mo, opens at a bookstore in Chengdu.

30-April 20: *The Limits of Body* is held at the Fei Village, in Beijing. Huang Du is the organizer of the show, in which Liao Bangming, He Chengyao, and Weng Fen participate.

April

19-June 15: *A Journey of Rhapsody: An Exhibition of Master Dali* takes place at Guangdong Art Gallery. This is the first exhibition of work by Salvador Dali ever held in China.

21: 2002 Nanjing Open Air Art Party, an activity organized by Sun Weimin, is held at the Tang Golo Island, in Nanjing. Over 200 artists participate.



22-28: *An Exhibition of Chinese Experimental Art* takes place at The Moscow Art Fair, sponsored by The Cultural Council of Moscow. Included are videos of performances by Ma Liuming and Jin Feng, and artists from Hong Kong and Taiwan.  
22-28: *Run, Jump, Crawl, and Walk*, a contemporary art show organized by Zhang Li is held at Ocean Art Center. Fourteen artists at the show include Wang Jianwei, Zhuang Hui, Chen Lingyang, Cui Xiwen, Hai Bo, and Xiao Yu.  
29: Hans Van Dijk, a promoter of contemporary Chinese art, dies in Beijing.

May  
11: Wang Jian and Shitou organize *The Long Weekend in Xi'an, Series No. 2: An Art Activity in a Non-Urban Environment*, which takes place at the Village of Changshengfang, the Wan Village of Dongyang, and the Xinguo Temple. Participating artists include Li Zhe, Liu Sihai, and He Li.  
11-June 9: Chen Qingqing, a Chinese female artist who lives in Austria, has a show, *Qingqing Is Back: Recent Works by Qingqing*, mounted at the Red Gate Gallery.  
14: An abstract painting done with fireworks by Cai Guo-Qiang is sold at US\$220,000, a new record of contemporary Chinese art, at a Christie's auction.  
15: Xiang Xishi organizes *Dance with Shuangtian: An Exchange Show of Chinese and Japanese Performance Art*, which takes place at Ruiyi Cultural Communication Company at Yucai Building of Xi'an.  
19-30: *Existence—Immortality*, organized by Yan Cheng, takes place at He Duoling's studio in Chengdu. The artists included are Li Jiazheng, Zhou Min, and Liu Chengying.

June  
17: *What Is Important Is Not Game: A Show of Contemporary Art* opens at the Central Academy of Fine Arts. Zhang Wei curates the show, in which artists completed their works in a very short time and in a free, relaxing, and playful way. An interaction between artist and audience is also a focus of the show.  
23-28: *Wild Rabbit: A Show of Ten Artists from Xi'an*, organized by Guo Haigang, is held at Xi'an Art United University.  
26-July 14: *Four Sides: A Show of Artists from Melbourne, Hong Kong, New York, and Beijing* is exhibited at Hong Kong Art Commune. Tan Weiping is the curator of

the show and the artist Yin Xiuzhen represents Beijing.  
27: *A Theory of Three Phases: 2021 Multi-Media Art Show* opens in Hefei, Anhui Province. The video and photography part of the show is exhibited at the Modern Art Center of China University of Science and Technology. The participating artists include Yang Chongguang, Chen Yufei, and Chen Yafeng.

July  
Long March: *A Walking Visual Exhibition* is launched.  
3-28: *New Urbanism* takes place at Guangdong Art Gallery. About twenty artists express their understanding of new urbanism in China. Zhang Zhaozhui curates.  
3-August 3: *Cement: Marginal Space in Contemporary Chinese Art* is at Chambers Fine Art, New York. The curator of the show is Feng Boyi, and the artists include Ai Weiwei, Zhang Yonghe, Yang Zhichao, and others.  
6-20: *Professional/Amateur* takes place at the Village of Shiting, Xipu Province. The art show is organized by Li Xianting, Liu Jiakun, and Zhang Yinchuan, with sponsorship from He Duoling Open Studio and Taiwan Mountain Art Foundation. The show aims to publicize art by eliminating the professionalized elements and exploring the possibility of utilizing professional skills in art expression.  
6-20: *Excessive Interest: An Exhibition of Contemporary Chinese Art* is held at Shanghai 3H Art Center. The curator is Gu Zhenqing, and some of the participating artists are Hong Hao, Liu Jianhua, Shi Yong, Gu Dexin, and Xu Zhen.  
20: *Chinese Texture: An Exhibition of Hong Lei*, organized by Liu Ding, opens at Beijing Art Archives. Hong Lei shows thirty works of photography, painting, installation, and video made since 2000.  
27-August 1: *Three Expressions of Time*, organized by Wu Hong, is held at Zangku New Media Art Space. The artists exhibited are Mi Qing (photography), Kong Weiming (painting), and Wang Bo (multimedia).

August  
1-10: *Social Sculpture: The Private Life of a Red Army Veteran*, curated by Sun Zhenhua, is presented at the Contemporary Art Hall of Shenzhen Institute of Sculpture. The show focuses on issues concerning twentieth-

century China and its history of revolution by exposing the private life of a Red Army veteran and his family.  
9-29: *A Period of Excitement: The Fourth Show of New Status*, curated by Zhou Lei, takes place at Guangdong Art Gallery.  
30: *Water-Life: An Exhibition of Performance Art* is held at the Shanhu Park along the Yangtze River, in Chongqing. Eighteen artists from Chengdu and Chongqing participate in the show.

September  
6-30: *Photography by Hans Van Dijk*, curated by Ai Weiwei, is exhibited at Beijing Art Archives.  
13-14: *Dislocation and Transformation: A Night of Performance in Ji'nan* is presented at 1-1 Leopard Club, in Ji'nan. The event is organized by the Gao brothers, and Bai Ding, Han Tao, Ya Liang, and others participated.  
15: *Post-Revolutionary Era*, a show of video art including Zhang Yang and Han Bing, opens at Zangku New Multimedia Art Space.  
21-October 5: *Alienated Reality*, a show of contemporary art curated by He Jinwei, is held at Shanghe Workshop, in Kunming. Participating artists are He An, Zhang Bin, and Zhao Bo.  
22-October 15: *Bridge: Changchun Annual Invitation Exhibition of Contemporary Art* is held at the Far Eastern Art Gallery, in Changchun. Wang Jianguo, Zhao Shuli, and Huang Yan curate the show, which exhibited over 400 works by 130 Chinese artists living in China, Germany, Italy, and Australia.  
28: The First Triennial of Chinese Art opens at Guangzhou Art Museum. Peng De and Li Xiaoshan are the curators of the exhibition, which features ninety artists showing over 300 works. The museum cancels a performance scheduled for the opening which would comprise of thousands of people embracing one another.

October  
1: Yuzi Entertainment Park opens to the public. The park, sponsored by Cao Rizhang, a Taiwanese entrepreneur, is the first public sculpture park in China.  
12-December 31: *Beijing Afloat: Beijing Tokyo Projects, The Opening Exhibition*, curated by Feng Boyi is held at Beijing Tokyo Projects, in the 798 Art District. Participating artists include Huang Rui, Jiang Hai, Rong Rong, Ying Li, Song Dong, Sui Jianguo, and Zhang Yonghe. The gallery,

a branch of Tokyo Gallery, is the first foreign art gallery to open in Dashaizi Art District and this show is the first large-scale show of contemporary art held in the area.  
17-18: *Illusion: 2002 Reconsideration of Chinese Art Concepts* is held at Fangshan High School of Donghai County, Jiangsu Province. Mao Xiaolang, Zuo Jin, and Sun Jianchun curate, and the artists included Ding Lan, Wang Ting, and the Gao brothers.  
19-November 5: *Soliloquy: 2002 Art Union Invitation Show of Photography*, organized by Wu Hong, is held at Beijing Art Archives.  
30: *Conceptual Images: 2002 Invitation Exhibition of Contemporary Chinese Art* opens at Shenzhen Art Gallery. Lu Hong curates the exhibition. Twelve artists shown include Wang Guangyi, Wei Ershen, and Mao Yan.

November  
4-14: *Experiencing: A Display of 21 Artists at Work* is exhibited at Chuanku in Kunming. The show is organized by Ye Yongqing, Mao Xuhui, and Zhang Zhongqi. The artists included Zhang Zhongqi, Sun Guojuan, and Fu Liya.  
7: *Scenario of Super Consumption*, a show of contemporary art curated by Hu Fang, opens at Vitamin Art Gallery, in Guangzhou. The participating artists included Xing Danwen, Hong Hao, and Yan Lei.  
17: *Watch* opens at the art gallery of Guangzhou Painting Academy. Tang Songwu, who was also an artist, organized this contemporary art show.  
17-24: *City Light*, a contemporary art show, is held at Huixian Tower, in Guangzhou. The organizers of the show are Yu Xudong, Deng Yifu, and Zhou Lei. The artists include Cao Fei, Yang Yong, and Yu Xudong.  
18: The First Guangzhou Triennial, entitled *Reinterpretation: A Decade of Experimental Chinese Art (1990-2000)* opens at Guangdong Museum of Art. Wu Hung is the chief curator of the exhibition, while Wang Huangsheng, Huang Zhuan, and Feng Boyi curate. The exhibition is intended to be a retrospective of Chinese experimental art from the 1990s. Over 130 artists and 139 works represent the achievements of contemporary Chinese art in experimental, avant-garde, and explorative directions. The exhibition catalogue has essays by fourteen art critics who discuss conceptual art, photography, painting, video, installation, and feminist art in the 1990s. During the exhibition there is a symposium held, entitled

"Site and Mode: Rethinking Exhibitions of Contemporary Art." During the Triennial, an art teacher from Guangzhou Academy of Fine Arts, Su Jian, sues the Guangdong Museum of Art, sponsor of the triennial, for damaging his physical and spiritual health with Cui Xiuwen's video work *Bathroom* and Zhang Huan's *12 Square Meters*. Su asks the sponsors to reimburse the ticket fee of 30RMB, to publicly apologize, and pay him 20000 RMB for his "spiritual damage." On February 20, 2003, the case is heard at Dongshan People's Court in Guangzhou, where the plaintiff and the defendant debate the legality of the artworks. The court overrules the plaintiff's claims and finds the sponsors not guilty.

20–December 10: *Mirage*, a contemporary art show curated by Gu Zhenqing, is held at Suzhou Gedu Art Museum.

23: *Mushroom Clouds or Utopia*, curated by Huang Kui, opens at the Bund Art Gallery, in Shanghai. The included artists are Wang Mai, Yu Ji, Qu Guangci, among others.

26: *Daydream*, a contemporary art show organized by Zhu Tong, opens at Nanjing Museum. Artists on exhibit include Bao Zhong, Cao Fei, Chen Lingyang, and Dai Guanyu.

#### December

20–January 17, 2003: *An Exhibition of French New Realism* is shown at the art gallery of China Millennium Monument. Artists included in the show are Kline, Arman, Cesar, and Christo.

25–January 30, 2003: *Post-experimental, Transformation: The Second Changsha Exhibition of Contemporary Art* is held at the Commercial District of Huangxing Road, Hunan Province. Liu Xun, Wen Peng, and Zeng Zhaoan organize the show.

#### 2003

##### January

London-based *Art Review* publishes its "Power 100" list of the top names in the world. Chang Tsong-zung, director of Hanart TZ Gallery, in Hong Kong, is the only Chinese person on the list.

8: *Junction: Architectural Experiment of Chinese Contemporary Art*, curated by Ai Weiwei and Zhang Qing, opens at Shanghai Lianyang Museum of Architecture. Fifteen pieces by sixteen artists include Ai Weiwei, Liang Shaohui, Xiao Yu, Xu Tan, and Wang Xingwei are represented at the show. Many works explore the relationship between ar-

chitecture and living conditions, and the particularity of China's new culture.

11–February 11: *In Search of: A Question of Questions*, organized by Ai Weiwei, takes place at Chinese Art Archives Warehouse. Represented artists include Guan Shi (photography), Xia Xing (photography), Xia Jianguo (video), and Zhang Dongliang (painting).

12: *Zhuang Hui: Ten Years of Photography* opens at Courtyard Gallery, in Beijing.

22: *Urban Skin: An Exhibition of Contemporary Art*, organized by Shu Yang, opens in Jiangnan Avenue by Guangzhou Academy of Fine Arts. Twelve pieces at the show are by thirteen artists who come from Guangzhou, Beijing, Henan, Shanxi, and Shandong

#### February

17: *Where the Eyes Reach: Sculptures by Xiang Jing and Guang Ci* opens at He Xiangning Art Museum, Shenzhen.

20: *Chopsticks: Song Dong and Yin Xiuzhen* opens at Chambers Fine Art, New York.

#### March

Asian Art Archive, a non-profit research center dedicated to documenting Asian visual arts and activities, opens to the public. Its collection includes 4,700 items including exhibition catalogues, books, invitations, press clips, and artist archives.

1–18: *Phenomena of This World: Sculptures by Li Zhanyang* takes place at Chinese Art Archives Warehouse, Beijing. Li Zhanyang's New Realistic sculptures combine Pop Art with Chinese folk sculpture.

8–15: *Me and Us: Painting by Zeng Fanzhi, 1992–2003* an exhibit of forty pieces, is held at Shanghai Art Museum.

14–30: *Chinese Maximalism*, curated by Gao Minglu, is held at the Millennium Art Museum, in Beijing. The exhibition presents Ding Yi and sixteen other artists of abstract painting and highlights the differences between Chinese and Western art. The exhibition is jointly sponsored by the Millennium Art Museum and the Museum Studies Program at the State University of New York, Buffalo.

22–April 11: *Lustre*, a show of Yu Fan's sculpture and Liu Ding's installations, sculptures, and photography is held at Chinese Art Archives Warehouse, in Beijing.

29–April 6: *Cross-Boundary Language: A Site for Poetry and Performance Art* takes

place at Beijing Tokyo Art Projects, in the 798 Art District. Poets taking part are Mangke, Shizhi, Xichuan, and Ouyang Jianghe from China. Among the performance artists are Cang Xin, Chen Jin, Feng Weidong, Gu Kaijun, Huang Rui, Wang Chuyu, Wang Mai, Zhu Fadong from China, and others from Hong Kong, Taiwan, Japan, and Korea. The poetry part of the event is organized by Tang Xiaodu, and the performance art part by Shu Yang. Themes range from "Survival and Direction of Poetry in a Commercialized Society" to "Responsibilities of Intellectuals in a Commercialized Society" and "Performance Art in the Asian Arena." Short films and documentary films are shown during the exhibition, which was the largest such one of modern poetry and performance art in recent years.

30–May 3: *Theme and Sub-Theme: A Show of Female Asian Artists*, organized by Huangpu Binghui, is held at Xirui Art Center, Beijing.

31–May 5: *Unit, Life, and Landscape*, Wang Shugang's solo exhibition of sculptural installations, is mounted at Courtyard Gallery, Beijing.

13: *Re-creating 1989*, an open studio day started by Xu Yong and Huang Rui, and organized by Qiu Zhijie and Zhang Li, takes place at 798 Factory. Over forty studios open to the public, creating the busiest art event in Beijing.

13–May 8: *Free Ink Project: A Solo Show of Wang Jinsong*, curated by Lu Jie, is held at the 25,000 Li Cultural Transmission Center, in the 798 Art District.

19: *Space of Violence, Death, and Fashion*, a show of performance and installation art organized by Liu Zhuoquan and Shen Shaomin, opens (during the SARS outbreak) at The Display Hall of War Crimes. The artists involved are Shen Shaomin, Xing Junqin, Cang Xin, Zhang Hao, and Liu Zhuoquan.

19: *Happiness Made* opens at Shangri-La Art Commune, in Feijia Village, Beijing. The organizer of the show is Zhang Zhaohui, and the works on exhibit are by He Jie, Yang Qian, Li Wei, Zhang Xiaotao, and Wen Peng.

#### May

1–June 16: *New Works* by Yan Lei, Meng Huang, Ding Yi, and Wang Xingwei are on display at Chinese Art Archives Warehouse, Beijing.

24: *Unprotected Blue Sky*, a series of art activities organized by Xu Yong, Huang Rui, Feng Boyi, and Shu Yang, is held on the South Lawn of Beijing Yizhuang Development Park. Sixty artists present fifty works of installation, performance, land art, video, and music, in which they explore unexpected disasters like the SARS outbreak. Some works from this activity are later shown later at Tense Space in the 798 Art District and at Beijing Tokyo Art Project.

25–June 15: *Black Taboo: A Solo Show of Shi Qing*, organized by Qiu Zhijie, takes place at 25,000 Li Cultural Transmission Center.

#### June

*Media Center Project*, curated by Li Zhenhua, is held at 25,000 Li Cultural Transmission Center. The project comprises three parts: A show of short films from 2002–2003; Cui Zi'en's photography; and a dance piece by Gary Lee.

14: The 50th International Venice Biennale opens. For the first time, China has a national pavilion at the biennale, but is cancelled before the opening due to the SARS outbreak. A group of Chinese artists including Chen Shaoxiong, Zheng Guogu, Liang Juhui, and Yang Fudong are represented at Z.O.U. "Zone of Emergency," curated by Hou Hanru.

15: *135ml135*, a contemporary art show curated by Yan Cheng, opens at Sichuan Art Museum. Using the Three Gorges of the Yangtze River as a starting point for a discussion about massive social changes, the artists' explore new realities in China. The artists include Wu Chengding, Zhou Min, Chen Qiu, Lin You.

24: *Contemporary Chinese Art*, organized by Fan Dian with sponsorship from Chinese Ministry of Culture, opens at the Pompidou Center, Paris. This is the first contemporary Chinese art exhibition in France officially sponsored by the Chinese government. The exhibition includes painting, sculpture, photography, installation, video, architecture, music, and film. Artists represented at the exhibition include Wang Guangyi, Fang Lijun, Liu Xiaodong, Feng Mengbo, Wang Jianwei, Zhang Peili, Shi Hui, Lu Hao, and architect Zhang Yonghe, musician Cui Jian,



and filmmakers Zhang Yimou, Chen Kaige, Zhang Yuan, and Jia Zhangke.

July

1–20: *Temporary Space: An Experiment by Wang Wei*, curated by Philip Tinari, is held at 25,000 Li Cultural Transmission Center.

5–14: An exhibit of work by Hong Lei and Chen Lingyang is mounted at Artists Archive Warehouse, Beijing.

11: China Art Museum celebrates its fortieth anniversary and reopening. The anniversary exhibition includes avant-garde art in a section titled "Experiment and Exploration."

19–August 18: Wang Yin has a solo show at Artists Archive Warehouse.

25–August 31: *A Created Realm: The Chinese Pavilion at the 50th Venice Biennale* is held at Guangdong Art Museum. The exhibition was originally organized for the biennale, but was cancelled due to the SARS outbreak. Fan Dian and Wang Yong curate the show, which includes Lu Shengzhong, Zhan Wang, Wang Shu, Liu Jianhua, and Yang Fudong.

26–October 10: *Rosary and Brushwork*, curated by Li Xianting, takes place at Beijing Tokyo Art Project. The show is meant to be an exploration of the cultural psychoogy of Chinese abstract art, as represented by by Ding Yi, Li Huasheng, Lu Qing, Qin Yifeng, and Yu Youhan.

26–August 17: *An Exhibition of Chinese Experimental Ink Painting*, curated by Zhang Yu, takes place at the Red Gate Gallery.

27–28: *Earth*, an exhibition of British sculptor Anthony Gormley, is held at China National Museum. The show consists of 200,000 palm-size clay figurines that were handmade by 300 residents of Huadu, Guangzhou in January 2003, under the supervision of the artist. The show is part of a series of art events in China sponsored by the British Council.

August

6: *Public Language: 2003 Observation of Public Art*, curated by Wu Hongliang, opens at Space & Space, Shanghai.

9: *Then and Now*, Ni Jun's solo show of installation and performance art, opens at Biz-Art Art Center, Shanghai.

16–September 10: *Non-Focus*, curated by Pi Li, is held at Long March Art Space in the 798 Art District. On exhibit are painting and multimedia works by Chen Wenbo,

Yan Lei, Zhou Tie, and Zhao Ling.

29–September 5: 2003 International Video Week, organized by Wu Nan and Yang Yi, is celebrated at Guangdong Art Museum.

31: *A Story of Wandering*, organized by Peng Yu, is held at Postmodern Realty, Beijing.

September

The 2003 Shanghai Spring Salon, sponsored by Shanghai Institute of Oil Painting and Sculpture, opens at Guangdong Conference Center, Shanghai. During the salon, Wang Lin organizes the two-day "First Forum of Young Art Critics."

*Left Hand, Right Hand: A Sino-German Exhibition of Contemporary Art*, proposed by Zhu Jinshi and curated by Feng Boyi, takes place at Tense Space in the 798 Art District. It is the largest "satellite" show of avant-garde art during the Beijing International Biennale of Fine Arts. Thirty-two Chinese artists took part, including Ai Weiwei, Xu Bing, Lu Shengzhong, Zhu Jinshi, and Qin Yufen, plus sixteen artists from Germany.

12–26: *Wood Floor: Life is Great*, a solo show by Song Tao, is held at Shanghai.

15–October 12: *Another Type of Modernity*, curated by Gu Zhenqing, is held at Beijing Xirui Art Center.

17–October 16: *Secondhand Reality: An Exhibition of Contemporary Art*, curated by Gu Zhenqing, is held at the Today Art Gallery. The "Pre-Reality" show takes place at the Apple Branch of Today Art Gallery, while the "Post-Reality" show is held at Today Art Gallery. Twenty-nine artists participate.

12–December 20: *Power of the Folk*, curated by Lu Jie and Qiu Zhijie, is held at 25,000 Li Cultural Transmission Center. Li Tianbing, from a mountain village in Fujian; Guo Fengyi, from Xi'an City; and Wang Wenhai, who lives in a cave dwelling in Shaanxi, improvise on site at the opening. Their performance represents a dialogue with nature, history, and memory, and was spontaneous and simple—qualities that are lost in the elite art world.

19: *Control Z*, curated by Tang Xin, opens at Top Space, in Beijing. Eight artists take part including Wang Jianwei, Wang Bo, Xu Zhen, and Ma Yunfei, who explore such issues as methods for exchange, media transmission, and illusory existence.

20: *Transfiguration: Photography by Rong Rong and Inri*, curated by Wu Hung, opens at the Great Kiln Space, in the 798 Art District.

18–30: *A Bulimic Rhapsody—Moyemode Moyemobude*, curated by Beatrice Leanza, takes place at Tongdao Artists' Studios at the 798 Art Factory. Participating artists include Zhang Xiaotao, Xing Junqin, Shi Xinning, Zhao Bandi, Wu Xiaojun, and Liu Ye.

20–28: *New Generation vs. Post-Revolution*, curated by Zhu Qi and Yin Ji'an, is held at Huanbi Art Gallery, Beijing.

20–October 20: The Beijing International Biennale of Fine Arts is held at China Art Museum and Millennium Art Museum. Sponsors of the biennale include China Union of Arts and Literature, Beijing People's Government, and China Artists' Association. Over 600 works by 300 artists from forty countries are displayed. The theme of the biennale is "Creating New, Contemporary and Regional." The biennale was very controversial in that three official state curators were judges; the work included varied in quality; and in starting a biennale trend all over China, making biennales more of festival-like than events of art exploration and criticism.

26–October 5: *Turning Around: 2003 Invitation Exhibition by Contemporary Artists* curated by Yu Ke, is held at Chongqing Art Museum. Most of the artists involved were born in the 1970s, including Xiong Lijun, Cai Zhisong, Gao Bo, Hu Junrong, Hui Xin, and Li Xinjian.

27–October 25: *Landscape*, an exhibition of modern art, is held at Aura Art Gallery, in Shanghai. Participants include Han Lei, Hong Lei, Ji Dachun, and Wang Xingwei, who utilize modern media to reconstruct images of traditional landscapes.

October

10–20: *It's Annoying*, a show organized by Tang Maohong, is at Biz-Art Art Center, Shanghai. The eleven artists include Wang Xingwei, Xu Zhen, Zhu Yu, and Xu Tan, who paints directly on the wall of the gallery. All the paintings are erased with a coat of paint when the show ends.

13: "Criticism and Self-Criticism," a curatorial panel organized by Lu Jie and moderated by Pi Li, is held at 25,000 Li Cultural Transmission Center. Panelists discuss how many artists were included in dozens of satellite shows during the Beijing Biennale. Most curators and critics in Beijing attend the four-hour-long panel discussion, which touched on issues of the priority of curatorship or artwork, the quality of artworks, in-

ternational exhibitions, art investment, and expectations of art exhibitions.

November

8–21: Multi-Video Elements, an international festival of video art, takes place at 798 Space. This is the third international tour of the Randomize Film and Video Festival that started in London, in 2002. In addition to the eighty works by sixty artists from sixteen countries, originally represented at the London show, the festival also includes Chinese artists and non-Chinese artists who are interested in Chinese subject matters. Around 100 works at the festival included short videos, documentaries, performance art, monologues, and animation.

22: *Double Time: An Invitation Exhibition of Contemporary Asian Art* opens at the art gallery of the China Academy of Fine Arts, Hangzhou. Artists represented at the exhibition are from Istanbul, Tehran, Tokyo, Kyoto, and Bangkok. The "Edge of the Earth" group visits for their project *Migration of Contemporary Art and Regional Politics*. The group members are Xu Jiang, Qiu Zhijie, Wu Meichun, and Gao Shiming. Starting in Hangzhou, in February 2003, the group traveled to the above five cities, where they visited art museums and art schools and interviewed artists and curators, focusing on issues of contemporary art in different cultural contexts. In addition to the exhibition, *Edge of the Earth: A Visual Report of Asian Contemporary Art and Asian Time*, a video documentary, were presented.

22–30: *Together with Migrants*, a contemporary art show curated by Yang Xinyi as part of a UNESCO project for poverty reduction, is held at Art Today Museum, Beijing. UNESCO and the China Academy of Social Studies sponsor the show, which takes Chinese peasant workers as its theme. Fourteen artists including Wang Jin, Song Dong, and Zhang Nian use photography, sculpture, installation, video, and multimedia to present their attitude toward, and discussion of, the phenomenon of peasant workers, as a particular social class in China's urbanization. The show also aims at broadening awareness of the phenomenon.

December

5–20: *The Different Same*, a contemporary art show curated by Zhu Tong and Natja Zgonik (of Slovenia), is held at Duolun Art Gallery, Shanghai. Twenty-nine artists are

represented at the show, and included Xu Lei, Jiang Zhi, Lin Jingjing, Luo Qi, Cui Xiuwen, and Mao Yan.

7: Performers from Zhongshan University stage *The Vagina Monologues*, by American feminist artist and writer Eve Ensler, at Guangdong Art Museum. This is the first time the play is performed in Chinese, in mainland China.

12: The year-long 5th Shenzhen International Public Art Exhibition, curated by Hou Hanru and Pi Li, with sponsorship from He Xiangning Art Museum, begins at Shenzhen Overseas Chinese City. The theme of the exhibition—The Fifth System: Public Art in the Age of Post-Planning—is expressed through nineteen pieces by twenty artists who present their works in non-sculptural forms of architecture, installation, and environmental art. Curators want to present the works as being from a “fifth system” that transcends the system of traditional architecture, natural and cultural phenomena, conventional public art.

12: *Chinese Humanity: Contemporary Documentary*, a photography show curated by An Ge, Hu Wugong, and Wang Huangsheng, opens at Guangdong Art Museum. Over 600 pieces of photography by 250 artists from China, America, Switzerland, Singapore, Taiwan, and Hong Kong, and taken between 1951 and 2003, are displayed. This is the first show of its kind to explore Chinese culture from different angles. All the works at the show were acquired by the Guangdong Art Museum after the show closed. A symposium was held on December 13 and 14.

12: The Second Guiyang Biennale of Oil Painting: A Special Exhibition of Conceptual Art, curated by Wang Lin, opens in Guiyang. Forty-two artists are represented including Li Chun, Li Yong, Sun Guojian, Jiang Jing, and Dong Zhong.

14: *Images of Images: 2003 Invitation Exhibition of Oil Painting*, curated by Lu Hong, opens at Shenzhen Art Museum. Sixteen artists represented at the show include Yin Chaoyang, Li Dafang, Zhang Xiaotao, Ji Dachun, Zhong Biao, and Xiong Lijun, most of whom were born in the 1970s. 15–16: “The First Shenzhen Forum of Art Museums” is held in Shenzhen. The forum is reportedly the biggest one for art critics since the 1990s. With “Intergrowth and Interaction: Contemporary Art Criticism and Contemporary Art” as its theme, the

forum reviews Chinese art and art criticism of the past twenty years and reexamines the achievements of, and relevant issues in, contemporary art criticism. Twenty-six art critics from three generations discuss critical writing in the context of contemporary culture; regional situations, contemporaneity, and global discourse; the expansion of the art media and the transmission of critical discourse; and supervision and feedback in art criticism.

20–January 20, 2004: *Left Hand, Right Hand: A Sino-German Exhibition of Contemporary Art*, proposed by Zhu Jinshi and curated by Feng Boyi, takes place at Tense Space. It is the largest “satellite” show of avant-garde art during the Beijing International Biennale of Fine Arts. Thirty-two Chinese artists take part, including Ai Weiwei, Xu Bing, Lu Shengzhong, Zhu Jinshi, and Qin Yufen, plus sixteen artists from Germany.

21: *Illusion: A Contemporary Art Show*, curated by Wei Qingji and Li Gang, opens at M63, in Hong Kong. Artists include Wu Shanzhuan, Liu Ding, Zhang Xiaotao, Wei Qingji, and Sun Xiaofeng. 28–February 27, 2004: *Open Sky: A Contemporary Art Exhibition*, curated by Gu Zhenqing, is held at Duolun Modern Art Gallery. Thirty-six participating artists include Ding Yi, Hu Jieming, Liu Jianhua, Song Dong, Sui Jianguo, and Wang Youshen.

#### 2004

January  
16–March 22: Shanghai Gallery of Art holds its inaugural show *Beyond Boundaries at Three on the Bund*. Participating artists include Fang Lijun, Gu Dexin, Sui Jianguo, Wang Guangyi, Wang Xingwei, Wang Youshen, and Xu Bing. 22: *Cross-Disciplinary Minority*, a show organized by Yuan Xiaofang and Li Yuan, opens at two private apartments in Wuhan city, Hubei Province. Participating artists included Chen Xiaoyun, Fu Zhongwang, and Gong Jian.

#### February

12–16: *Object System: Doing Nothing*, organized by Hu Fang and Zhang Wei, takes place at Vitamin Creative Space, in Guangzhou. Eighteen participating artists include Chen Wenbo, Duan Jianyu, Gu Dexin, Hong Hao, Kan Xuan, and Liu Ding. 13–March 2: Aura Gallery in Shanghai

holds a photography show entitled *Illusion*. Participating artists are Du Yingnan, Han Congwu, Han Lei, Hong Lei, Li Lang, Liu Ming, Luo Yongjin, and Wang Ningde. 14–March 15: *Shaking by Myself*, a solo show of Xu Zhen, is held at Art Space, Hangzhou.

15: *Setting Off with Light Load*, an art exchange show between Hong Kong and Chongqing, opens at Haustone in Chongqing. 18–March 28: *Focus on Contemporary Chinese Photography and Video: A Collection of Mr. And Mrs. Haidenschild* is mounted at Shanghai Art Museum. Artists include Shi Yong, Song Tao, Feng Mengbo, Xu Zhen, Yang Fudong, Yang Zhenzhong, Zhao Bandi, Cao Fei, Hong Hao, Weng Fen, and Zhang Peili. 19–March 21: *Counter-C.S.X.*, a solo show by Chen Shaoxiong, is held at Vitamin Creative Space, in Guangzhou. 18–April 15: *SHE: An Exhibition of Ten Female Artists*, organized by Nannan, is held at Beijing Season Gallery. The ten artists are Nie Mu, Jiang Congyi, Ma Yanhong, Hu Xiaoyuan, Xu Hualing, Song Kun, Qingqing, Xing Danwen, Man Kaihui, and Yu Gao.

#### March

9–23: *Fei, Fei, and Fei*, a contemporary art show curated by Jin Feng, is held at Duolun Art Gallery, Shanghai. The twenty-two participating artists include Li Songhua, Shi Jin, Feng Jiangzhou, Sheng Hai, Liu Zhan, Kuang Jun, and Tan Tianwei.

12–15: The first Chinese Digital Art Exposition, sponsored by China Fashion Color Association and China Animation Society, is held at Haidian Theater, Beijing. 22: *Light*, a show by Yu Fan and Liu Ding, organized by Ai Weiwei, opens at Art Archives Warehouse. 27–April 3: *Tradition, Poetry and Sensibility*, an exhibit of work by Liu Wei, Zheng Zaidong, and Zhou Chunyu, takes place at Shanghai Gallery of Art at Three on the Bund.

28: Xu Bing wins the Artes Mundi Prize with his installation work *Where Does the Dust Collect Itself?* Xu is among ten candidates that the judges (consisted of international curators and critics) select from a pool of 360 artists from over sixty countries. Okwui Enwezor, committee chair and Artistic Director of Documenta 11 in Kassel, comments that Xu Bing is an artist who crosses cultural boundaries and ex-

presses his thoughts about real issues through a visual language that transcends the East-West culture divide.

28–April 12: *Utopia and Tale of Youth: A Solo Show of Yin Chaoyang* is held at Duolun Art Gallery, Shanghai. Gu Zhenqing is the organizer of the show.

#### April

1–30: *A Chang's Persistence*, curated by Tang Xin, is held at Beijing Tokyo Art Project. A Chang's twenty-four-hour performance takes place on April 24–25. He impresses the audience with his persistence under extreme circumstances.

2–May 30: Ai Weiwei's solo show is mounted at Kunsthalle Bern, Switzerland.

11–28: *Next Stop: Contemporary Art Show*, curated by Bian Ka, Zhao Gang, and Na Yuying, is at Shenghua Art Center, Nanjing. The exhibition is divided into three parts, each organized by a separate curator who comes up with a different theme. Twenty-eight artists participate.

17: *No Gap: 2004 Show of Chinese Avant-garde at Construction Site*, curated by Zhong Biao and Jiao Xingtao, takes place at Shanghai, Chongqing. “No Gap” is a reference to the complex relationship between cities, their destinies and their residents.

17–August 15: *Light as Fuck: Shanghai Assemblage 2000–2004*, curated by Per Bjarne Boyrn, is held at the National Museum of Contemporary Art, in Oslo. The show includes *The Long March: A Walking Visual Display*, and works by Hu Jieming, Zhang Peili, and others.

23–May 8: *Special Visual District: 2004 Shenzhen Exhibition of Experimental Art*, curated by Zhao Weidong and Chen Junyu, is held at Shenzhen Art Museum. Participating artists include Ma Chu, Feng Xiaorui, Deng Rongbin, Ya Niu, and Dai Yun. 24–May 23: *Gate to All Excellences*, a solo show by Wang Mai, organized by Lu Jie, is held at 25,000 Li Cultural Transmission Center.

24–May 23: *Lu Zheng: Life*, organized by Chen Guangjun, is held at Hundred-Year Impression Gallery in the 798 Art District. 21–May 31: *Chinese Video Painting*, curated by Shu Yang and Qiao Feng, takes place at Beijing Season Art Gallery. Twenty-three artists show paintings related to video. Curators of the show hoped to explore “how visual experience with video has affected life and art in contemporary China.”



24: *Gust*, a contemporary art show curated by Lin Xiaodong, takes place at Contemporary Art Theme Workshop, formerly the Beijing Wang Mazi Scissors Factory. Artists Shen Hongbiao, Fang Lijun, Song Yonghong, Xiao Yu, and Zhang Dali show sculptures, paintings, photographs, and videos. There is also a panel discussion on "Playful Architecture and Ecological Environment."

24-May 24: The first Beijing Dazhanzi International Art Festival takes place at the Dazhanzi Art District, in Beijing. Huang Rui is the chief curator of the festival, with Berenice Angremy (France), Thomas Berghuis (Australia), Yan Jun, Feng Boyi, Shu Yang, and Dai Guangyu as curators. About thirty events take place at 798 Art Space, Ren Club, 25,000 Li Cultural Transmission Center, Beijing Season Art Gallery, New Club, Beijing Tokyo Art Project, White Cube Gallery, and Hundred-Year Impression Gallery of Photography. Over forty artist studios are opened to the public. There are nine shows of painting, photography, and multimedia, including *Cross-Boundary Language: 2004 Volume Tuning*; four movies, three dances by Wu Wenguang and Wen Hui, who worked with British choreographers; and some musical performances, as well. Over 100 artists from eleven countries participate in the festival, forty from outside China.

30-June 13: Ai Weiwei's solo show takes place in Gunther, Belgium.

May  
8-June 1: *Dialogues* takes place at Shanghai Gallery of Art. Participating artists are Gu Dexin, Wang Gongxin, and Zhang Peili.  
15-June 15: *Modern Style in East Asia*, curated by Feng Boyi and Tsuji Kaori, is held at Beijing Tokyo Art Project. Participants are six Chinese and eleven Japanese artists, architects, and designers. Feng Boyi defines the concept of "life format"—an apartment unit that directly embodies the current living conditions of many Chinese, which is realized by the artists' work on different rooms of just such a unit.

16-June 20: *Persona 3*, curated by Beatrice Leanza, takes place at China Art Archives and Warehouse. Participating artists are Ai Weiwei, Ding Yi, and Wang Xingwei.  
20-June 1: *Cleaving*, a show of Wang Youshen's photography, is held at Shanghai Art, Shanghai.

22-June 27: Any Place Any: Art, Immi-

gration and Utopia takes place at the Macedonian Museum of Contemporary Art, in Thessaloniki, Greece. Participating artists are Chen Shaoxiong, Chu Yun, Hong Hao, Kan Xuan, Liu Chuang, Song Dong, Zheng Guoguo, Candice Breit, Christina Dimitriadis, Evanthia Tsantila, Ingo Gunther, IRWIN, Isabelle Cornaro, Jan Rothuizen, Jenny Marketou, Lila Polenaki, and Vadim Zakharov.

22: *Therefore It's Them and Surely It's Them*, curated by Feng Boyi, opens at 25,000 Li Cultural Transmission Center. Artists Lai Sheng, Yang Xiaogang, and Yuan Xin poke fun at Chinese avant-garde art by granting "THEM Cup" awards for contemporary art at a faux ceremony.

29-June 6: *Spiritual Journey*, curated by Sun Hongbin, is held at the Top Space of the Taikang Building, in Beijing. The artists shown are Feng Hai, Hai Bo, Han Lei, Hong Lei, Meng Jin, Sun Hongbin, and Xie Wenyao.

29-June 19: *Nobody is Stupid and Nobody Hurts Anybody* takes place at Aura Art Gallery, Shanghai. Participating artists are Du Yingnan, Han Lei, Hong Lei, Ji Dachun, Luo Yongbin, Ma Liuming, Qiu Xiaofei, Wang Ningde, and Yin Chaoyang.

June  
5-21: *Faces of Illusions* takes place at Shanghai Gallery of Art at Three at the Bund. The exhibiting artists are Yue Minjun, Ye Yongqing, and Fang Lijun.

9-August 15: *The Monk and the Demon—Chinese Contemporary Art*, curated by Fei Dawei, is held at Musée d'Art Contemporain de Lyon. The exhibition is sponsored by Guangdong Museum of Art, Musée d'Art Contemporain de Lyon, and the Guy & Myriam Ullens Foundation. The exhibition is one event in honor of the Sino-French Culture Year. Participating artists include Gu Dexin, Huang Yongping, Shen Yuan, Shi Jianguo, Rongrong/Yuri, Sun Guan/Peng Yu, Wang Ningde, Xu Zhen, Zhuang Hui, Xie Nanxing, Wang Gongxin, Wang Xingwei, Yang Jiegan, Yang Zhenzhong, Yang Fudong, Liang Yue, Lu Chunsheng, Song Dong, Li Yongbin, Lin Yilin, as well as those from "The Long March Project."

10: *Between Past and Future: New Photography and Video from China*, curated by Wu Hung and Christopher Phillips, opens at the International Center of Photography and Asia Society, New York

City. Over sixty artists present 130 pieces of works. The exhibition travels to Chicago.

12-August 6: *Artists from Huajiang*, a show organized by Nannan, is held at Beijing Season Art Gallery. Participating artists include Feng Zhengjie, Feng Zhengquan, He Sen, Ma Liuming, Qiu Zhijie, Ren Xiaolin, Song Yonghong, Yang Qian, Yang Jinsong, Zeng Hao, Zhao Liang, Zhang Xiaogang, and Zhang Xiaotao.

*Zhao Bandi Holding a Panda Bear in a Silence Movie* was played on June 12 at Duolun Art Gallery, Shanghai. This fifteen-minute film, directed by Zhu Wen, is the first surrealist movie in contemporary Chinese art.

19-July 4: *The Location You @ Now: Ruminating Presence through Salvaged Electronic Media* is held at Beijing's Long March Art Space.

25-July 1: *2003 Standards in the Eyes of Yang Mian* is held at the New World, Shanghai.

26-July 10: *Reading: Free Exchange Bookstore*, curated by Wu Penghui, takes place at 798 Art District. Participating artists are Ai Weiwei, Xu Bing, Chen Danqing, and Wang Huaxiang.

26-July 20: *Space Anew*, organized by Zhang Li, takes place at Shanghai Gallery of Art. The artists are Qiu Zhijie, Wang Jianwei, and Yang Fudong.

July  
1-27: *Silence*, a show of Shao Yinong and Mu Chen's work, is held at China Art Archives and Warehouse.

3: *China-Imagination: An Exhibition of Contemporary Chinese Sculpture*, one of the closing shows of the Sino-French Culture Year, organized by Fan Dian and Yin Shuangxi, opens at the Jardin des Tuileries, Paris.

3-9: *What Art Show*, curated by Gu Zhenqing, is held at Jiuzhangdeng Shopping Center and Xi'an Art Museum. Participating artists are Gu Dexin, He Yunchang, Jin Feng, Liu Hua, Lu Hao, Song Dong, Sun Yuan/Peng Yu, Xiao Yu, Xu Zhen, Zhao Bandi, Hu Liu/He Chi, Song Tao, Sui Jianguo, Wang Hui, Wang Peng, Xu Zhongmin, Yu Ji, Yue Luping, Zhang Qing, and Zhou Xiaohu.

13-17: *The Second Dadao Live Art Festival*, curated by Shu Yang, Wang Chuyun, Xiang Xishi, and Qiao Feng, takes place at SOHO, Beijing. Fifty artists from China, England, Italy, Singapore, and Japan participate.

15-August 8: *The Logbook*, an "art project exchange about communication and culture,"

takes place at Beijing's Long March Art Space. The project comprises ten "diaries" by five Chinese and five Swedish female artists: Lei Yan, Kristina Jansson, Fu Liya, Ragnhild, Brodow, Shen Qin, Eva Kallander, Jiang Jing, Annica Danielsson, Almen, Tao Yini, and Gudrun Westerlund. The diaries consist of writings, sketches, and photos that the artists sent to each other over the course of 2003. The ten artists meet one another in March and April, 2004, at Nuodika Gallery, where they worked together to plan the show. In February 2005, the collaboration continues in Sweden.

August  
14-September 30: *Misleading Trails in Multiple Perspectives* is held at China Art Archives and Warehouse. Participating artists are Enrique Chagoya, Xie Xiaoxie, Hai Bo, Dan Mills, Hong Hao, Ai Weiwei, and Vernon Fisher.

20-September 1: *Gian Ce: 2002-2003* is held at Shanghai Duolun Museum of Modern Art.

21-September 18: *Tobacco Project: Shanghai*, a show of Xu Bing's installations curated by Wu Hung, takes place at Shanghai Gallery of Art. Using tobacco as the main material for his installations, Xu Bing tries to interpret the relationship of the Duke tobacco family and their business in China in the 1920s and 1930s. The opening is followed by a panel discussion.

25: *Don't Stop, Girl*, solo show by Jin Feng, opens at Shanghai Biz-Art Art Center.

September  
5-8: The first China International Fair of Art Galleries takes place at China International Conference Center, in Beijing.

10-20: *Day-to-Day Account: Luo Xu's Fantasies and Unusual Behaviors*, curated by Ye Yongqing, is held at Shanghai Duolun Museum of Modern Art.

7-November 13: *Human and Human: Lu Shengzhong and Peng Kezhan* is held at Void Space Gallery, Beijing.

10-20: *6276232: Destination of the Courier* is held at Biz-Art Art Center.

12-24: *Enjoyable Scenes: Painting of Zeng Fanzhi, 1989-2004* takes place at He Xiangning Art Museum.

15: A solo show by Yang Shaobin, organized by Huang Liyaoyuan, opens at Beijing Art Today Gallery.

17-October 26: *Heaven and Earth*, an exhibi-

bition of Shi Yong's photography, video, and installation is held at Shanghart, Shanghai.

17–30: *Vulnerability*, a contemporary art show organized by Tang Di, is held at the Italian embassy, in Beijing. Participating artists include Liu Jin, Huang Jia, Han Bing, Ma Yongfeng, Chen Weiqun, Chen Guang, and Jia Youguang.

18–24: *Painting Show* takes place at Beijing Top Level Gallery. Participating artists include Guo Liluo, Ma Yunfei, Qiu Xiaofei, Zhu Fadong, and Zhuang Hui.

18–October 3: *Not Zero: Solo Show of Lin Tianmiao*, curated by Pi Li, is held at Beijing Tokyo Art Project.

20–October 5: *Wishing for Prosperity, Fish Eyes as Pearls, and Fox Walking in Tiger's Company*, an art show organized by Gong Jian, Lang Xuebo, and Wang Jin, is held at Hongcheng Art Center, Wuhan.

20–October 15: *2004 Art Documents Nomination Exhibition*, curated by Liu Ming, takes place at the Art Gallery of Hubei Academy of Fine Arts, in Wuhan. Art critics Pi Daojian, Wang Lin, and Feng Boyi nominate 112 artists and 160 pieces of work.

20–October 6: *The First China International Biennale of Architecture* is held at venues in Beijing, including the China National Museum of Fine Arts. A series of exhibitions features buildings and interior designs in process, work from international architecture students, international urban design, urban public spaces and environmental art, new materials and technology, and international examples of "green" architecture.

23–28: *The Youth Spirit: New Painting Award Exhibition*, sponsored by He Xiangning Art Museum, is held at the Art Gallery of The Central Academy of Fine Arts, Beijing.

25–December 5: Qu Yan is represented at the China section of the 26th São Paulo Biennial. The China section is sponsored by the China Ministry of Culture and China International Exhibition Center. Cai Guoqiang and Huang Yongping have their own rooms at the biennial, while Xu Bing, Song Dong, Chen Shaofeng, and Yin Xiuzhen are among the invited artists.

25: Chinese Contemporary Gallery's inaugural show opens in the 798 Art District. Artists on exhibit include Lu Hao, Zhang Dali, Zhu Min, Shi Guorui, Zhao Bo, Rongrong, and Yuri.

27–October 27: *Duolun Art Exhibition of Shanghai Youth*, organized by Jin Feng, Wu Wei, and Huang Yuelin, is held at Duolun Museum of Modern Art. Twenty-one artists participate, including Ai Chun, Chen Chen, and Chen Chao.

28: *Shadow Follows Form*, curated by Sun Jianchun and Zhu Tong, opens at Wooden Horse Gallery, in Shanghai. Participating artists include Cang Xin, Guan Ce, Jiang Zhi, Li Yong, Miao Xiaochun, and Xu Lei.

28–October 28: *The Fifth Shanghai Biennial*, with the theme "Techniques of the Visible," is held at Shanghai Art Museum. Xu Jiang is the chief curator, with Zheng Shengtian, Sebastian Lopez, Zhang Qing, and Gao Shiming as curators. Over 100 artists are represented at the biennial.

29–December 5: *Odyssey(s): Chinese Artists in France*, an exhibition curated by Martina, is held at Shanghai Gallery of Art. This is the first group show of Chinese artists living in France since the 1980s.

Represented artists are Chen Zhen, Du Zhenjun, Huang Yongping, Michael Lin Minghong, Adel Abdessemed, Shen Yuan, Wang Du, Yan Peiming, and Yang Jiechang.

29: *Installations by Shi Qing* opens at East Daming Art Center in Shanghai.

29–October 10: *Matchmaking at Suzhou Creek*, an art exchange show curated by Li Liang and Kong Jianlin, takes place at East Gallery, Shanghai. Twenty-two foreign artists work at the site with twenty-two Chinese artists before the show opens to the public.

October 1–7: *@Car Art Movement*, curated by Huang Yan, is held at Beijing East Art District.

2: *Undercurrent*, a photography show of Du Yingnan, opens at Noah's Ark Gallery, in Shanghai.

5: *Multiple Definitions: Imagined Community*, curated by Feng Boyi and Nie Mu, opens at Wanke Crystal City, Tianjin. Artists included in the show are Ai Weiwei, Huang Rui, Kan Xuan, Li Daiyun, Liu Liyun, Lai Sheng, Li Songsong, Wang Wei, Wang Yin, Xiang Jing, Xiao Yu, Yin Xiuzhen, and Zhu Jinshi.

9: *Is This Me*, curated by Monica Dematte, opens at Beijing Tokyo Art Project. Artists including Luo Yongjin and Zhang Enli present photographic self-portraits.

16–31: *Crazy Stealing*, a solo show by Sheng Qi, is held at the Red Gate Gallery.

17–November 17: *37 Degrees North Latitude*, a show of Guan Shi's conceptual photography, takes place at China Art Archives and Warehouse.

18–November 3: *Living in Chengdu: 2004 Invitation Exhibition of Contemporary Chinese Oil Painting*, curated by Lu Hong, takes place at Shenzhen Art Museum.

Represented artists include Liu Hong, Zhang Xiaotao, Shen Xiaotong, He Duoling, Luo Fahui, Zhou Chunyu, Yang Mian, Zhao Nengzhi, Guo Wei, and Xiong Yu.

22–24: The symposium "Public Art in China," organized by Sun Zhenhua and Lu Hong, is held in Shenzhen. The nineteen speakers are specialists from the fields of urban planning, architecture, sculpture, environmental art, and cultural studies. Symposium essays are later published in *Public Art in China*.

30–November 20: *Tonic +*, a solo show by Zhou Tiehai, is at H Space at Shanghai.

November

7: *Enclosure*, a video art show curated by Lu Lei, opens at Baitailing, in Hangzhou. Represented artists include Sun Xun, Ni Keyun, Gao Shiqiang, and Da Xiang.

13–December 31: *My Home is Your Museum*, a solo show by Zheng Guogu, is held at Vitamin Creative Space, in Guangzhou.

20–27: *We Exist ...* is held at the Art Gallery of the Central Academy of Fine Arts, Beijing. Participating artists include Wang Xie, Wang Guangle, Qiu Xiaofei, Shen Liang, Song Kun, Hao Qiang, Ma Yanhong, Hu Xiaoyuan, Xu Hualing, Yang Jing, Liang Yuwei, and Wen Ling.

20–December 5: Liu Xiaodong has his solo show *Three Gorges: Displaced Population And Three Gorges: Newly Displaced Population* mounted at China Art Archives and Warehouse.

26–December 26: *Landscape of Yimeng Mountain*, a solo show by Yu Youhan, is held at H Space at Shanghai.

30–December 2: *Maze: 2004 Chinese Festival of New Media* takes place at South Mountain Campus of China Academy of Fine Arts, in Hangzhou.

December

6–10: *Landlord and 23 Tenants: An Experimental Art Show*, organized by Wan Li and Sun Jin, is held at the former piano hall of East China Normal University.

6–January 30: *Twenty-Four Sages*, an exhibition of Chinese and German artists, takes place at the Void Space, in the 798 Art District.

9–January 9, 2005: *It's Everywhere*, a solo show of Zhong Biao, is held at Art Scene Warehouse.

11–February 5, 2005: *A Site Intertwined In Between Dream Workshop and Trash Field*, a solo show by Zhang Xiaotao, takes place at Beijing Tokyo Art Project.

11–January 30, 2005: *Li Songsong: 2001–2004*, curated by Ai Weiwei and Feng Boyi, is held at China Art Archives and Warehouse.

13–January 10: *The Fourth Shenzhen International Biennial of Ink Painting*, curated by Dong Xiaoming and Yan Shanchun, takes place at Guan Shanyue Art Museum, Shenzhen Institute of Painting and Shenzhen Art Museum. The biennial is divided into five parts: "Design and Ink," organized by Dong Xiaoming and Wang Xu; "Ink Art Today," by Yan Shanchun; "Ink Space," by Gao Minglu; "Ink City," by Lu Hong; and "Contemporary Korean Ink Painting," by Zhang Yingjun.

14: *Being Near Ink Will Make You Black*, a performance art show, curated by Wu Wei and Du Yinghong, opens at Shenzhen Academy of Contemporary Sculpture.

18: The award ceremony for "Award Winning Digital Art Works by College Students" takes place at Beijing Academy of Film.

18–28: *Fen-Ma Liuming: Ten Years of Ma Liuming*, curated by Cheng Xindong and Tang Xin, is held at the Top Level Space Gallery, Beijing.

22–January 23, 2005: *Shadow Follows Form*, a solo show by He Sen, is held at Art Today Gallery, Beijing.

26–January 1, 2005: *Vending Machines*, a contemporary art show, is held at Zhao Gang and Huang Yuelin, curated by Shenghua Art Center, in Nanjing.