

ZHANG HUAN

In the Ashes of History

The exhibition Zhang Huan. In the Ashes of History, co-curated by Dimitri Ozerkov Anastasia Veialko, and Wu Hung, The exhibition celebrates Zhang Huan as the first Chinese contemporary artist to open a solo show at the State Hermitage Museum, St. Petersburg—one of the most prestigious museums in the world The show highlights Zhang Huan's consistent use of unconventional materials and techniques through works that convey his aesthetic judgment and social critique. On view are more than 30 works from four different series, namely: the Ash Paintings, Memory Doors, Reincarnation/Love series and the installation of the Hermitage Buddha. Zhang Huan's My Winter Palace consists of new works inspired by the artist's first visit to the Hermitage. The exhibition will be on view at Nicholas Hall of the Winter Palace.

Demonstrating the fraternal kinship between Russia and China, Zhang has exploited materials such as ash and wooden doors to depict the memories of historical figures and events. In particular, Zhang's *Memory Doors* from his series *My Winter Palace* are inspired by and specially created for the Hermitage. Zhang was deeply moved by the Russian pavilion curated by the Hermitage at the Venice Biennale in 2019. The shown installation by Alexander Sokurov (b. 1951) and Alexander Shishkin-Hokusai (b. 1969) inspired the artist to explore the idea of the "Russian ark", and how the museum's collection becomes a treasury of memory. The title of this new section, *My Winter Palace*, pays tribute to the Hermitage collection and art masters who greatly influenced the artist. The exhibition features thirteen of these wood bas-reliefs, carved with silkscreen printed photograph motifs of Hermitage paintings

On view is 15 June, 1964 (2008–12), a 37-meter-long ash painting of the communist party of the People's Republic of China that almost fills the entire length of the Nicholas Hall. The inspiration behind this painting derives from arold photograph Zhang encountered at a Beijing street market in the early 1990s.

The work is painted with incense ash collected from Buddhist temples. Kilos of these ashes are transported to the artist's studio and are sorted manually into 20 different tones or shades. The ash creates a sense of historical authenticity and transcends its material properties to become a symbol of the collective memories, wishes and prayers of the Chinese people. This unusual material resonates with the artist's deep connection to the philosophy of *Pratitya* in Buddhism.

Originally intended as a continuation of his *Reincarnation* series, Zhang redefined two groups of recently created works as the *Love* series which is a response to the COVID-19 pandemic—capturing the uncontrollable nature of the virus and its impact on the routines of society. The *Love* series, created during home-quarantine, marks Zhang Huan's return to painting with brushes and paint. The first eight works are titled *Reincarnation*, referencing the Buddhist concept that death is not a conclusion but a natural part of the life cycle. The additional two works titled *Love*, are a distillation of the artist's personal experiences regarding the pandemic in China and the world. It reflects the uncertainty in the world as if unnerving reality encourages us to slow down and consider introspection. It is a way of "returning to the essence of life", as described by the artist.

The Hermitage Buddha follows Zhang's previous installations: Three Heads Six Arms and The Six Paths of Transmigration. With extending body parts, the sculpture encapsulates the inflated ego of humanity. The monstrous fixture signifies the duality of the man-made and the natural. It also addresses unresolved conflicts between countries and their people.

The exhibition Zhang Huan. In the Ashes of History is organized by the Department of Contemporary Art as part of the Hermitage 20/21 project, with the support of DC Foundation – Diana Chen, Dr. Junning Lee and Mrs. Xiaojun Lee, Julia Zhen and the Asymmetry Art Foundation, the China Art Foundation, and Pearl Lam Galleries.

Ash Paintings: My Winter Palace

Memory Doors: My Winter Palace

Reincarnation/Love

Hermitage Buddha



Ash Paintings: My Winter Palace

at Nickolaevsky Hall

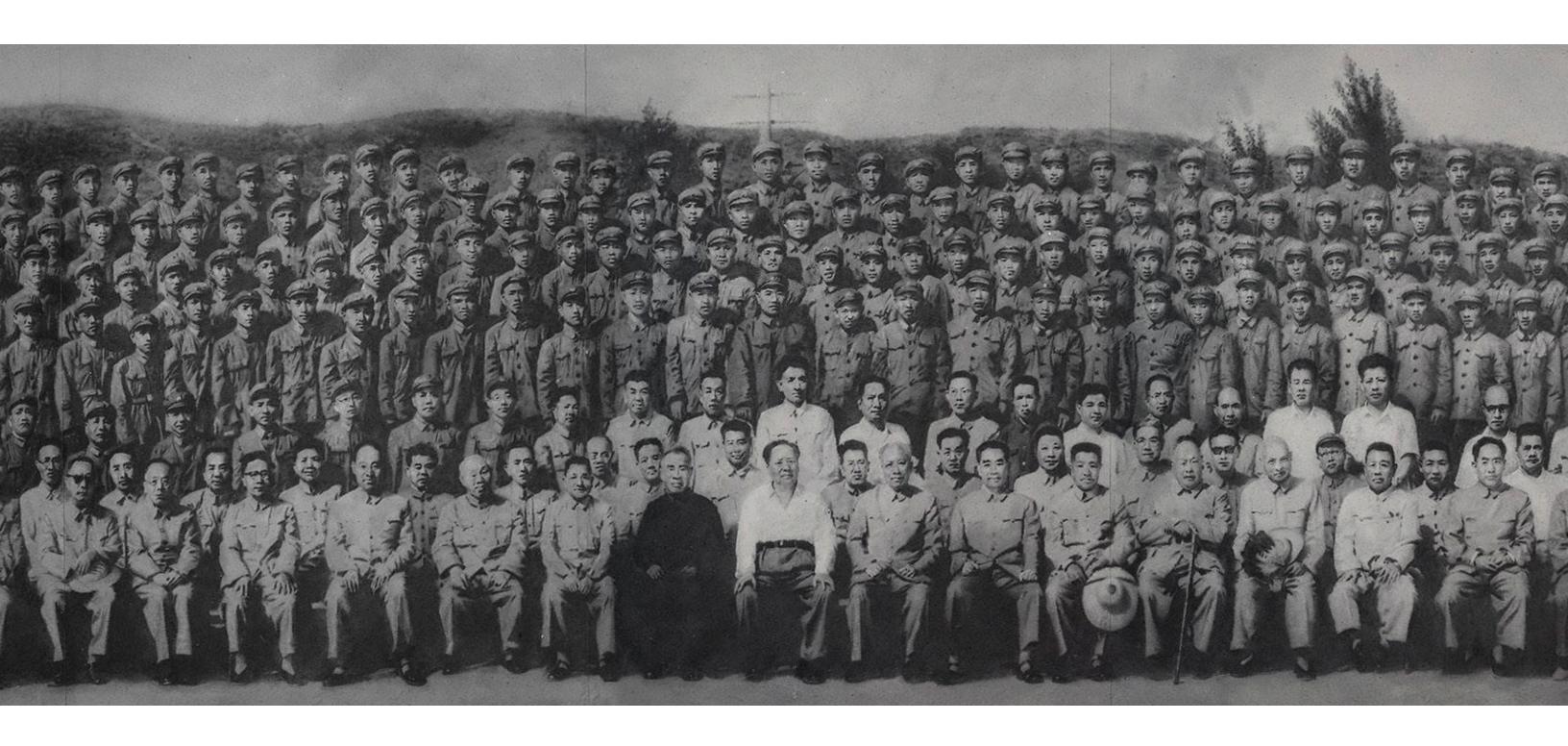


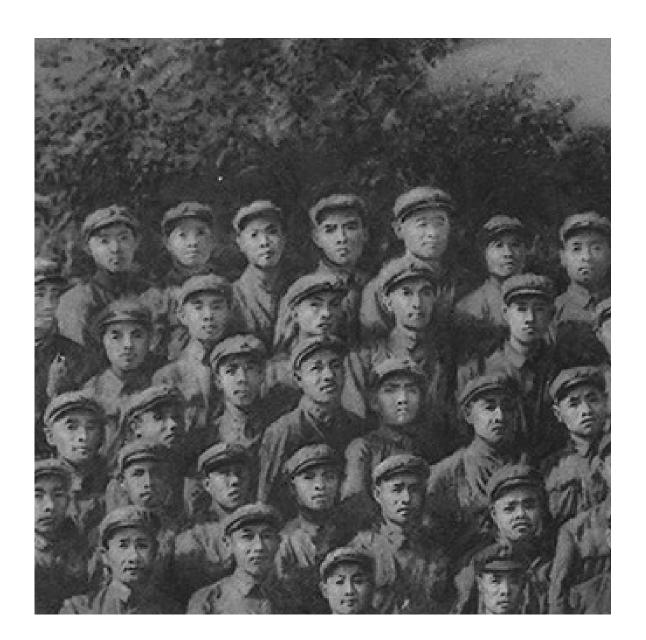
In the mid-2000s, Zhang Huan began painting using incense ash sourced from Buddhist temples. The idea came from contemplating ash at Longhua Temple in Shanghai, leftover from a previous rite. Having found it served no purpose afterwards, Zhang formed an agreement with neighbouring temples in Jiangsu and Zhejiang provinces to regularly collect the ash. After it arrives at the studio, the ash is meticulously sorted by size and shade, becoming a full-fledged artistic material.

The artist sees the ash as a symbol of rebirth; it is a medium that epitomizes the notion of death and immortality. Works from his ash series make an oblique reference to the philosophical concept of yin and yang, premised on the harmony of opposites. Placing this dualism in a historical context, Zhang Huan began to create large ash-based canvases, where the minuscule particles represent the role of individuals in history. At the same time, the fragility of ash evokes impermanence and transience. "To me, ash is not simply a medium for painting. It is the collective memory, collective soul and collective blessings of the people in China," the artist says.

Zhang Huan's most monumental ash painting, *June 15*, 1964 (2008–12), is a group portrait of the members of the Chinese Communist Party. Produced over several years, it now hangs on the long wall of the Nicholas Hall. The photo, which was taken several months before his birth, immediately sparked his interest. He believes that a picture with such a grand panoply of people could have been taken nowhere else but in China.





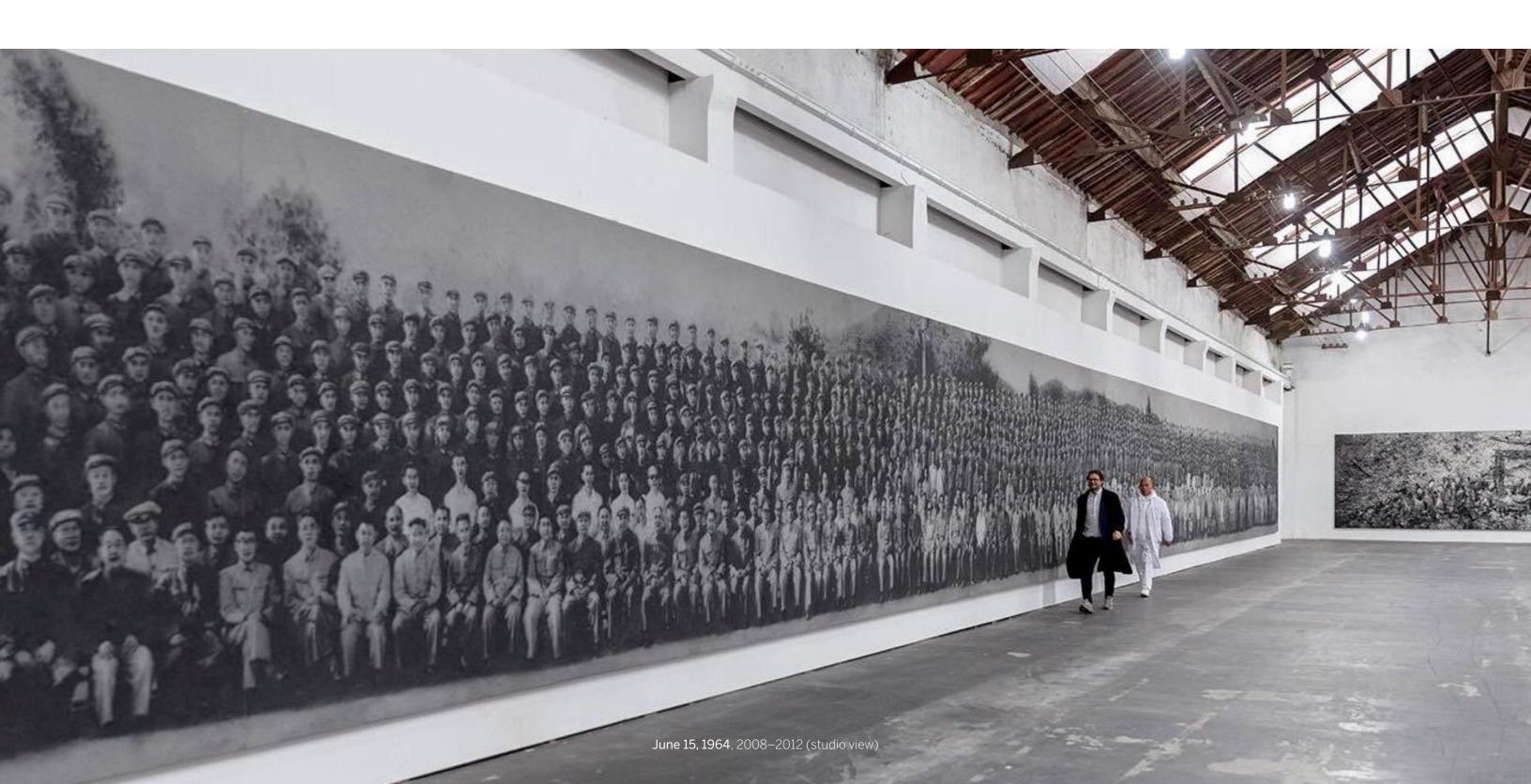


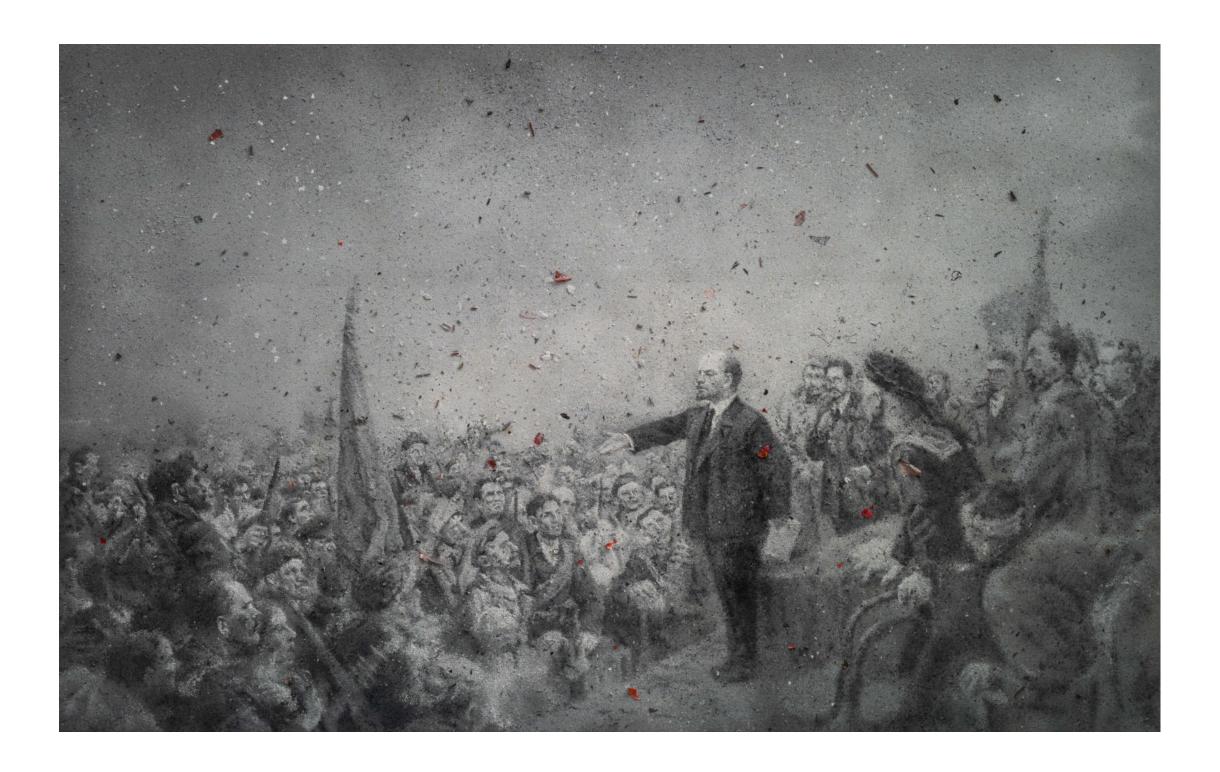




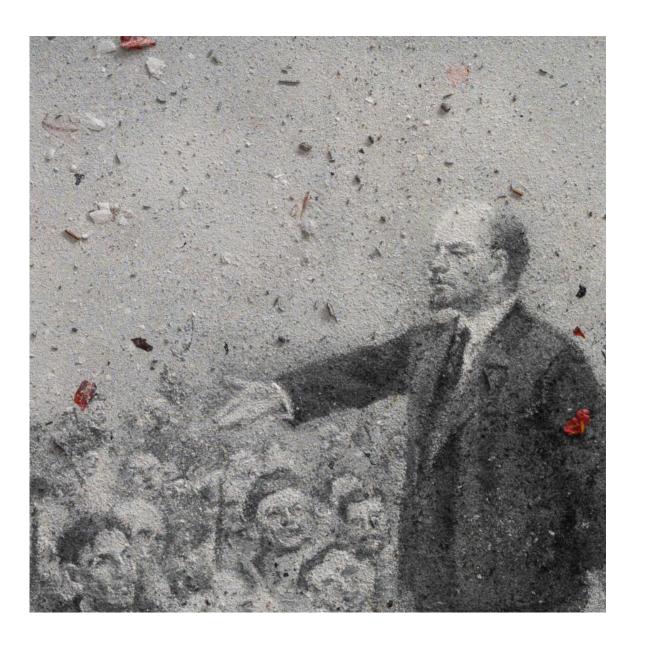
On view is 15 June, 1964 (2008–12), a 37-meter-long ash painting of the communist party of the People's Republic of China that almost fills the entire length of the Nicholas Hall. The inspiration behind this painting derives from an old photograph Zhang encountered at a Beijing street market in the early 1990s.

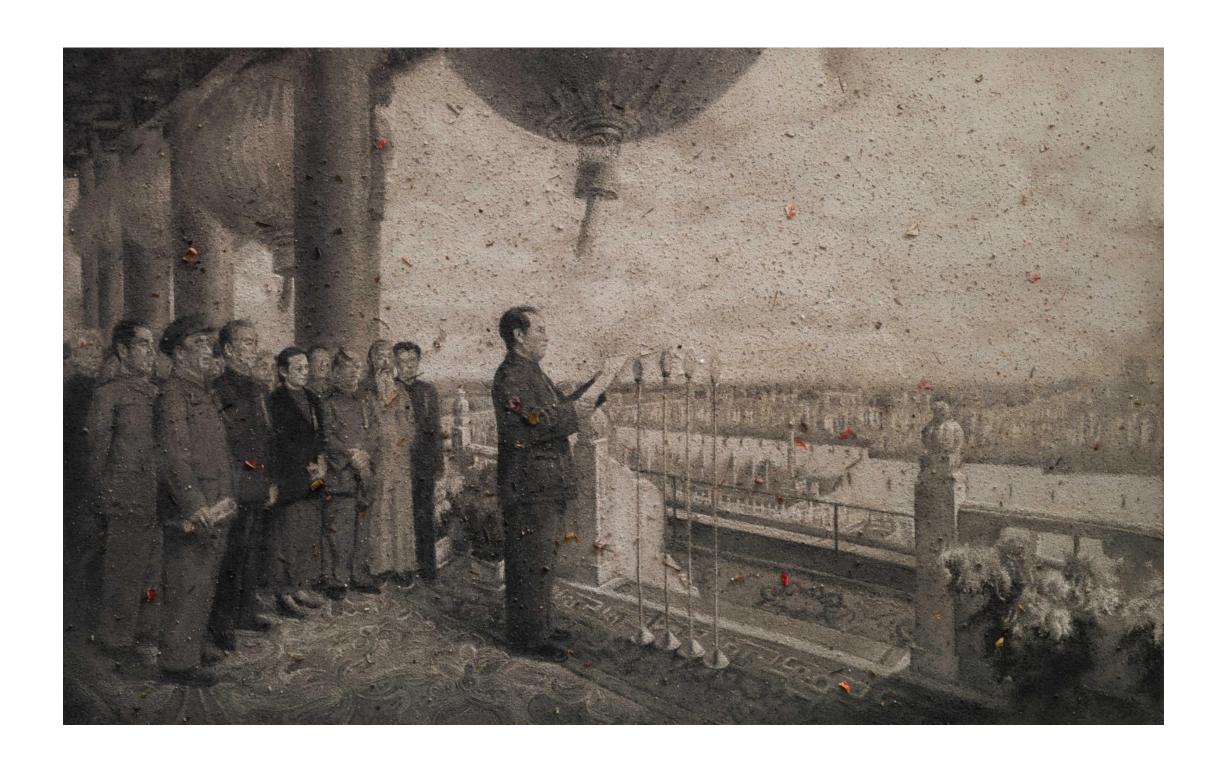
The work is painted with incense ash collected from Buddhist temples. Kilos of these ashes are transported to the artist's studio and are sorted manually into 20 different tones or shades. The ash creates a sense of historical authenticity and transcends its material properties to become a symbol of the collective memories, wishes and prayers of the Chinese people. This unusual material resonates with the artist's deep connection to the philosophy of *Pratitya* in Buddhism.



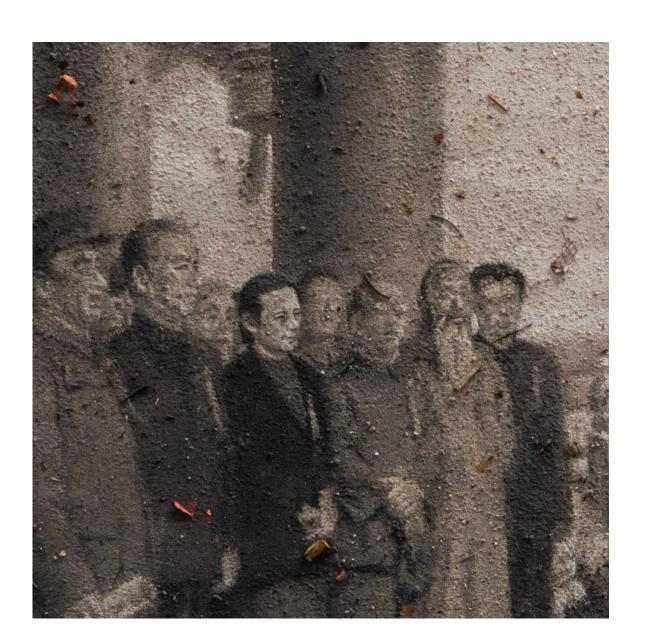


ZHANG HUAN b. 1965, **October Revolution**, 2019, Incense ash on linen, 247 x 400 x 5 cm; 97 1/4 x 157 1/2 x 2 in.





ZHANG HUANb. 1965, **The Birth of New China**, 2019, Incense ash on linen, 247 x 400 x 5 cm, 97 1/4 x 157 1/2 x 2 in.









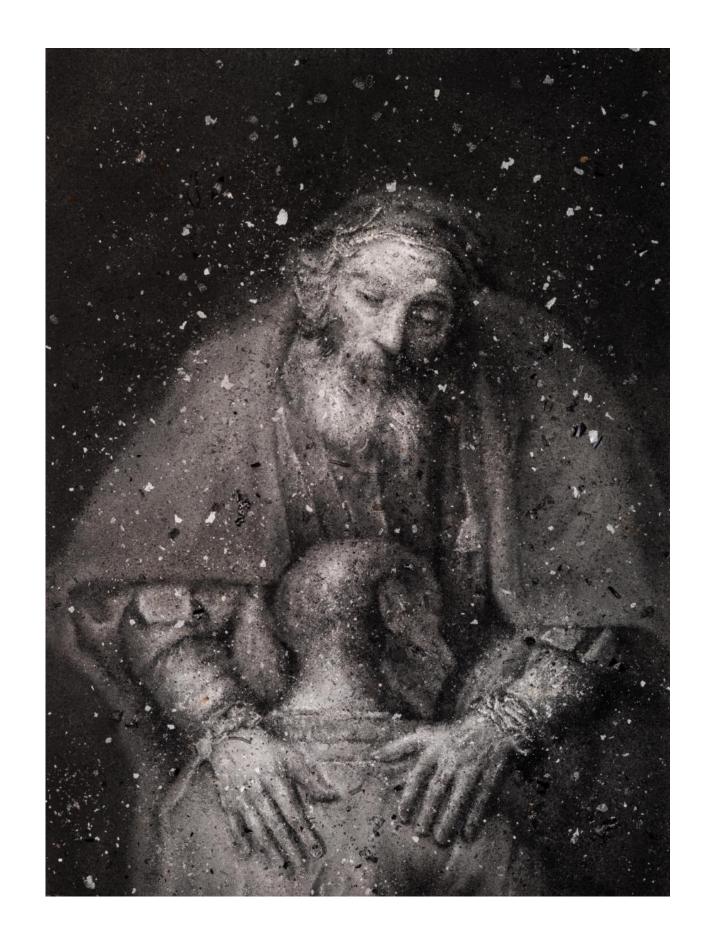


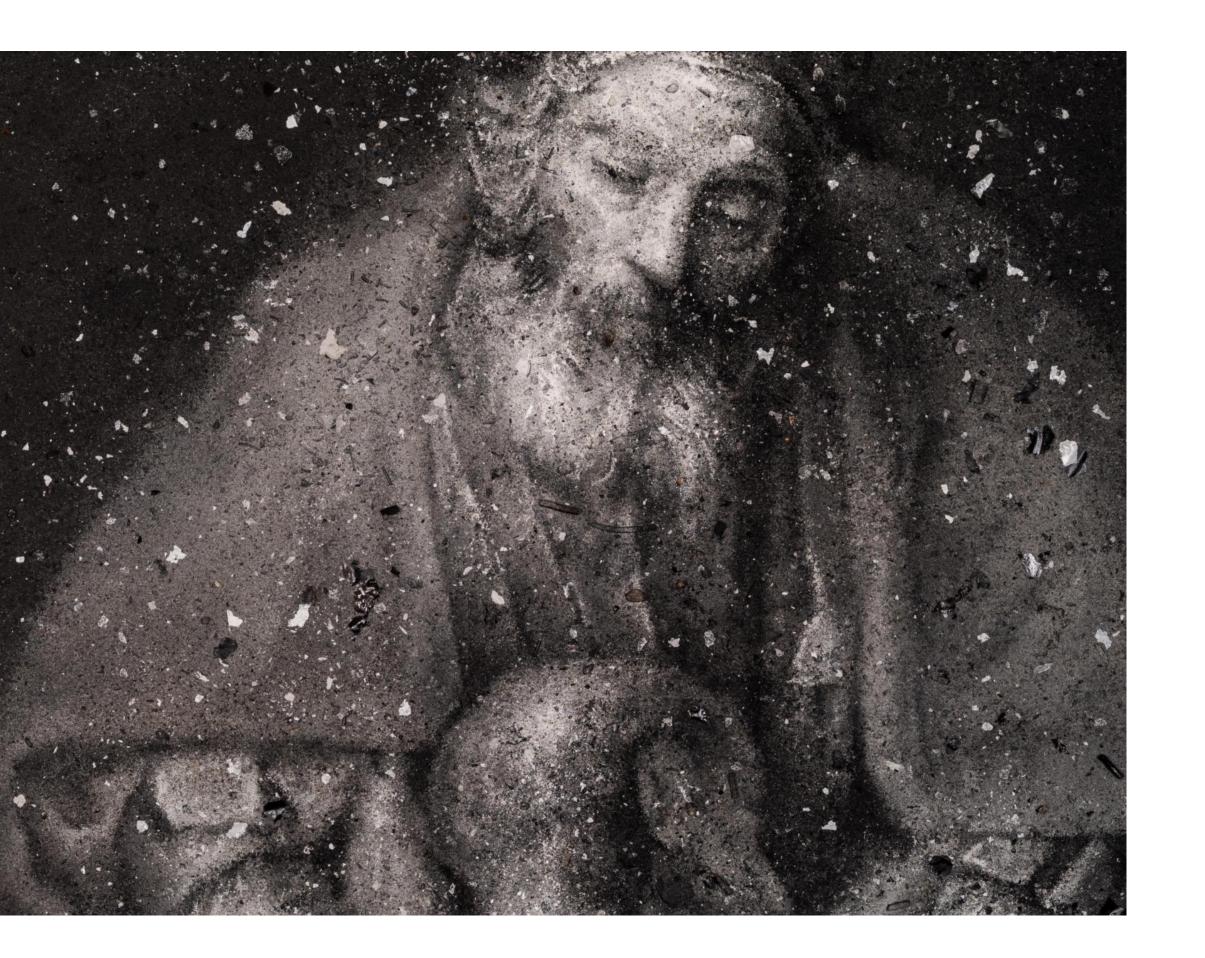


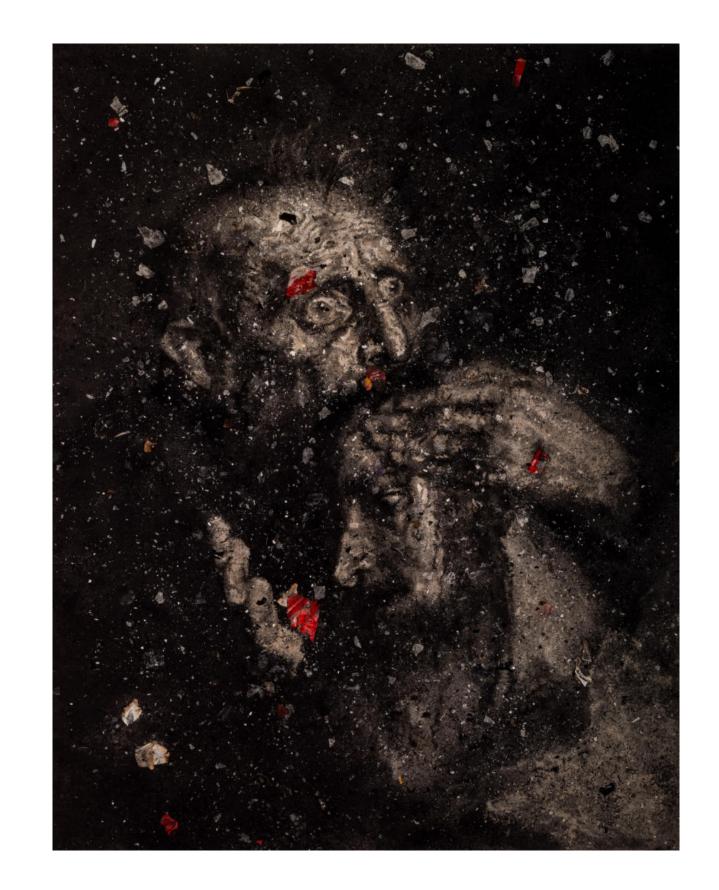
















Memory Doors: My Winter Palace

at Avanza Hall



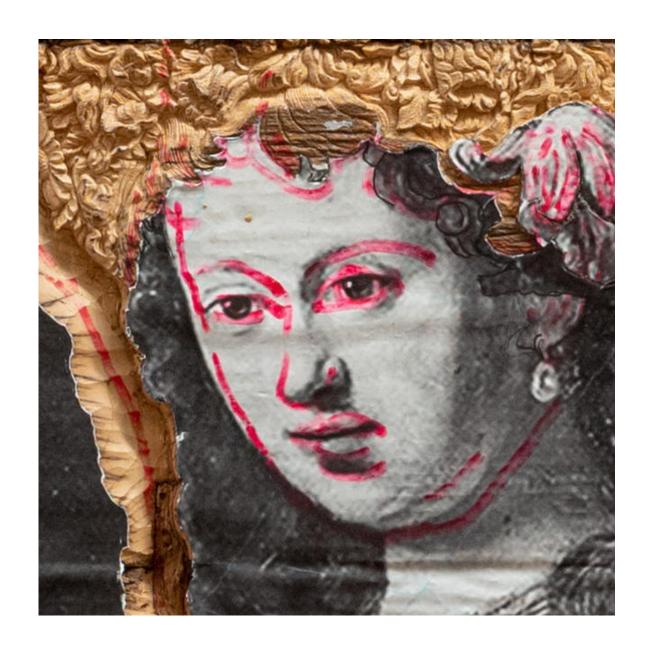
Zhang Huan's transition from performance to object-based practice coincided with his return to China in 2005, following eight years of travel. His experiences overseas allowed him to discover a bond with his homeland, including its national culture and art. "Upon returning to China, I had a greater appreciation for traditions and religion, which came from everyday life experiences", he noted. As a result of this revelation, he produced a series of reliefs entitled *Memory Doors* (2008), built on a collection of antique doors that Zhang recovered from rural areas of China's northern Shanxi Province. After pasting historical imagery onto their surfaces, he had artisans, skilled in the ancient Dongyang wood carving technique, carve reliefs over the images and into the wood. The artist himself supervised the process, terminating it when he deemed the work complete. Through carving, Zhang Huan builds complex relationships between the past and present, assuming that every old door is etched with memories of the past.

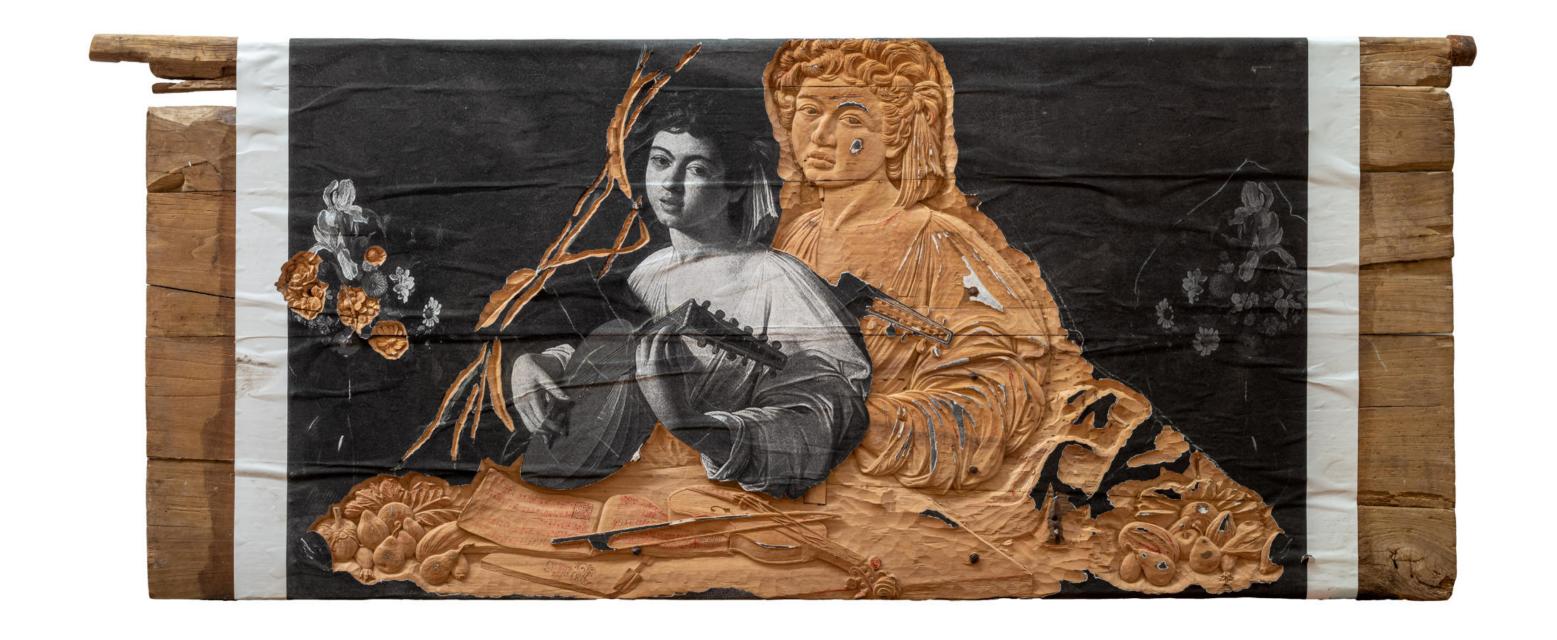
The entrance hall displays new works produced specifically for this exhibition. These *Memory Doors* reference paintings from the Hermitage holdings. While on his first visit to the Hermitage Museum, Zhang Huan was deeply impressed by the Russian pavilion at the Venice Biennale, curated by the museum in 2019. The artwork by Alexander Sokurov (b. 1951) and Alexander Shishkin-Hokusai (b. 1969) piqued the artist's interest in the Hermitage Museum as a "Russian ark", along with some of the works from the Hermitage collection known by him from reproductions. Zhang Huan personally made a selection of the prototypes during his visit to the museum. The title of his new series, *My Winter Palace*, underscores the very intimacy of the feelings it conveys.

The only exception among direct Hermitage borrowings is *My Winter Palace No. 4*, a relief carved after the seminal photograph featuring the sinologist Paul Pelliot (1878–1945) in the newly discovered Dunhuang library. This landmark Buddhist centre has been examined by scientific expeditions from a host of countries, Russia being one of them. Individual artefacts from Dunhuang are held by the State Hermitage Museum, while some of the manuscripts are housed by the Institute of Oriental Manuscripts, one of the museum's neighbours.















ZHANG HUAN b. 1965, My Winter Palace No. 1, 2019, Silk-screen mounted on carved antique wood door, 144 x 315 x 15 cm; 56 3/4 x 124 x 5 7/8 in.











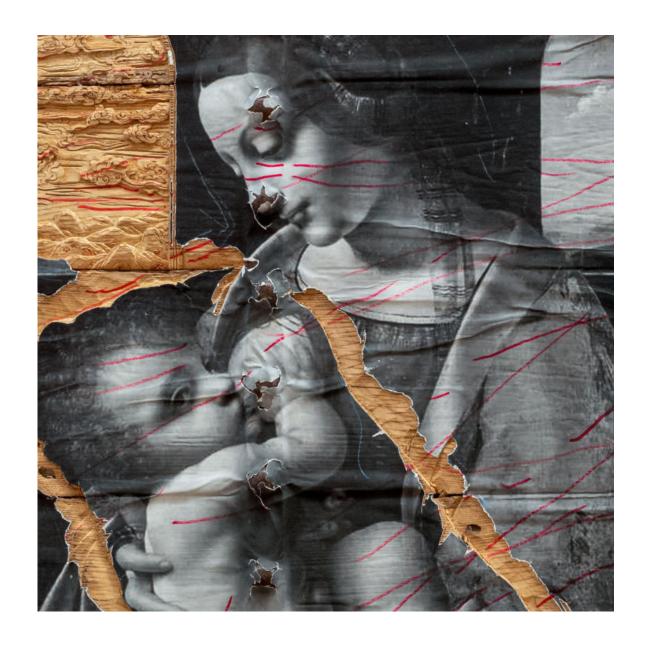


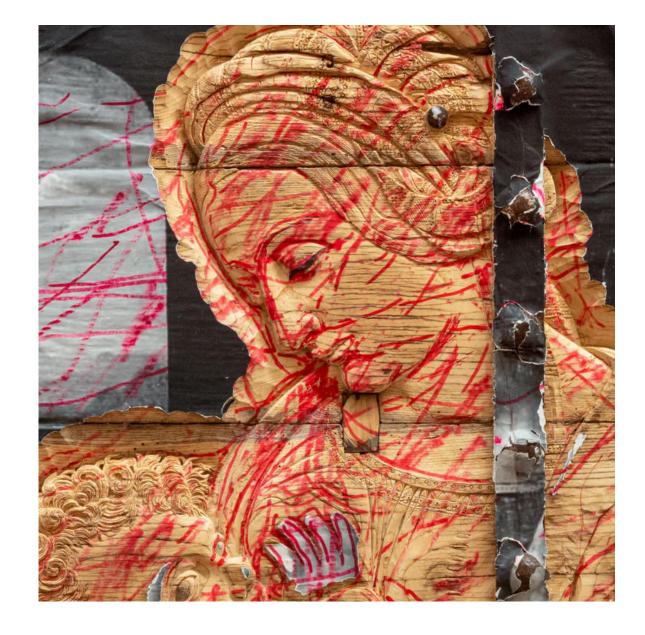










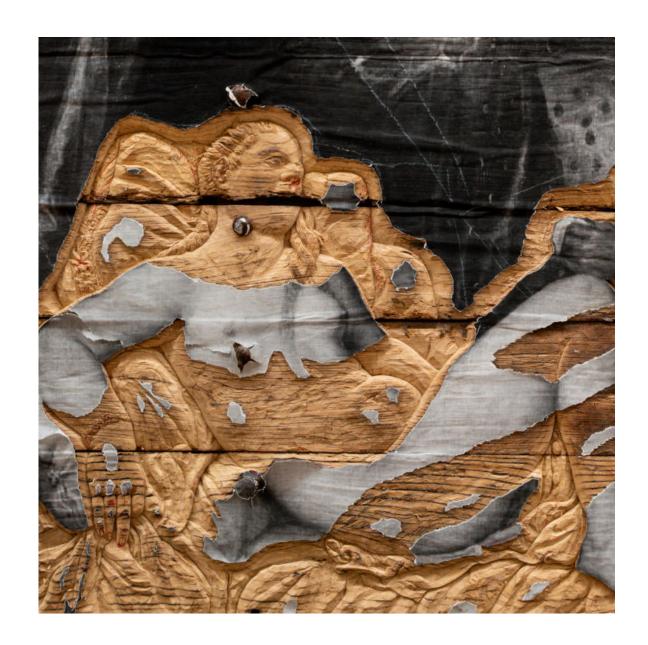




















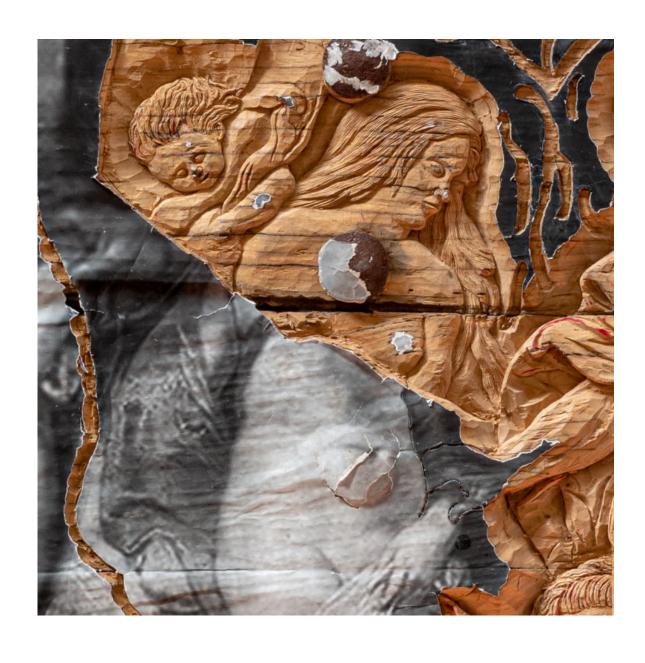






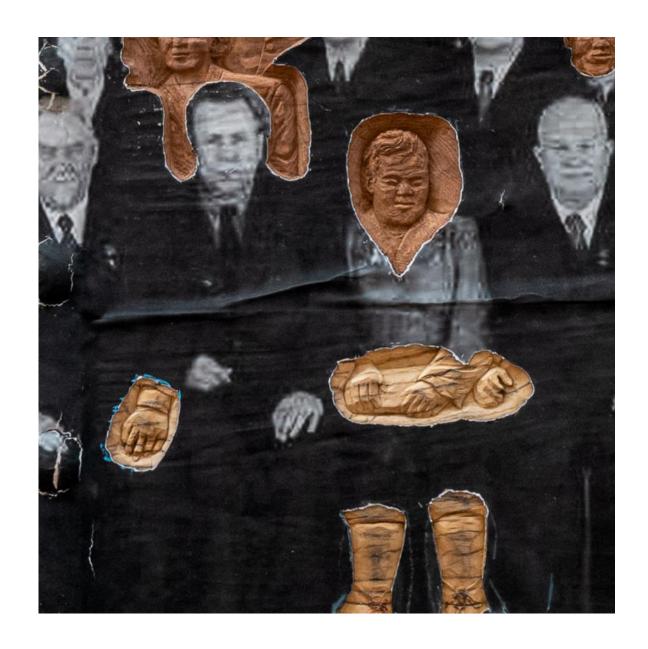


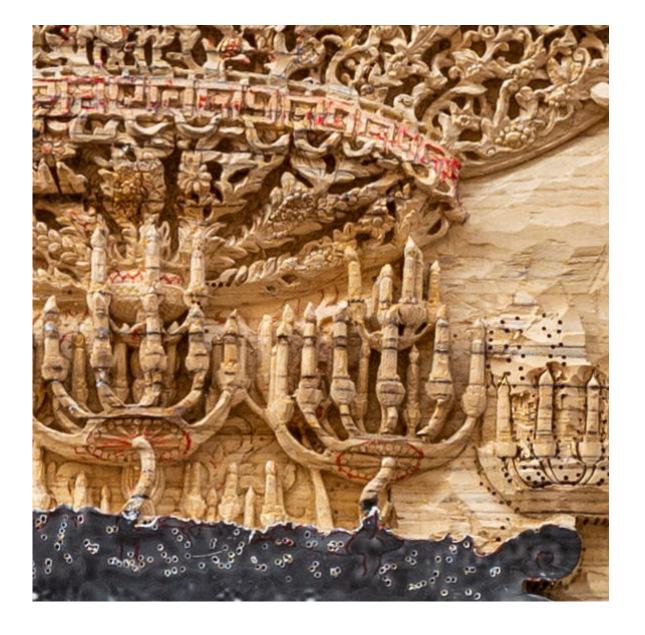




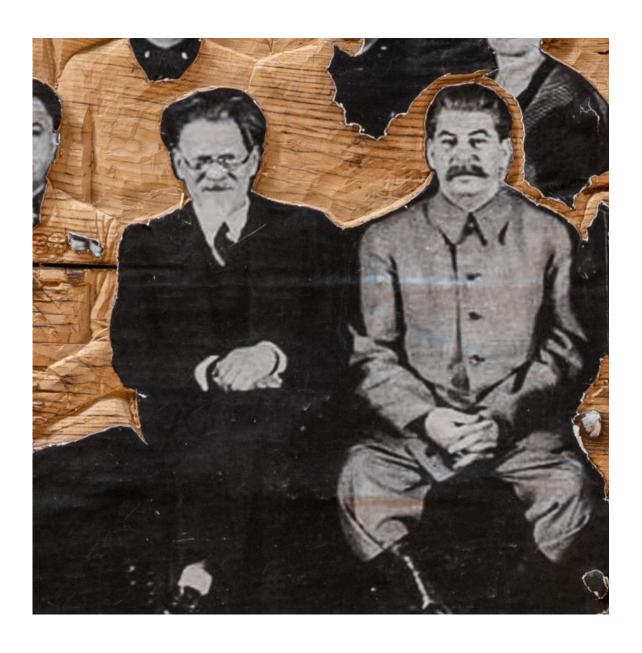
















Reincarnation/Love

at Zapadina Hall



Zhang Huan's new painting series *Reincarnation* (2019) features a particular affinity between the works: the use of red colour against a sterile white background, familiar images and motifs, as well as a similar degree of emotion. These large canvases feature mountain vultures taking part in the Tibetan sky burial practice, *Tianzang*. After a person dies, their corpse is neither interred nor cremated, but instead left in the open air to be consumed by scavenging birds. The Buddhist tradition views this rite as a token of generosity and compassion for all living beings.

The Buddhist teachings consider the human body as a barrier for the spirit awaiting reincarnation in another body. In Buddhism, death is not the conclusion, but a natural part of a man's life cycle. The spirit of the deceased remains close by, in search of a new life. Death is by no means quick; it is more of a lengthy and complex process of transition and transmigration, which takes time and effort. The *Bardo Thodol*, also known as The *Tibetan Book of the Dead*, gives a day-by-day account of the process of dying, offering a guide for the family of the deceased. Its title can be translated as "intermediate state and awakening". To avoid too many reincarnations, one must work hard, staying immersed in a state of concentrated meditation throughout one's life. The Tibetan practice of conscious dying and post-mortem rituals aims to ensure a beneficial rebirth in the future.

The use of red in the *Reincarnation* series also makes reference to Zhang Huan's first public performance, *Angel* (1993), during which the artist, covered in red paint, tore apart a plastic baby doll. Pieces from the new series embody the artist's reflection on the inevitability of death, bringing him back to the art of realistic drawing, learnt back in art school and at the academy. All this represents a comeback on a new spiritual level, with the outcome less important than the means, the process more essential than the result, and the body and soul in pursuit of new supertemporal ways of reattachment.





















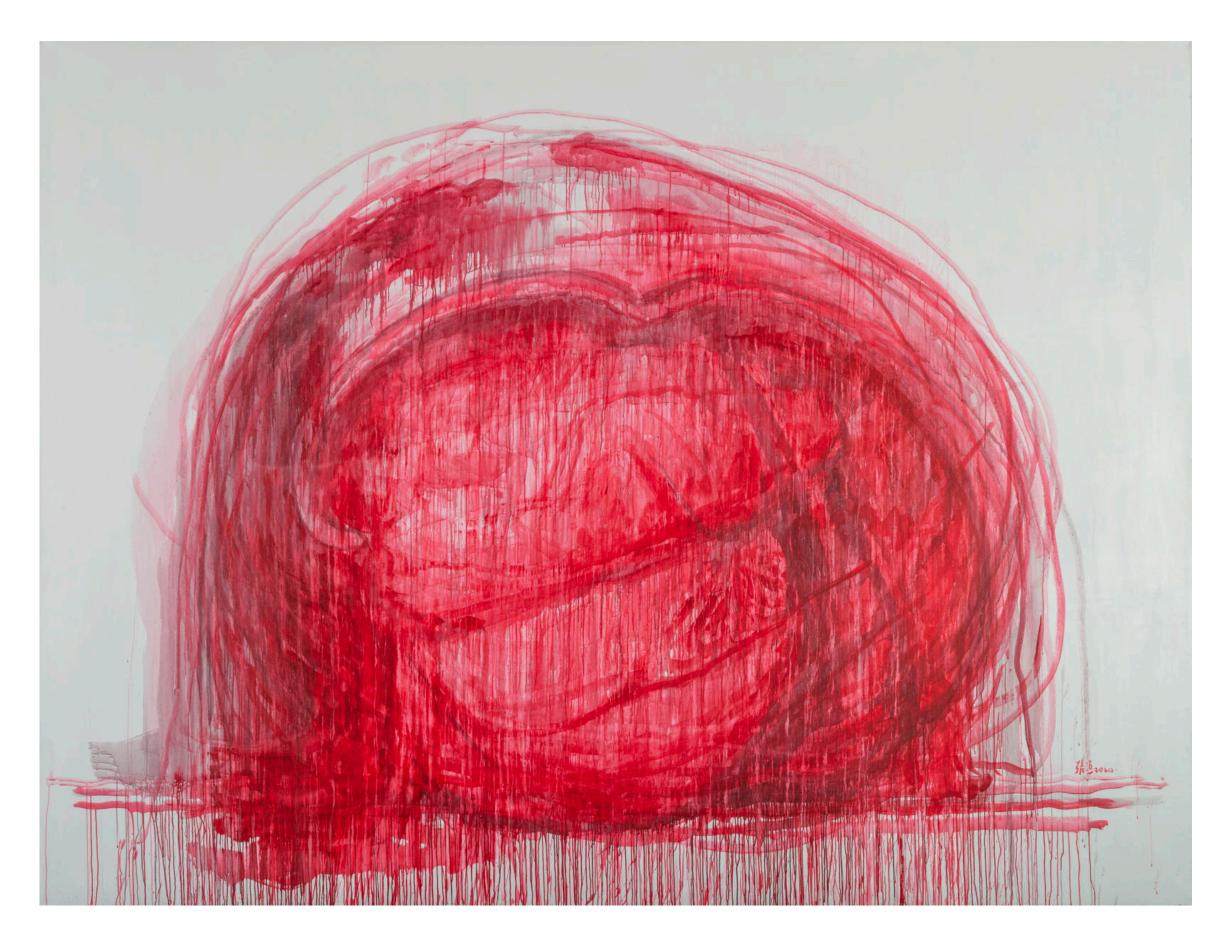






Love series: Zhang Huan's response to COVID-19

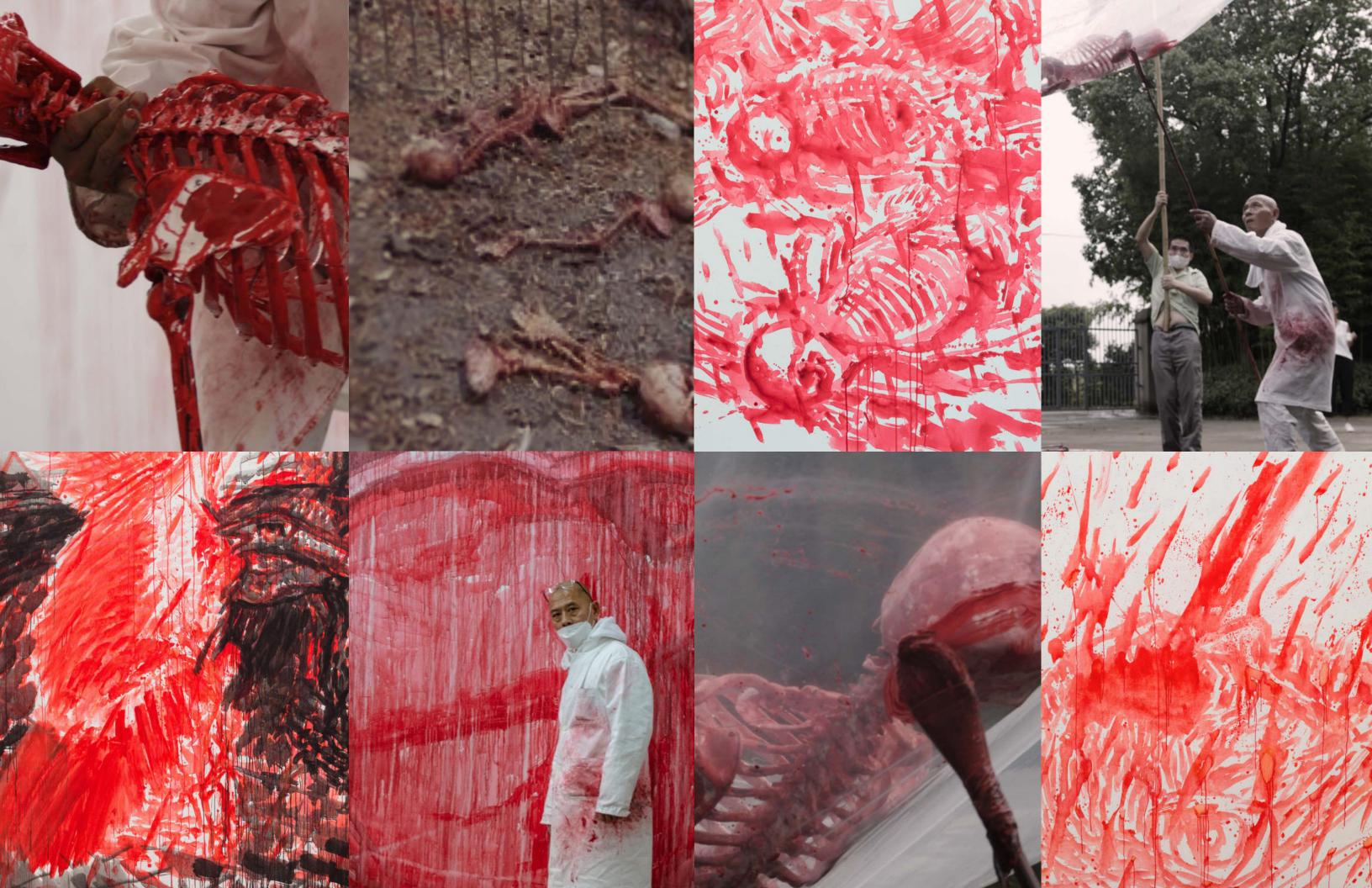
The Love series, was created during home-quarantine, marks Zhang Huan's return to painting with brushes and paint. The first eight works are titled Reincarnation, referencing the Buddhist concept that death is not a conclusion but a natural part of the life cycle. The additional two works titled Love, are a distillation of the artist's personal experiences regarding the pandemic in China and the world. It reflects the uncertainty in the world as if unnerving reality encourages us to slow down and consider introspection. It is a way of "returning to the essence of life", as described by the artist.



ZHANG HUAN b. 1965, **Love No. 2**, 2020, Acrylic on linen, 300 x 400 x 5 cm; 118 1/8 x 157 1/2 x 2 in.



ZHANG HUAN b. 1965, **Love No. 7**, 2020, Acrylic on linen, 300 x 400 x 5 cm; 118 1/8 x 157 1/2 x 2 in.

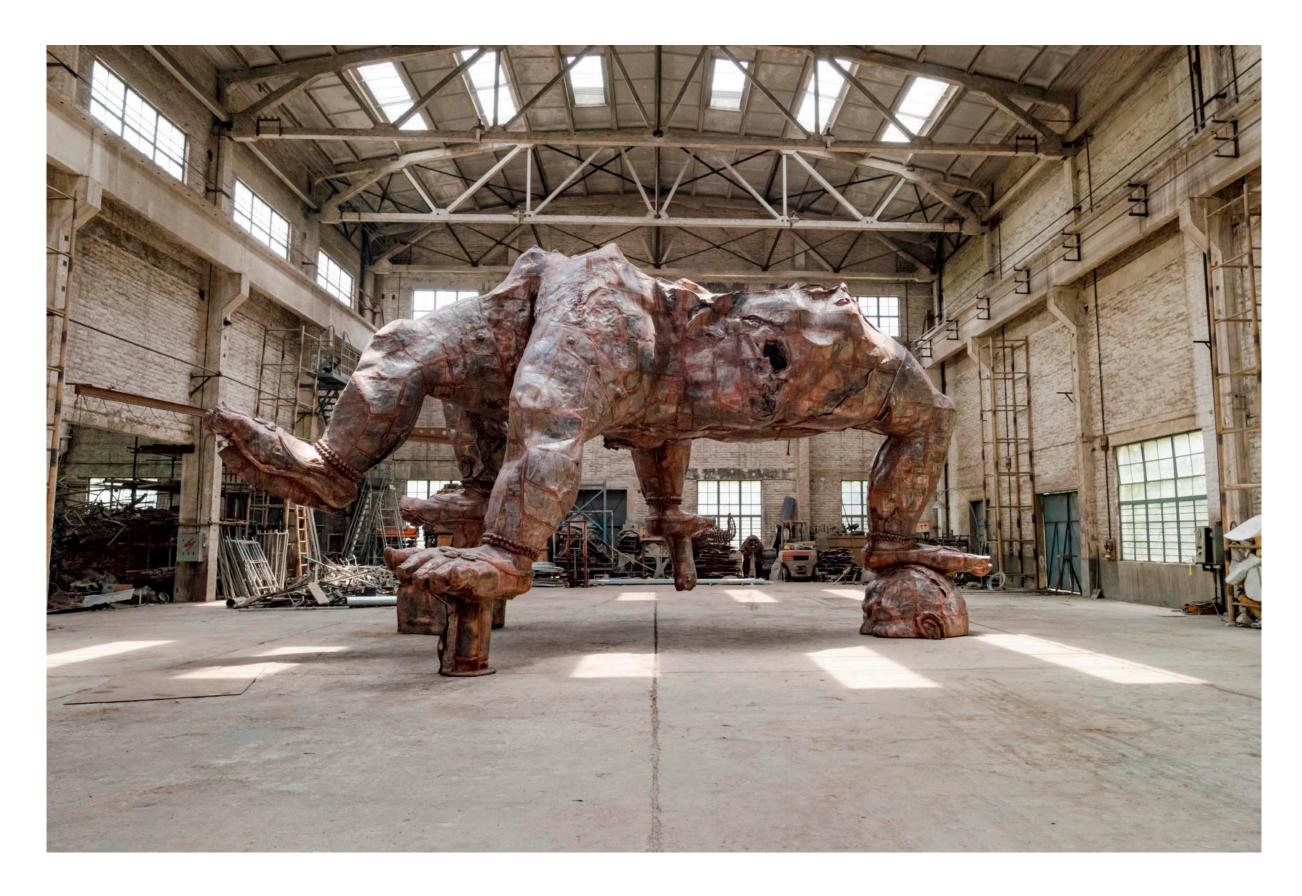


Hermitage Buddha at The Great Courtyard



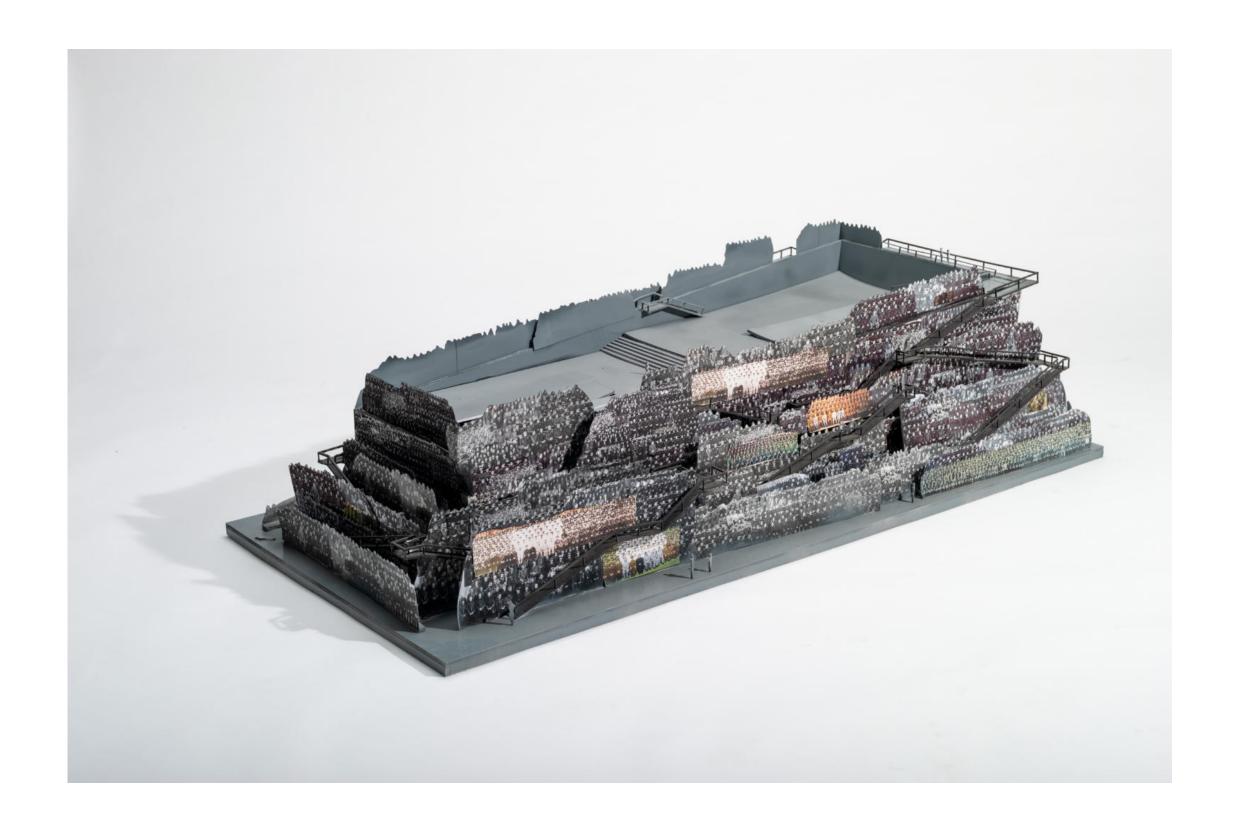
Hermitage Buddha is a work that reflects the existence in life—or a state of mutual influence in culture. The sculpture engages with Buddhist philosophy and rituals, along with the artist's notion that the contemporary condition is continually revitalized through engagement with the past.

This strange creature seems to descend from another planet. It tramples humankind, which wishes to rise. The sculpture reflects the conflict between man and nature, between man and God, between people, and between nations. It is a subversion of reality, authority and the classical



ZHANG HUAN b. 1965, **Hermitage Buddha**, 2019, Copper and steel, 1280 x 711 x 639 cm; 503 7/8 x 279 7 /8 x 251 5/8 in.











9 September – 8 November, 2020

ZHANG HUAN



Zhang Huan was born in 1965 in Anyang, Henan Province, China. Currently, he lives and works in Shanghai. Zhang was active in Beijing in the 1990s, where he was considered one of the foremost avant-garde artists in the country. In 1998, he relocated to New York and became a full-time artist involved in all different artistic mediums. In 2005, he returned to Shanghai and established Zhang Huan Studio, where he continues to expand his artistic works, creating new forms and expanding into new areas. Some of the techniques he has pioneered include ash painting, sculpting cowhide, carving doors, and adding feather to woodcuts. While he considers himself a Buddhist, it was only after Zhang's trip to Tibet in 2005 that his works began to show a strong reference to the religion. It was as if there were an infinite energy waiting to burst out of his body. In the past, this energy was expressed and performed through his body. Today, it has evolved into a meditative, spiritual form. In 2011, Zhang's Buddhist sculpture *Three Heads Six Arms* was installed and exhibited outside 1881 Heritage in Hong Kong. The creativity and awesomeness of this sculpture lay in its scale—it was eight metres in height.

Important group exhibitions include the 2002 Whitney Biennial, New York, USA; *Rituale* (Rituals in contemporary art) (2003), Akademie der Künste, Berlin, Germany; *Haunted: Contemporary Photography/Video/Performance* (2010), The Guggenheim Museum, New York, USA; *What Does It Mean to Be Universal?* (2017), Louvre Abu Dhabi Museum, Abu Dhabi, UAE; and *Metamorphoses* (2020), Pearl Lam Galleries, Shanghai, China. Notable one-person exhibitions and installations include *Altered States* (2007–08), the Asia Society, New York, USA; *Three-Legged Buddha* (2007–08), Royal Academy of Arts, Annenberg Courtyard, London, UK; *Dawn of Time* (2010), Shanghai Art Museum, Shanghai. China; *Hope Tunnel* (2010), Ullens Center for Contemporary Art, Beijing, China; *Soul and Matter* (2013), Forte di Belvedere and Palazzo Vecchio, Florence, Italy; *Looking East, Facing West: The World of Zhang Huan* (2013), Frederik Meijer Gardens & Sculpture Park, Grand Rapids, Michigan; *Evoking Tradition* (2014), Storm King Art Center, Mountainville, New York, USA; *My Temple* (2015), erected in Krauthuegel, a city park in Salzburg, Austria; *Land: Zhang Huan*; *Li Binyuan* (2018), MoMA PS1, New York, USA; and *ZHANG HUAN. In the Ashes of History* (2020), State Hermitage Museum, St. Petersburg, Russia.

Zhang Huan's works are also in the collections of Centre Georges Pompidou, Paris, France; The John D. and Catherine T. MacArthur Foundation, Chicago, USA; the Louvre Abu Dhabi, UAE; the Louis Vuitton Foundation for Creation, Paris, France; the Metropolitan Museum of Art, New York, USA; the Museum of Modern Art, New York, USA; the National Gallery of Australia, Canberra; the Shanghai Art Museum, China; and the Solomon R. Guggenheim Museum, New York, USA; among other prestigious institutions.

ZHANG HUAN

1965 Born in Anyang, Henan Province, China 1988 BA, Henan University, Kaifeng, China 1993 MA, Central Academy of Fine Arts, Beijing, China Lives and works in Shanghai, China Present

Selected Solo Exhibitions

2020	Zhang Huan. In the Ashes of History, State Hermitage Museum, St. Petersburg, Russia
	Zhang Huan: 55 Love, Pino Pascali Award: 22nd Edition, Pino Pascali Museum Foundation, Polignano a Mare, Italy
2018	Zhang Huan in Florence, Tethys Gallery, Florence, Italy
2015	Let There Be Light, Pace Gallery, New York, USA
2014	Evoking Tradition, Storm King Art Center, New York, USA
	Spring Poppy Fields, Pace Gallery, London, UK
	Zhang Huan, Pace Chesa Büsin (pop-up space), Zuoz, Switzerland
2013	Poppy Fields, Pace Gallery, New York, USA
	Looking East, Facing West: The World of Zhang Huan, Frederik Meijer Gardens & Sculpture Park, Grand
	Rapids Township, Michigan, USA
	Soul and Matter, Palazzo Vecchio and Forte di Belvedere, Florence, Italy
2012	Ash Paintings and Memory Doors, Art Gallery of Ontario, Toronto, Canada
	The Mountain Is Still a Mountain, White Cube, London, UK
	Jin Hui Dui, Gallery 100, Taipei, Taiwan
2011	Q Confucius, Rockbund Art Museum, Shanghai, China
	49 Days, Blum & Poe, Los Angeles, USA
	East Wind, West Wind, Espace Louis Vuitton Macao, Macao, China
	Aura of Disappearance, Edouard Malingue Gallery, in Cooperation with Pace Gallery, Hong Kong, China
0010	Ash Banquet, ProjectB Gallery, Milan, Italy
2010	Dawn of Time, Shanghai Art Museum, Shanghai, China
	Amituofo, Museum of Contemporary Art Taipei, Taipei, Taiwan
	Ashman, PAC Museum, Milan, Italy
	Free Tiger Returns to Mountains, Pace Beijing, Beijing, China
	Hope Tunnel, Ullens Center for Contemporary Art, Beijing, China
2000	Out of the Ash, Hakgojae Gallery, Seoul, Korea
2009	Neither Coming nor Going, PaceWildenstein, New York, USA
	Zhu Gangqiang, White Cube, London, UK
2000	Rebirth, ProjectB Contemporary Art, Milan, Italy
2008	Blessings, PaceWildenstein, New York, USA
	Altered States, Vancouver Art Gallery, Vancouver, Canada
2007	Paintings and Sculptures, Diehl + Gallery One, Moscow, Russia
2007	Ash, Haunch of Venison, London, UK
	Berlin Buddha, Haunch of Venison, Berlin, Germany
	My Rome-Roma, LipanjePuntin arte contemporanea, Rome, Italy
	Altered States, Asia Society, New York, USA; Vancouver Art Gallery, Vancouver, Canada
	Zhang Huan, Fundación Telefónica, Madrid, Spain
	Drawings, AMT Gallery, Como, Italy Drawings, Galerie Volker Diehl, Berlin, Germany
2006	Zhang Huan, Sherman Galleries, Sydney, Australia
2000	Zhang Huan: Selected Works 1995–2006, Max Lang Gallery, New York, USA
	Zhang Huan, The Carpenters Workshop Gallery, London, UK
	Zhang Huan, Galerie Volker Diehl, Berlin, Germany
2005	Seeds of Hamburg, Museum of Fine Arts, Boston, USA
2003	Seeds of Hamburg, Norton Museum of Art, Florida, USA
2004	occus of Hamburg, two to Historian of Art, Horida, OOA

Zhang Huan, La Fabrica Galeria, Madrid, Spain Zhang Huan, Tri Postal, Lille 2004, Cultural Capital of Europe, Lille, France 2003 Zhang Huan, Bochum Museum, Bochum, Germany Zhang Huan, Galerie Volker Diehl, Berlin, Germany Zhang Huan, Nikolaj Copenhagen Contemporary Art Center, Copenhagen, Denmark Zhang Huan, Kunstverein in Hamburg, Hamburg, Germany Zhang Huan, Luhring Augustine Gallery, New York, USA 2002 2001 Zhang Huan, The Power Plant Contemporary Art Gallery, Toronto, Canada Famliy Tree, Galerie Albert Benamou, Paris, France Zhang Huan, Museo das Peregrinacions, Santiago de Compostela, Spain My America, Deitch Projects, New York, USA 2000 Zhang Huan Survey, Adam Gallery, Wellington, New Zealand Zhang Huan, Cotthem Gallery, Barcelona, Spain; Brussels, Belgium 1999 Zhang Huan, Works from 1994–1998, Max Protetch Gallery, New York, USA Zhang Huan: Performance on Video, Artspace, Sydney, Australia; Auckland, New Zealand

1988	Znang Huan: Performance on Video, Artspace, Sydney, Australia; Auckland, New Zealand Zhang Huan, Henan University, Kai Feng, China		
Selected Group Exhibitions			
2020	Metamorphoses, Pearl Lam Galleries, Shanghai, China We are the Revolution: Italian Contemporary Collections, Spazio XNL, Piacenza, Italy On Sabbatical, West Bund Museum, Shanghai, China		
2019	Shanghai Waves: Historical Archives and Works of Shanghai Biennale, Power Station of Art, Shanghai, China The Allure of Matter: Material Art from China, Los Angeles County Museum of Art, Los Angeles, USA Bodies of Knowledge, New Orleans Museum of Art, New Orleans, USA		
	Conversations: Contemporary Asian Art, Hermitage Museum & Gardens, Virginia, USA Face It! In Monologue with the Other, Kunstmuseum Ravensburg, Ravensburg, Germany Driving Forces: Contemporary Art from the Collection of Ann and Ron Pizzuti, Columbus Museum of Art, Columbus, Ohio, USA		
2018	Awakenings: Art in Society in Asia, 1960s–1990s, The National Museum of Modern Art, Tokyo, Japan Shanghai Beat: The Dynamism of the Contemporary Art Scene in Shanghai, Contemporary Art Museum Kumamoto, Japan		
	How to See [What Isn't There], Langen Foundation, Neuss, Germany Art and China after 1989: Theater of the World, San Francisco Museum of Modern Art, San Francisco, USA; Guggenheim Museum Bilbao, Bilbao, Spain The Non-Community, CentroCentro, Madrid, Spain Land: Zhang Huan and Li Binyuan, MOMA PS1, New York, USA		
2017	Life & Dreams: Photography & Media Art in China since the 1990s, The Walther Collection, Neu-Ulm, Germany Fifty Years of Collecting Photographs, The National Gallery of Canada, Ottawa, Canada What Does It Mean to Be Universal?, Louvre Abu Dhabi Museum, Abu Dhabi, UAE The New Frontiers of Painting, Stelline Foundation, Milan, Italy Luther and the Avant-Garde, Wittenberg Old Prison, Wittenberg, Germany Chinese Summer, Astrup Fearnley Museet, Oslo, Norway Art and China after 1989: Theater of the World, Solomon R. Guggenheim Museum, New York, USA		
	Spirituality in Contemporary Art, The Nelson-Atkins Museum of Art, Kansas City, MO, USA Seeking Chinese Dreams, Bakalar & Paine Galleries, Massachusetts College of Art and Design, Boston, USA La Balade pour la Paix, an Open-air Museum, Montreal Museum of Fine Arts, Montreal, Canada		

2016 Bentu: A Selection of Chinese Artists in a Time of Turbulence and Transformation, La Fondation Louis Vuitton, Paris, France Takashi Murakami's Superflat Collection, Yokohama Art Museum, Yokohama, Japan

M+ Sigg Collection: Four Decades of Chinese Contemporary Art, ArtisTree, Hong Kong, China

Contemporary China, National Gallery of Australia, Canberra, Australia Contemporary Chinese Photography, The Cleveland Museum of Art, Ohio, USA Go East: The Gene & Brian Sherman Contemporary Asian Collection, The Art Gallery of New South Wales, Sydney, The Wondrous All: Leading Edge of Eastern Thought, Taipei Fine Art Museum, Taipei, Taiwan Myth/History II: Shanghai Galaxy, YUZ Museum Shanghai, China CHINA 8—Contemporary Art from China on the Rhine and Ruhr, The Vocabulary of the Visible World—Painting, Museum Küppersmühle for Modern Art, Duisburg, Germany 2015 Biennale China-Italia, Mastio della Cittadella, Turin, Italy 28 Chinese, Rubell Family Collection, Asian Art Museum, San Francisco, USA 15 Rooms, Long Museum, Shanghai, China Shanghai Urban Space Art Season, Art West Bund, Shanghai, China Conceal/Reveal: Making Meaning in Chinese Art, Seattle Art Museum, Seattle, USA The Magic Power of Characters—3000 Years of Chinese Calligraphy, Museum Rietberg, Zurich, Switzerland Art Lovers, from Pinault Collection, Grimaldi Forum Monaco, Monaco Utopian Days—Freedom, Total Museum of Contemporary Art, Seoul, Korea Myth/History: YUZ Collection of Contemporary Art, YUZ Museum Shanghai, China A History, Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France Collection De Heus-Zomer: Chinese Art, Museum Boijmans Van Beuningen, Rotterdam, the Netherlands Where Is China?, Museum of the Orient, Lisbon, Portugal; World Art Museum, China Millennium Monument, Beijing, Secret Signs: Calligraphy in Chinese Contemporary Art (in Collaboration with the Sigg Collection and the M+, Hong Kong), Deichtorhallen, Hamburg, Germany Typology, Taxonomy and Seriality: Photography from the Walther Collection, Espace Van Gogh, Arles, France Disaster, Galerie Thaddaeus Ropac, Paris, France Through the Eyes of Texas: Masterworks from Alumni Collections, Blanton Museum of Art, The University of Texas, The Collectors' Show: Weight of History, Singapore Art Museum, Singapore China, China, Pinchuk Art Center, Kiev, Ukraine Culture Mind Becoming, collateral event of Chinese art at the 55th Venice Art Biennale, Palazzo Mora, Venice, Italy The Red Queen, The Museum of Old and New Art, Hobart, Australia Ink Art: Past as Present in Contemporary China, The Metropolitan Museum of Art, New York, USA Portrait of the Times: 30 Years of Chinese Contemporary Art, Power Station of Art, Shanghai, China 28 Chinese, Rubell Family Collection, Miami, USA Three Perfections, National Gallery of Victoria, Melbourne, Australia BhAsia: Asia Occupies the City, Liberty Square, Belo Horizonte, Brazil SuperBodies: Third Triennial of Contemporary Art, Design and Fashion, Hasselt, Belgium Swept Away: Dust, Ashes and Dirt in Contemporary Art and Design, Museum of Arts and Design, New York, USA Transforming Minds: Buddhism in Art, Asia Society Hong Kong Centre, Hong Kong, China Face, Minsheng Art Museum, Shanghai, China Visible/Invisible Sino-Italian Contemporary Art Exhibition, Italian Pavilion at Expo 2010, Shanghai, China Art Festival Watou 2012, Watou, Belgium Omen 2012—Chinese New Art, Shanghai Art Museum, Shanghai, China Electric Fields: Surrealism and Beyond, The Collection from Centre Pompidou, Power Station of Art, Shanghai, China Skin, The Foundation of Claude Verdan, Musée de la main, Lausanne, Switzerland About Identity, Art Stations Foundation by Grazyna Kulczyk, Poznan, Poland

The World Belongs to You, Palazzo Grassi, Francois Pinault Foundation, Venice, Italy

Glasstress 2011, collateral event of the 54th Venice Biennale, Istituto Veneto di Scienze Lettere ed Arti,

Living, The Louisiana Museum of Modern Art, Copenhagen, Denmark

Palazzo Cavalli Franchetti, Venice, Italy

Busan Biennale, Busan Museum of Art, Busan, Korea

2015

2013

2012

2011

OCD: A Collection of One's Own. Castile-León Museum of Contemporary Art, Leon, Spain

Cavalli Franchetti, Venice, Italy Big Brother: Artists and Tyrants, Palais des arts et du festival, Dinard, France 2011 Haein Art Project, Haeinsa Temple, Gyeongsang, Korea Buddha's Trace—Contemporary Art from Asia, Kunstmuseum Bochum, Bochum, Germany 2010 Photography from the New China, The J. Paul Getty Museum, Los Angeles, USA The Naked Face: Self-Portraits, National Gallery of Victoria, Melbourne, Australia Shanghai Biennale, Shanghai Art Museum, Shanghai, China Negotiations—The 2nd Today's Documents, Today Art Museum, Beijing, China Hope!, Palais des arts et du festival, Dinard, France Haunted: Contemporary Photography/Video/Performance, The Guggenheim Museum, New York, USA and Bilbao, Spain The Tiger in Asian Art: Symbol of Power and Protection, Asia House, London, UK Art for the World (The Expo), Shanghai World Expo 2010, Shanghai, China Beg, Borrow, Steal, The Rubell Family Collection, Miami, USA 2009 The Social Critique: 1993–2005, Kalmar Konstmuseum, Kalmar, Sweden The Buhl Collection: Speaking with Hands, Daelim Contemporary Art Museum, Seoul, Korea Yi Pai—Century Thinking, Today Art Museum, Beijing, China 100 Years (version #2, ps1, nov 2009), PS1 Museum of Contemporary Art, New York, USA The China Project—Three Decades: The Contemporary Chinese Collection, Queensland Art Gallery, Gallery of Modern Art, Brisbane, Australia 2008 Christian Dior & Chinese Artists, Ullens Center for Contemporary Art, Beijing, China The Revolution Continues: New Art from China, Saatchi Gallery, London, UK Avant-Garde China: Twenty Years of Chinese Contemporary Art, The National Art Center, Tokyo; National Museum of Art, Osaka, Japan Body Language: Chinese Photography, National Gallery of Victoria, Melbourne, Australia Half-Life of a Dream: Contemporary Chinese Art from the Collection of Kent and Vicki Logan, San Francisco Museum of Modern Art, San Francisco, USA 2007 All for Art! Great Private Collections Among Us, Musée des beaux-arts de Montréal, Montreal, Canada Multiplex: Directions in Art, 1970 to Now, Museum of Modern Art, New York, USA MCA Exposed: Defining Moments in Photography, 1967–2007, Museum of Contemporary Art, Chicago, USA Contemporary Art on Paper, Philadelphia Art Museum, Philadelphia, USA Water in Art and Life, The Israel Museum, Jerusalem, Israel Made in China, Louisiana Museum of Modern Art, Copenhagen, Denmark; Israel Museum, Jerusalem, Israel 2006 Shoot the Family, Cranbrook Art Museum, Bloomfield Hills, Michigan, USA Making a Scene, Haifa Museum of Art, Haifa, Israel Reverence, Hudson Valley Center for Contemporary Art, Peekskill, New York, USA Fever Variations, 6th Gwangju Biennale, Gwangju, Korea Mahjong: Contemporary Chinese Art from the Sigg Collection, Hamburger Kunsthalle, Germany; Museum der Moderne, Salzburg, Austria Future Face, National Museum of Natural Science, Taichung, Taiwan 2005 The Pictures of Dorian Gray, Galeria de Arte Mexicano, Mexico City, Mexico The Wall: Reshaping Contemporary Chinese Art, Millennium Art Museum, Beijing, China; Albright-Knox Art Gallery, The University at Buffalo, Buffalo, New York Mahjong: Contemporary Chinese Art from the Sigg Collection, Kunstmuseum Bern, Bern, Switzerland Locus Loppem 2005, Kunsthalle Lophem, Lophem, Belgium 2004 Inward Gazes: Documentaries of Chinese Performance Art, Macao Museum of Art, Macao, Hong Kong Monument to Now: The Dakis Joannou Collection, The Deste Foundation for Contemporary Art, Athens, Greece Witness, Museum of Contemporary Art, Sydney, Australia Face/Off, The Association of Arts and Crafts Pforzheim, Pforzheim, Germany 2003 Performance and Almost Performance, Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain Skin Deep: The Body as Site of the Artistic Sign, Museo di Arte Moderna e Contemporanea di Trento e Rovereto, Italy

The Museum Collections, New Presentation of Art Works from 1960 to the Present Day, Center

Pompidou, Paris, France

	Me and More, Museum of Art Lucerne, Switzerland
	Somewhere Better Than This Place, The Contemporary Arts Center, Cincinnati, USA
	Rituale (Rituals in contemporary art), Akademie der Künste, Berlin, Germany
2002	China Contemporary Art Exhibition—Red Continent, Gwangju Art Museum, Gwangju, Korea
	2002 Whitney Biennial, Whitney Museum, New York, USA
	SAM Collects: Contemporary Art Projects, Seattle Art Museum, Seattle, USA
2001	Lateral Thinking, Art of the 1990s, Museum of Contemporary Art, San Diego, USA
	Yokohama 2001: International Triennale of Contemporary Art, Pacific Yokohama, Japan
	Translated Acts: Performance and Body Art from East Asia 1990–2001, Haus der Kulturen der Welt, Berlin, Germany; Oueens Museum of Art. New York, USA
2000	Epiphany: Contemporary Art and Religion, Abdij van Park, Heverlee, Belgium (organized by Museum S.M.A.K.,
	Gent, Belgium)
	On the Edge of the Western World, Yerba Buena Center of the Arts, San Francisco, USA
	Inside Out: New Chinese Art, National Gallery of Australia, Canberra, Australia
1999	The Century of the Body: Photoworks 1900–2000, Culturgest, Lisbon; Musée de l'Elysée, Lausanne, Switzerland
	Self-Portrait: Loans from the Invisible Museum, Mercer Union, Centre for Contemporary Art, Toronto, Canada
	48th Venice Biennale, dAPERTutto: Aperto over All, Venice, Italy
	Inside Out: New Chinese Art, San Francisco Museum of Modern Art and the Asian Art Museum of San Francisco,
	USA; Museo de Arte Contemporaneo de Monterrey, Mexico; Tacoma Art Museum and Henry Art Gallery, Seattle, USA
1998	Inside Out: New Chinese Art, Asia Society, New York; PS 1 Museum of Contemporary Art, Long Island City, USA
	San Francisco Museum of Modern Art, San Francisco, USA
	In Your Face, The Andy Warhol Museum, Pittsburgh, USA
1997	Chinese Contemporary Art 1997, Watari Museum, Tokyo, Japan
1996	China Art Festival, Munich, Germany
1005	Art Material of China, Avant Garde, Fukuoka and Tokyo, Japan
1995	Configura 2, Erfurt, Germany
1993	Graduate Show, Central Academy of Fine Arts, Beijing, China

Selected Special Projects and Installations

2018 2016 2015	Poppy Rhino, Tusk Rhino Trail, London, UK Hehe Xiexie, ENVISION: Sculptures @ the Garden City, Clifford Square, Singapore Director and Set Designer of Semele opera, BAM (Brooklyn Academy of Music), New York, USA Sydney Buddha, Carriageworks, Sydney, Australia
2014	My Temple, Art Project Salzburg, Krauthuegel, Salzburg, Austria The Six Paths of Transmigration, Taoyuan Land Art Festival, Taoyuan, Taiwan
	Special Project for the 20th Anniversary of the Gwangju Biennale: Sweet Dew—Since 1980, Gwangju Museum of Art, Gwangju, Korea
2013	Three Heads Six Arms, Forte di Belvedere, Florence, Italy
	The Eternal Fetal Movement, Petit Palais, Paris, France
2012	Director and Set Designer of Semele opera, Four Seasons Centre for the Performing Arts, Toronto, Canada
	Spread the Sunshine over the Earth sculpture, Pilane 2012, Tjorn, Sweden
2011	Three Heads Six Arms, 1881 Heritage Grand Piazza, Hong Kong, China
2010	Three Heads Six Arms, San Francisco Civic Center Plaza, San Francisco, USA
	Three-Legged Buddha, Storm King Art Center (permanently collected), New Windsor, New York, USA
	Director and Set Designer of Semele opera, Poly Theatre, Beijing, China
2009	Director and Set Designer of <i>Semele</i> opera, Théâtre Royal de la Monnaie de Munt, Brussels, Belgium
2007	Three-Legged Buddha, Royal Academy of Arts, Annenberg Courtyard, London, UK

Selected Collections

Art Gallery of Ontario, Toronto, Canada Asia Museum of Fukuoka, Japan Banco Espírito Santo, Lisbon, Portugal

The Carmignac Foundation, Paris, France Center of Contemporary Art, Malaga, Spain

Centre Georges Pompidou, Paris, France

Centro Galego de Arte Contemporanea, Santiago de Compostela, Spain

The Charles Saatchi Collection, London, UK

The Cleveland Museum of Art, Ohio, USA

Columbus Museum of Art, Ohio, USA

Denver Art Museum, Colorado, USA

East West Bank Collection, Pasadena, USA

Emily Fisher Landau Collection, New York, USA

Frederik Meijer Gardens & Sculpture Park, Michigan, USA

Fukuoka Art Museum, Japan

Hara Museum of Contemporary Art, Tokyo, Japan

Henry Art Gallery, Seattle, USA

Hirshhorn Museum and Sculpture Garden, Washington, D.C., USA

The Hood Museum of Art, Hanover, USA

Indianapolis Museum of Art, Indiana, USA

Inhotim Contemporary Art Center, Inhotim, Brazil

The Israel Museum, Jerusalem, Israel

The John D. and Catherine T. MacArthur Foundation, Chicago, USA

The Kent and Vicki Logan Collection, San Francisco Museum of Modern Art, USA

Los Angeles County Museum of Art, Los Angeles, USA

Louis Vuitton Foundation for Creation, Paris, France

Louvre Abu Dhabi, UAE

Marieluise Hessel Foundation Collection at Bard College, Center for Curatorial Studies, Annendale-on-Hudson,

New York, USA

Maurice and Paul Marciano Art Foundation, Los Angeles, USA

The Metropolitan Museum of Art. New York, USA

Museum of Art, Lucerne, Switzerland

Museum of Casa Anadia, Anadia, Portugal

Museum of Contemporary Art, Barcelona (Ordonez-Falcon Collection), Spain

Museum of Contemporary Art, La Jolla, California, USA

Museum of Contemporary Art, Leon, Spain

Museum of Contemporary Art, Los Angeles, USA

Museum of Fine Arts, Boston, USA

Museum of Modern Art, New York, USA

National Gallery of Australia, Canberra, Australia

New Orleans Museum of Art, Louisiana, USA

Norton Museum of Art, West Palm Beach, Florida, USA

Philadelphia Museum of Art, Pennsylvania, USA

Queensland Art Gallery, Queensland, Australia

Red Mansion Foundation, London, UK

Rose Art Museum, Brandeis University, Waltham, Massachusetts, USA

Rubell Family Collection, Miami, USA

Seattle Art Museum, Seattle, USA

Shanghai Art Museum, Shanghai, China

S.M.A.K., Gent, Belgium

Smart Museum of Art, Chicago, USA

Solomon R. Guggenheim Museum, New York, USA

Storm King Art Center, New York, USA

Ulrich Museum of Art, Wichita State University, Wichita, Kansas, USA

University Art Museum, University of California Berkeley, USA

University at Buffalo, Buffalo, New York, USA

Watari Museum of Contemporary Art, Tokyo, Japan

Yak Museum of Tibet, Lhasa, China

Yale University, Connecticut, USA

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