

From a Poem to the Sunset

First part of an exhibition series with new acquisitions of contemporary Chinese and international art

May 1 – August 30, 2015

Shusaku **Arakawa** (J/USA) + Madeline **Gins** (USA), Sarah **Browne** (IRL), Natalie **Czech** (D)
Katja **Davar** (GB), Sibylla **Dumke** (D), Guan Xiao (CHN), **Lee Kit** (CHN), **Li Ran** (CHN), **Liu Ding** (CHN)
Pak Sheung Chuen (CHN), Philippe **Parreno** (DZ/F), **Qiu Zhijie** (CHN), Max **Uhlig** (D)
Xu Zhen produced by Madeln Company (CHN), **Yang Fudong** (CHN), **Zhang Peili** (CHN)
Zheng Chongbin (CHN), **Zheng Guogu** (CHN)

Curated by Renate Wiehager & Christian Ganzenberg

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Daimler Contemporary
Potsdamer Platz Berlin



Cao Fei, *My Future is not a Dream*, 2006, exhibition 'Fotografie international', Daimler complex Stuttgart-Möhringen, 2015

FOREWORD

Why Chinese contemporary art? How does this art fit into the history and conception of the Daimler Art Collection? These questions were frequently posed during the run up to this exhibition. Since 2001 we have been steadily expanding the Daimler Art Collection—formerly a predominantly European art collection—by adding groups of artworks from all over the globe: from the USA, South America, South Africa, India, Asia, Australia—all of them nations in which Daimler/ Mercedes-Benz is present in various ways, and nations which we visited during the Daimler Art Collection world tour that started in 2003. Our collection has now been expanded through the inclusion of around 40 artworks or artwork groups by some 20 Chinese artists, thus allowing us to reflect this very significant branch of international art.

The initiative to develop this new area for our collection followed naturally from our consistent long-term plan to make the collection more international—to match Daimler’s status as an globally active company.

To begin with, these new acquisitions will be presented to the public for the first time in the three upcoming exhibitions at the Daimler Contemporary in Berlin. Part 1 will center on conceptual art strategies and on video artworks. Part 2, which will commence in September 2015, will focus on the artistic media of photography and sculpture. The exhibition series will conclude in March 2016 with part 3, which will bring together Chinese, German and international abstract works into one dialog. For the next stage, we are planning a comprehensive show of all of these artworks for Daimler’s

Stuttgart-Möhringen site, to be held in 2016. Themed tours will be held; these will primarily be for invited Daimler employees from the Stuttgart area, although any external groups who register their wish to attend will also be welcome.

The artworks were researched and selected locally, within China, and were acquired primarily from Chinese galleries such as Shanghart, Magician Space, Antenna Space, and Vitamin Creative Space. If artists whom we had become acquainted with in China (such as Yin Xiuzhen and Guan Xiao) are represented by Berlin galleries, then we are also happy to acquire their works here in Berlin.

It should also be stated here that China represents an important market for Daimler. Around ten percent of our company's turnover is generated in China. Daimler is involved with all branches of the business in China: private vehicles, commercial vehicles and financial services – products are offered as import models, or are locally produced in the joint venture with Beijing Benz Automotive Corporation (BBAC).

Chinese art, viewed as an independent development, began in the mid-1980s—we have reflected this fact by purchasing an artwork by Zhang Peili (* 1957, CHN), a pioneer of concept

and video art in China. *Brown Book No.1*, 1988, is a documentation of one of his early mail art projects. Further already established artists whose artworks (from the circa 1990-to-2010 period) have been acquired by us include Qiu Zhijie, Cao Fei, Yin Xiuzhen, Liu Zheng, and Ding Yi. Our acquisitions, however, are focused on contemporary young art from Beijing, Shanghai, Hangzhou, and Guangdong (including Hong Kong), by artists born around 1980–1985.

From a Western perspective, Ai Weiwei's is likely to be the only familiar name. Naturally, however, some of the artists already named who now feature in our collection, from Zhang Peili to Liu Zheng—or younger artists such as Yang Fudong, Zheng Guogu or Xu Zhen and Zhao Zhao—have also addressed issues relating to Chinese politics and society, in subtle but clearly legible ways. Additionally, we have also acquired artworks in which artists interpret their own individual biographic influences, or the traditions of Chinese and Western art.

I have been to China several times since 2003. I have visited museums, galleries, artists and private collectors there in

order to gradually acquire an understanding of developments in Chinese art since the late 1980s. China's art scene undergoes changes every 2 to 3 years; in March 2015, I reacquainted myself with a number of new museums (some of them built by private collectors), discussed developments in art with collectors, with young gallerists and with artists, visited studios etc. Anselm Franke, curator of this year's Shanghai Biennale, succeeded in presenting a highly intelligent exhibition of post-1960s works of Western and Chinese art in dialogue, thus confirming our belief that our newly acquired works of Chinese art should not be discussed in isolation, but in the context of other recent areas of interest within our collection. Another recent development is the emergence of contemporary architecture of the highest quality in the context of museums and galleries, not only in Caochangdi in Beijing, or in the West Bund Cultural Corridor in Shanghai, but, more recently, also on the city periphery of Nanjing (Chinese International Practical Exhibition of Architecture/ <http://www.sifangartmuseum.org/en/park.php>)—a kind of Chinese Weißenhof Settlement—or outside the city of Guangzhou (Vitamin Creative Space).

The Chinese artists featured in our Berlin 'From a Poem to the Sunset' exhibition also currently figure in international art discourse in a number of contexts. In 2014, for instance, Guan Xiao received an award for her presentation at abc Berlin. She has also taken part in the much-discussed Triennial at the New Museum in New York (up to the end of May 2015). Her work has appeared in a number of international exhibitions: at the Museum of Modern Art in Antwerp, and at the Thyssen-Bornemisza Art Contemporary in Vienna. In 2013, Lee Kit provided an installation for the Hong Kong pavilion at the 55th Venice Biennale entitled *You (you)*., from which one "set" was acquired for the Daimler Art Collection. In 2015, works by Lee Kit will be exhibited by S.M.A.K. in Ghent, and at the Mother's Tankstation gallery in Dublin. In 2014, Li Ran won the prize for best artist at the 4th Moscow Biennale for young art. Liu Ding's artwork had already appeared in solo exhibitions across Europe, in Frankfurt, Lucerne, Milan and elsewhere. In 2015, his work is on show at the exhibition 'Collecting for Tomorrow' at the Museion Bozen, in Italy, in the context of the 2015 Istanbul Biennale as well as in the 'Do Disturb' show, Palais de Tokyo, Paris. In 2014, Pak Sheung Chuen took part in a group exhibition



World Tour of the Daimler Art Collection: MASP, Museo d'Arte Sao Paulo, 2007

entitled 'Harmonious Society' at the Centre for Chinese Contemporary Art in Manchester. Qiu Zhijie's work appeared in solo exhibitions at Witte de With Center for Contemporary Art, Rotterdam (2012), at the Querini Stampalia Foundation as part of the 2013 Venice Biennale and at Art Basel in 2014. Whilst the Daimler Contemporary exhibition is running, Xu Zhen's artwork will also be on display in the Rhineland at an exhibition entitled 'China 8,' followed by a solo presentation at Kunsthaus Graz. In 2014/15, solo exhibitions of Yang Fudong's artworks were held in Italy, Norway and Paris. In 2015, Zheng Chongbin's artworks will be exhibited at the Venice Biennale 2015 ('Personal Structures').

The exhibition series on Contemporary Chinese Art at Daimler Contemporary in Berlin is accompanied by an extensive program of supporting events. At the heart of this is a series of talks: an autonomous forum on specifically Chinese themes that will bring together a selection of art protagonists from China, with the hosts acting in the role of moderator. The talks will concern the artistic background and ethos behind the presented artworks, alongside fundamental issues and current themes of cultural and social development in China. The discussions, lectures and performances will give the

artists featured in the exhibitions the opportunity to speak. Furthermore it is planned to host a multi-day symposium in Berlin, which will bring together some of the most knowledgeable protagonists on this subject from international academia. The insights arising out of these events are going to be published online, and in an accompanying publication, which will be released at the beginning of 2016.

Renate Wiehager
Head of the Daimler Art Collection, Stuttgart/Berlin



World Tour of the Daimler Art Collection: Singapur Art Museum, 2009

Christian Ganzenberg / Renate Wiehager

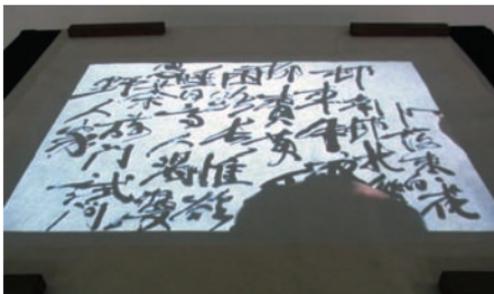
In 2013, the Daimler Art Collection began adding a significant new aspect to its international profile, with the acquisition of more than 40 artworks by about 20 Chinese artists. From this year on, these new acquisitions will be presented to the public in an exhibition series in Berlin. These works by Chinese artists relate well to the Daimler Art Collection's areas of special interest: the area of abstract and conceptual tendencies, and the "new media" area. At the same time, they form a new complex of their own within the fabric of the collection, which is culturally and aesthetically distinctive. In choosing which artists and which movements to incorporate, the Daimler Art Collection focused on art trends in the major centers: Beijing, Shanghai, and Guangdong (incl. Hong Kong). A forward-looking purchasing strategy

was adopted, aided by in-depth research on location. Major artworks by artists who are already internationally well-known were acquired, and artworks by members of the younger generation of artists (born circa 1980) who are as yet unknown in our country were also discovered. Taken together, these new acquisitions for the Daimler Art Collection offer an insight into a country—a country that is both fascinating and the subject of controversy—that will be of great critical and global significance to the 21st century: not only because of its thousand years of tradition, but, above all, because of its rapid economic and cultural development. This exhibition series in Berlin will present the recent Chinese acquisitions in the context of the Daimler Art Collection. This “dialogue” with international artistic concepts will bring out the unique qualities of the new acquisitions, but it will also bring out parallels and relationships in the form of shared artistic concerns. The first part of the exhibition—‘From a Poem to the Sunset’—is primarily devoted to conceptual tendencies, which first became observable in contemporary Chinese art in the mid-1980s but which, notwithstanding this, form the basis of the working methods of many younger artists.



Natalie Czech, *A poem by repetition by Robert Creeley #2*, 2013

The prelude to this exhibition is provided by poems, chosen either as linguistic inspiration or as an artistic means of expression: Natalie Czech (* 1976, D) often references lyric texts. In her artworks, she explores the ways in which words can evoke images, and how minimal interventions in the text can create new meanings. In some respects, her working method is akin to traditional calligraphy, the ‘methodology of writing’. In a series of artworks *Calligraphy of Written Backward*, Qiu Zhijie (* 1969, CHN) investigates the wider possibilities inherent in the backward writing of Chinese calligraphy, giving it something akin to a filmic visual language



Qiu Zhijie, *Calligraphy of Written Backward: Sand of Silk-washing Stream by Su Shi*, 2008 (detail)



Sarah Browne, *Remembering Gray*, Haus Huth, Berlin, 2015 (preparatory study)

and combining it with a melancholy subject matter in the form of the thoughts of the banished poet Su Shi (1037–1101). The Irish artist Sarah Browne (*1981, IRL) is represented by an artwork in several parts that the Daimler Art Collection commissioned her to create, in which she evokes memories of the designer Eileen Gray. For the conclusion of her artwork *From Margin to Margin (Looking for Eileen)*, 2010/2015, the artist herself commissioned a poem. At every presentation of the project—this time in Berlin, for instance by the inclusion of carrier pigeons—this poem will take a new and autonomous form. In his artworks, the artist Zheng Chongbin (*1961, CHN), who was born in Shanghai and lives in San Francisco, achieves the suspension of the polarity between the Chinese and Western art worlds. One way in which he does this is to work in ink and acrylic paint—in parallel and with equal intensity. He shares with the Dresden artist Max Uhlig (*1937, D) a fascination with ink painting (both artists have spent many years engaging with this art form); additionally, both artists' artworks feature gestures with a pronounced actional character, oscillating between abstraction and representational, readable content. The works of the young, Berlin based artist Sibylla Dumke demonstrate an



Max Uhlig in his studio in Dresden, 2014



Philippe Parreno, *Opening Shot*, 2008, drawing for C.H.Z.

Sibylla Dumke, *Zebra* (15.10–10.11., *Seliana*), 2014



intensive activity with structures of nature. Her intuitive strokes and the delicate tracery of the ink reflect the artist's abilities of sensitive observations, interpreted in "a rhythmic movement" (S.D.).

Alongside artists who are concerned with what are regarded as the classic artistic media, the exhibition presents a number of complex installations in the area of new media. In the main space of the Daimler Contemporary, there will be a choreographically structured coming together of selected works by Yang Fudong (*1971, CHN) and Philippe Parreno (*1964, DZ/F); there will be showings of the films



Liao Garden Yangjiang, by **Zheng Guogu**, 2000-ongoing



Reversible Destiny Lofts, Tokyo, by **Arakawa + Gins**, 2005



Philippe Parreno, *C.H.Z.*, 2011
(Video Still)

Continuously Habitable Zones aka C.H.Z., 2011, by Philippe Parreno (commissioned by the Daimler Art Collection) and *Yejiang/The Nightman Cometh*, 2011, by Yang Fudong. Both artists analyze the properties of their chosen media and formats: Yang experiments with film and photography, whilst Parreno makes the “exhibition” format itself the theme, designing “choreographies of bodies in space” (P.P.). The next part of the exhibition presents current conceptual tendencies in Chinese contemporary art, in the form of a group of artworks by Liu Ding (* 1976, CHN), and single works by Pak Sheung Chuen (* 1977, CHN) and Lee Kit (* 1978, CHN). Zhang Peili (* 1957, CHN) was undoubtedly a

pioneer of Chinese conceptual and video art; his documentation of one of his early “mail art” projects—*Brown Book No.1*, 1988—appears in the exhibition. The artist Zheng Guogu (* 1970, CHN) is similarly interested in modern China and its society. He is also known internationally as a member of the Yangjiang Group. His artwork is brought face-to-face with a work by Japanese-American artist couple Shusaku Arakawa (1936–2010) and Madeline Gins (1941–2014). Both artists are fascinated by the idea of a multifaceted Gesamtkunstwerk that incorporates society, architecture and the human body, poetry and philosophy. In the cabinet space of the Daimler Contemporary, *Mont Saint-Victoire*, 2012, by



Li Ran, *Mont Sainte-Victoire* (Performance), 2012

Li Ran (*1986, CHN), an installation in several parts, is presented. The artist seeks and formulates his own individual point of entry to the modernism buried by the Cultural Revolution by combining questions relating to the theory of art with his own personal experiences.

For the artists in the subsequent part of the exhibition the internet is the source and area of study: Both Katja Davar (*1968, GB) and Guan Xiao (*1983, CHN), who is repre-

sented in this exhibition by a 3-channel video and by the eponymous sculptural ensemble *Sunset*, construct and deconstruct their own real and virtual worlds and collect their references from different areas of knowledge, cultural contexts and epochs. A fundamental preoccupation for both artists is the question of how we, in our age, can evoke the past, the present and the future in thought.

The first part of the exhibition concludes with the *Physique of Consciousness Museum*, a kind of 'artist museum' by Xu Zhen produced by Madeln Company (founded in 2009 by Xu Zhen [*1977, CHN]) that is dedicated to "human thought and action, and its body language." The way that the thinking behind this artwork spans cultures, religions and contexts makes it symbolic of the whole exhibition and its ethos; amid the diversity and individuality of the exhibited artworks, it tries to highlight unifying and meaningful analogies. In all sections of the show, one can make out ongoing arcs that trace the course of recent tendencies in art and in current events.



Xu Zhen produced by Madeln Company, *Physique of Consciousness* Museum, Exercise No. 9, Gesture 10 (Apsara), 2013–2014 (detail)

SELECTED WORKS I

From *Margin to Margin (Looking for Eileen)* is an artist book that is primarily a collection of correspondences between the artist and parties concerned with the legacy of Eileen Gray: these include an architect, a translator, a museum curator, a cultural diplomat and Gray herself. A commissioned conversation, the book primarily creates and reflects on a series of documents about and what it may mean to carry on, revise or deny the work of a non-heroic, possibly feminist Modernism, especially one that resists visibility or seems intent to disappear, as in Gray's particular case. The book traces the artist's repeated frustrated efforts in this work that include an attempt to photograph *E.1027* from the sea in front of it where Le Corbusier died; an attempt to secure permission to film at the recently restored iconic villa; and eventually an attempt to reinstate Gray's currently unmarked grave in Paris, which has led to confusion about where her ashes are actually currently located.

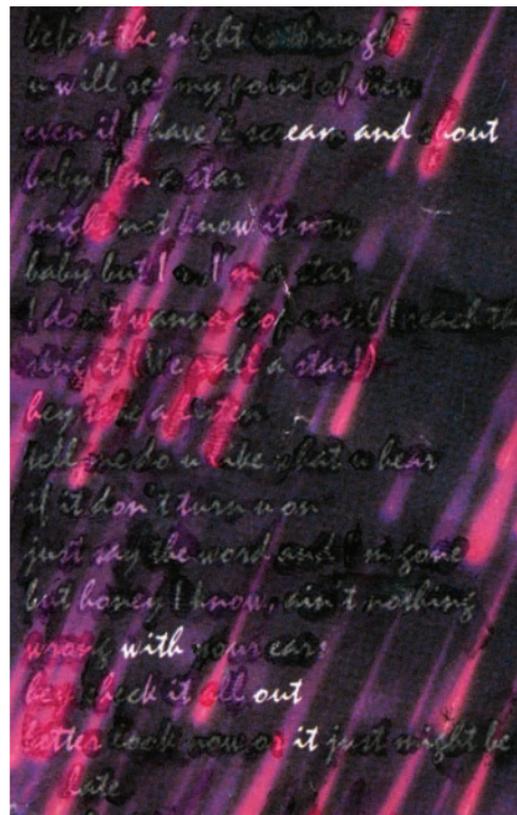
R.W.

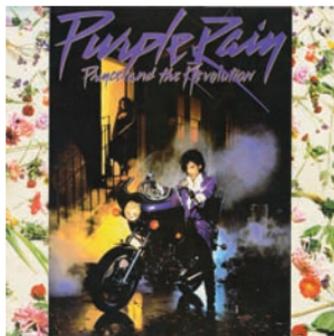


Sarah Browne, *From Margin to Margin (Looking for Eileen)*, 2010

In her series, *Poems by Repetition*, Natalie Czech relies on the stylistic tool of repetition, which for her implies echo, music, rhythm and beat. In doing so, she focusses on objects from the field of music, which she photographs for her works. The genre of pop music is of particular interest to Czech because various forms of repetition—such as the repetition of text in the refrain, for example—crop up in it. The motif displays an ‘All Over Pattern’ of writing and color, which is created by the close-up of the disc inlays of Prince’s ‘Purple Rain’. Through the close-up one can also simultaneously see the pattern of the original print pattern of the original album cover. Both parts of the diptych show extracts of the songs ‘When Doves Cry’ and ‘Baby I’m A Star’ and Natalie Czech allows the ‘superfluous’ words of these to become the original background pattern, i.e. the ‘purple rain’ by coloring them the same color. This is an extremely painstaking task. This visual and verbal ‘flow’ also becomes thematic in the visualized poem by the American author Creeley: ‘Out one / ear and / in the / other ear / and out / without it.’

F.H.





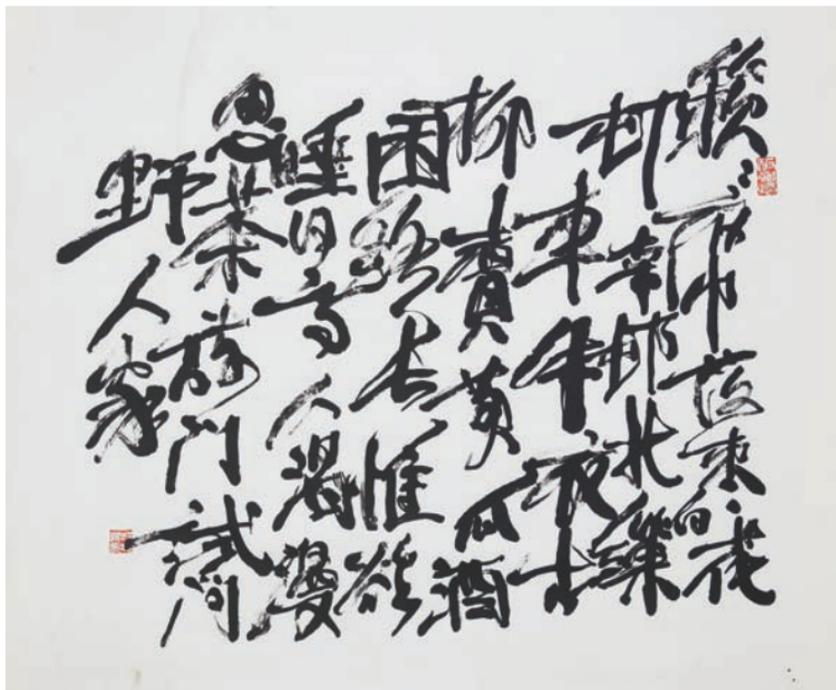
Prince, *Purple Rain*, 1984 (Album Cover)



Natalie Czech, *A poem by repetition by Robert Creeley #3*, 2013

The Chinese concept artist, author and curator Qiu Zhijie acquired the ability to write calligraphy backwards autodidactically (that is, by teaching himself) and applied this to the artwork *Calligraphy of Written Backward: Sand of Silk-washing Stream by Su Shi*, 2008. The video shows the artist tracing the calligraphy of the poem Sand of Silk-washing Stream by the Chinese poet, painter, calligrapher and politician Su Shi (1037–1101) on paper. Su Shi lived a long period of political exile due to his criticism—partly in terms of poems—on Wang Anshi’s reforms during the Song Dynasty. As the video is played backwards, Qiu creates the impression that the black lines of calligraphy on the paper are being erased, stroke by stroke, by the brush, however, the ink continues to be visible on the paper. In this artwork, the artist brings together a multiplicity of themes relating to art and to art history: the juxtaposition of centuries-old processes with contemporary techniques, masterly craftsmanship and the application of new technology, the perfected artwork form and the processual quality of artistic work.

N.B.



Qiu Zhijie, *Calligraphy of Written Backward: Sand of Silk-washing Stream by Su Shi*, 2008 (detail)

Line and form provide the basis for Max Uhlig's extensive oeuvre of paintings and drawings. Taken together, they constitute an unmistakable dramatic effect. The process of finding the appropriate form—which always involves a direct interaction with the motifs, figure, still-life scene or landscape in question—is an intensive one; the artist interprets recurring themes in constantly new ways and experiments with nuances of expression, energy and manifestation. He uses classic art media such as charcoal, chalk drawings, prints, watercolors and painting to penetrate his subjects' elementary structures, in order to find the ideal ultimate form for each individual motif.

The artwork entitled *Große Buschformation, bewegt* [Large bush formation, in motion], 1993, is one of a series of extreme horizontal-format landscape depictions, first embarked on circa 1970. The overlapping line structures and the lively gesture of the brushstrokes are reminiscent of Abstract Expressionism. Unlike the exponents of Action Painting, however, Max Uhlig regards the tension associated with encounters between art and nature as of the most fundamental importance—the business of responding in an unmediated way to the changing factors of atmosphere, wind, light, shade etc. The proud traditions of Chinese calligraphy and landscape painting form a further source of lifelong inspiration for Max Uhlig.

R.W.



Max Uhlig
Große Buschformation, bewegt, 1993

Narrative imagery and memorable motifs, a classic black-and-white aesthetic, photographic series as filmic sequences and films that form photographic seen moments into a story, the transformation of critical themes, and luxuriantly poetic, almost meditative images—all of this could be said of the artwork of Yang Fudong (and all of it would be equally controversial). To accompany the film *The Nightman Cometh*, 2011, the artist created a series of eight large format black-and-white photographs, which encapsulate, as it were, the atmosphere, motifs and scenic configurations, and the gaze directed at the individual protagonists, without any intention of providing “stills” that render the events of the film comprehensible. The two photographs which have been acquired for the Daimler Art Collection present us with the four protagonists of the film. Photograph *No. 1* places the young woman in the cheongsam—a classic Chinese style of dress, which is historically associated with Shanghai’s colonial era in the 1930s—in the center stage. It is unclear whether the woman is posing dreamily or is staring far away with faint alarm. Photograph *No. 5* brings together all four people. At its center, the woman in the classic white dress looks out silently at the viewer.

R.W.



Yang Fudong, *Yejiang/The Nightman Cometh No. 5*, 2011



Sifang Art Museum, Nanjing

ON THE DEVELOPMENT OF CHINESE ART SINCE 1979

Andreas Schmid



Artist Group 'Big Tail Elephants', Guangzhou, 1992

The recent history of Chinese contemporary art is as surprising as it is unusual. From out of nowhere, China has become one of the most talked-about nations in terms of art production, the art market, and art auctions—inside of just 35 years. From a social point of view, no niche existed for independent artists in China in the period stretching from the founding of the People's Republic of China in the year 1949 to the end of the Cultural Revolution in October 1976. Artists, like intellectuals, were expected to further the goals of China's socialist society, thus preserving the primacy of politics. This was the norm from the 1950s up until the year 1978, but especially during the Cultural Revolution (1966–1976). It was at around this time that the “wall newspapers” or “dazhibao” (later misleadingly known as the “walls of democracy”) gave the population of Beijing their first opportunity to name the wrongs of



Zheng Chongbin, 1985



Zheng Chongbin,
Another State of Man, 1985

the Cultural Revolution era in public. It was also during this brief period—from November 1978 to December 1979—that the first loose associations of independent art activists appeared. The artists were largely autodidacts from various professions, as most of the art academies had been partially closed owing to the disruptions of the Cultural Revolution. Additionally, calligraphy and classical Chinese philosophy—both are inherent to Chinese culture—were prohibited. The artist group ‘Without Names’ and the newly-founded ‘Stars’

group (1978/1979) staged art action events to reach a public audience. The latter group did succeed in getting its artwork exhibited—a short time later, however, persecution resumed. By 1984, the group and its members had nearly entirely been driven out of China.

Cultural Policies between Control and Liberalization after 1978

Hope returned with the rehabilitation of Deng Xiaoping and his announcement of the “Four Modernizations,” plus the re-opening of institutions of learning in the early 1980s. Cautious but perceptible increases in openness and liberalization were to follow. Official cultural policy remained extremely conservative, alternating between prohibition and cautious relaxations throughout the 1980s: experimental and opinionated art and artists were still being explicitly rejected well into the 1990s. There was no officially approved way of accessing information on contemporary art developments and their protagonists outside of China—through books or magazines, for instance. In the 1980s, galleries were practically non-existent.



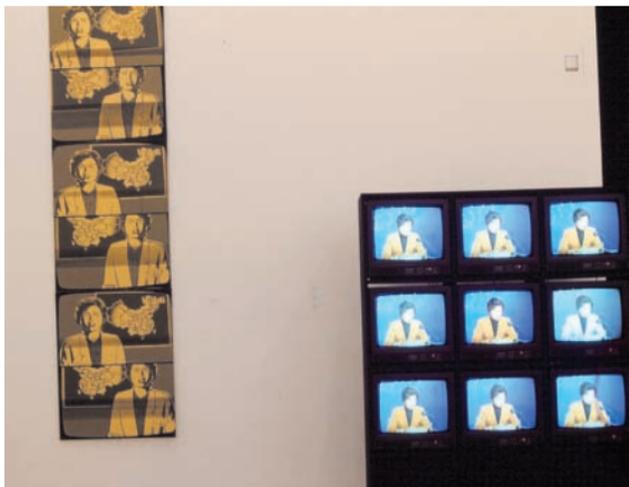
GU Wenda in front of his ink wash paintings on Xuan paper, Hangzhou, 1986

On the other hand, when the national gallery in Beijing staged the first ever official Chinese exhibitions of original paintings by, for instance, the German Expressionists and the artist Pablo Picasso, they drew enthusiastic crowds. The Robert Rauschenberg exhibition in 1986, which was the first solo exhibition of work by the American contemporary artist (and was paid for by the artist himself) exerted a tremendous influence on a young generation of artists looking for new

approaches. The recently reopened art academies also played a major role, since they were the only places where individual experimental artists could venture to display their ideas to the public in a “protected space”. In the 1980s, the academy at Hangzhou was particularly significant, turning out a number of talented artists such as Zhang Peili, who, with his ‘Pond’ group, created a sensation. In 1988, the ‘Pond’ group produced the first artist videos and experimental conceptual actions. Zhang’s works were extremely high-risk and could not be officially exhibited. Zheng Chongbin developed experimental figurations that were critically looked at; in the late 1990s, however, he took the chance to emigrate to the USA.

Since 1986 inspirations from outside of China, primarily from the western nations, were soaked up eagerly—especially the artwork of Joseph Beuys and Marcel Duchamp. The recently translated works of Nietzsche, Freud and Foucault also had a major influence on the young generation and their works of experimental character.

Especially in the mid-1980s these developments gave rise to a large number of artworks which were very different in



Installation view 'China Avantgarde', KunstHal Rotterdam, 1993:
Zhang Peili, *Standard pronunciation from 1989, 1990*, oil on canvas (left),
Ci Hai, *Standard pronunciation, 1992*, Video (right)

character: art media now included traditional expressive artworks, conceptual artworks, art photography (now that photography had acquired a new artistic status), video and performance art, and art action events. This movement, which played out in a wide variety of media and led to the formation of very different but networked art groups in Shanghai, Hangzhou and Wuhan, was dubbed the '1985 Movement,' or 'New Wave Movement' (Xinchao Yundong). In various Chinese provinces—generally in the large cities—art teams and art groups formed for the purposes of activism and of discussion. These groups operated actively in a practical as well a theoretical manner (by putting out art magazines, for instance). Like Deng Xiaoping, the artists were working to “modernize” society except that they wished to achieve this through art. However, they were not about total opposition to the state, but about achieving greater freedom of expression, without hindrance, and forming a uniquely “Chinese” identity. As it turned out, however, the state was by no means willing to concur with these aims. Instead, it perceived the experimental artists as a danger to the party. Many attempts to stage public exhibitions were abruptly blocked, and many exhibitions were simply prohibited ahead

of time, whilst artists also came under pressure. In spite of the degree of opposition they faced and their financially impoverished circumstances, many artists showed great inner strength. Money was virtually unimportant; for this generation, what really mattered was an idealistic devotion to the cause.

As for the classical arts, Chinese calligraphy and study of the classic works of Lao Tze and Dong Zhongshu had been banned during the Cultural Revolution. By 1986, study of these arts was once again officially permitted. Many artists, however, had become alienated from their own cultural roots and as a result only a few artists (such as Gu Wenda and Xu Bing), chose to re-engage with their own nation's traditions. In 1989, the first major overview exhibition of a decade of art was held; this exhibition was pushed through against the resistance of the cultural administration by the united independent forces of the academies and of the artists themselves. The exhibition 'China/Avantgarde' at the National Gallery in Beijing ran for less than two weeks, and was characterized by spectacular interruptions (the artist Xiao Lu actually shot at her own artwork). In spite of this, the



Installation view 'The Last Exhibition of the Year 1986', Hangzhou Public Art Gallery, 1986: the exhibition right after its closing

exhibition was a highly significant liberating act, and a symbolic expression of a new self-confidence in art. The massacre of Tiananmen Square, which happened just a few months later, brought this development to an abrupt and painful halt, and a campaign against the '85 Movement' followed. Massive changes were made to academy curricula, and controls were tightened. Many of those responsible for the 'China/Avantgarde' exhibition (Gao Minglu, Fei Dawei, Hou Hanru) left China. Some artists who were outside of



Xu Bing, *A book from the sky*, 1988, National Gallery Beijing

China at the time, such as Huang Yongping and Yang Jiechang, chose not to return. The events at Tiananmen Square may have put a stop to the '85 Movement,' but they did not prevent the emergence of Chinese contemporary art—a development whose motor was now well and truly fired up.

By the late 1980s, a younger generation had grown up whose styles and ways of thinking were opposed to those of the “idealists” of ‘New Wave.’ This generation was characterized by a withdrawal into individual experience. Working largely in the medium of painting, they chose to orient themselves towards everyday reality that surrounded them and made use of some elements of the socialist realism style. Artists such as Yu Hong, Liu Wei (the elder) and Fang Lijun gave their interpretations of everyday life in China, sometimes with biting irony. This trend became known as “China Pop”, and as “cynical realism”.



Fang Lijun, *Gruppe Eins Nr. 4, 1990*, oil on canvas

The 1990s—Public Perception and Rapid Internal Development

In 1993, there were two early international exhibitions of contemporary art from China that were to be especially influential. Firstly, there was the exhibition held by the Haus der Kulturen der Welt in Berlin of art created during the 1987–1992 period, which referenced the 1989 Beijing exhibition ‘China/ Avantgarde.’ The other, more comprehensive show was entitled ‘China’s New Art, Post 1989,’ and offered



Installation view 'China Avantgarde', Haus der Kulturen der Welt, Berlin 1993:
Huang Yongping, Yan Peiming, Ni Haifeng, Yu Youhan



Invitation card (cover) of
the artist group 'Big tail elephant'



Artists from 'East Village' (Dong Cun) artistic community, 1997,
f.l. Rong Rong, Ma Liuming, LiuZheng

a selection of the art created in the early 1980s–1992 period in Hong Kong. Both exhibitions were prepared and implemented on an unofficial basis; both were rejected by the Chinese government. These exhibitions, plus a further exhibition featuring art by artists living in exile in the USA ('Fragmented Memory,' Ohio, 1993), provoked great interest from curators and from gallerists.

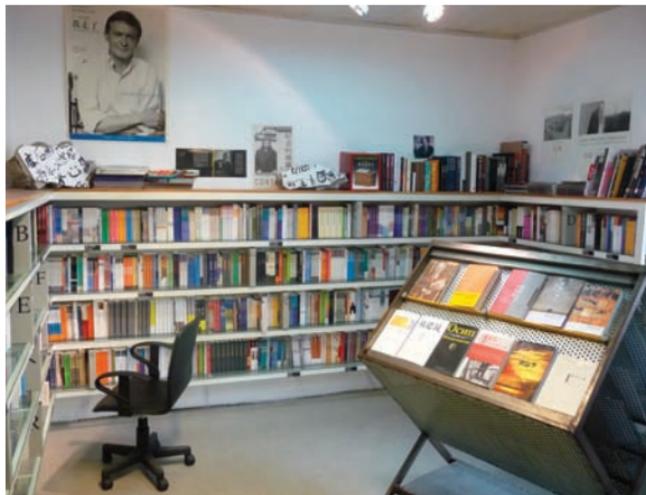
In June 1993, several Chinese artists were invited to be guests at the Venice Biennale: a further exhibition to complete a whole series for which the time had clearly come. Throughout the 1990s, significant exhibitions of Chinese contemporary art took place in diverse European cities, all responding to the most recent developments in the People's Republic of China. Up until the mid-1990s, there were still too few art galleries within China itself, mostly concentrated within major cities such as Beijing, Shanghai, and Guangzhou. In the 1990s, Beijing developed into an art center for China. Now as in the past, many artists from the provinces come to Beijing following their studies. Some studio communities—such as, for instance, 'East village' (Liu Zheng, Rong Rong, Zhang Huan, Ma Liuming et al.) have become very well-known, although they are not officially accepted.

The diversity of the artistic activities rose unchecked, whilst the number of active contemporary artists increased rapidly.

In 1991, the group 'Big Tail Elephants' was founded in the southern Chinese metropolis Guangzhou. This group would rent large factory halls at their own expense and would use their imagination and practical expertise to transform them, filling them with installations composed of architectural set pieces, light and paintings. They brought a new freshness into internal discussions. In 1994, the artist Chen Tong opened his alternative bookshop 'Borges Libreria' where he primarily sold Chinese translations of 20th-century French literary and philosophical works: this also created the potential for discussions, and prompted the translation of literary works. In 1994–1997, the art scene was dramatically enriched by the arrival of performance art (Zhang Huan, Ma Liuming, and Song Dong in Beijing), art photography (Zhang Haier, Liu Zheng, Rong Rong, Zhang Hui, Zheng Guogu et al.) and, from 1997 onwards, video art (Qiu Zhijie, Wang Gongxin, et al.)—in spite of official resistance. At the same time, artists were exploring new themes: the body, eroticism and sexuality—and, in this context, the beautiful and the ugly as

concepts—were being addressed by many artists in a wide variety of media. These media like cameras and camcorders were becoming more affordable all the time, and the artists were gaining a corresponding mastery of the techniques. Additionally, Chinese artists were increasingly invited to feature in significant exhibitions and solo presentations.

In China, artists were addressing previously neglected topics such as themes of role and gender (Jiang Jie, Zhang Xin, Lin Tianmiao). They were also examining the demolition of the inner cities. In Chengdu in 1995, Yin Xiuzhen (*1963) initiated a spectacular action event: the washing of the frozen, dirty water of a river by the citizens. She created her own artworks dealing with social change with critical undertones. After 1994, artists living outside China returned, or commuted back and forth to China (Xu Bing, Yuan Shun, Qin Yufen). Others returned from abroad in the mid-1990s and produced (underground) magazines, such as Ai Weiwei, or turned their own private premises into part-time exhibition spaces (Lin Tianmiao, Zhu Zhinshi): 'Apartment Art' was born. The explosion in economic prosperity brought further development of the gallery system, and of the Chinese art



Chen Tongs book shop 'Libreria Borges', 2011, Guangzhou

system. A number of galleries were set up in Beijing (Red Gate Gallery, Gallery Urs Meile, Beijing Commune, Boers Li Gallery), and Shanghai (ShanghArt 1996, BizArt 1998), and non-Chinese curators from all over Asia, from the USA, and from Europe came to take part. In 1997, the artists Wang Jianwei and Feng Mengbo succeeded in presenting their



Ai Weiwei in Peking, 1994



Yin Xiuzhen, Cleaning the River, 1995, action und documentation 2/4

artwork at documenta. In 1998, Dutch curator Hans van Dijk and artist Ai Weiwei opened a gallery and archive institution: 'China Archive and Warehouse' in Beijing. In the late 1990s, movements arose whose aim was to oppose the painting styles then successful outside of China, and the increasingly market-oriented, superficial output of many successful artists. This resulted in the provocative exhibition Post-sense sensibility, 1999 (which featured, for instance, artworks created using human fat and animal embryos). This development, however, was relevant only to artists working in the major cities of east and south China—their contemporaries in the southwest and west of the country and in rural areas were excluded and detached from these developments for a long time. At the end of the 20th century, ink wash painting began to play a major role once again.

Around 2000: Changes in Cultural Policy and its Consequences

Circa 2000, the Chinese state abandoned its blanket policy of opposition to experimental artists, and began to take a hand in cultural activities. For instance, the state gave its official



Qiu Zhijie, *Tattoo I*, 1997, C-Print



Guangdong Museum of Art, 2008: Opening of the 3rd Guangzhou Triennale:
'Farewell to Post-Colonialism'

support to the exhibition 'Living in Time' at Hamburger Bahnhof, Berlin, 2001, and instituted the setting up of a large and financially supported department for video art in Hangzhou (Zhang Peili), and for experimental art (Qiu Zhijie) at the Academy. The Shanghai Biennale became an international art event for the first time, but also found itself confronted by a counter-exhibition that ran simultaneously, which was entitled 'Fuck off,' and was curated by Feng Boyi and by Ai Weiwei. There were art fairs in Guangzhou, Beijing and Shanghai, with the latter being the most international art fair. Biennales were also organized in Beijing and Shenzhen, whilst a Triennale was organized in Guangzhou.

In 2001, Chinese artists took over an area in outer Beijing—a former weapons factory with Bauhaus architecture by GDR architects. The exhibitions (by the Lu Jie, Long March Space et al.) rapidly proved to be good attractions, prompting an additional influx of very diverse national and international galleries. The so-called 798 gallery district quickly became famous and highly desirable. An imitation project was started in Moganshan Street in Shanghai. Just a few years later, 798 had become largely commercialized, with the original

artists forced out into outlying areas. Many artists and galleries found a new place to settle in Caochangdi, which is near to the 798 district. In this small village located in the direction of the airport, a whole series of modern studios and gallery spaces appeared—some of which were planned by Ai Weiwei, who moved here in 2000, and set up the architecture studio FAKE Design in 2003. Today, the Caochangdi Art District is the place to be for contemporary art in Beijing. The gallery Vitamin Creative Space opened in Guangzhou. Small, but with an extremely progressive philosophy, in just a few years it became an internationally known location. Participation was not confined to Chinese artists from the south (Zheng Guogu, the Yangjiang group, Cao Fei, Xu Tan, Chen Shaoxing); for some years now, western artists have also been invited to presentations. In parallel, new exhibition formats and artist books were being developed.

In 2000, the first Asian Art Archive (AAA) was founded in Hong Kong by private initiative, which initially focused on Chinese art. It is, to date, the only institution dedicated to the systematic collection of publications and material relating to Asiatic contemporary art (catalogues, newspapers,



Times Museum, architect Rem Koolhaas, Guangzhou 2008



Gallery room in the gallery area 798 in Beijing



Minsheng Art Museum, Shanghai 2011

magazines, recordings), endeavors to put into an organized form and to make it accessible to the public online. In 2005, Chinese contemporary art reached a high point in terms of international auctions, sales, and profits. The academies were swamped with applicants wishing to enter such a lucrative profession. Even the 2007/2008 crisis did not seriously endanger the art market, or the growing strength of art commerce. Uli Sigg, the most prodigious collector of Chinese contemporary art, exhibited some of the artworks from his enormous collection in Bern and Hamburg with great success. In the 1990s, Sigg was perceptive enough to realize that the Chinese state was not fulfilling its role with relation to contemporary art; he therefore took on this role himself, acquiring historic works of art created from the 1980s onward for his collection. In 2014, he transferred over 1500 of his collected artworks to the M+ museum in Hong Kong, which is to open in 2017.

A few years ago, China started to consider culture as strategically important and today it plays in China and abroad a vital role (Confucius Institutes). The number of private collectors increases. (Private) Museums have been founded, but often they lack substantial long-term concepts.

Today, artists working in China have a large degree of freedom, and also have plenty of opportunities and resources; it is simply that they may not exhibit their art at any time or in any place they wish. With the exceptions of pornography and anti-state propaganda, however, it is frequently unclear what is and is not impermissible—presumably intentionally so.

The state takes actions when there is “danger” of artists activating different parts of society and causing social or political movements, as Ai Weiwei did with his blog. The artists who live most dangerously are the ones who—either in their artworks or in person—attack failings such as corruption, or advocate for climate change prevention or for the rights of the disenfranchised: in these cases, the state’s response is rapid and unforgiving, even though the state itself has officially pledged to battle corruption.

A.S.

SELECTED WORKS II

In *Evidence*, 2012, Liu Ding addresses his own education, or cultivation, as an artist. He placed various Chinese art magazines dating from his student days together on a shelf. These are juxtaposed with articles, depictions and diapositives from the Western art world—an art world which was encountered primarily in an academic environment. Also included are Liu's own paintings and drawings, plus artworks collected by him. *Evidence* grants the viewer a glimpse of the image cosmos of a Chinese art student of the 1990s who, in retrospect, admits that his most significant influences are not restricted to the classical canon of art historiography: they also include certain references “that cannot be erased from our memory and experience of art. They are equally important and relevant although they've somehow resided in the periphery of the main value system. I want to understand how they relate to my own thinking today.” (L.D.) Liu Ding believes that this foundation is not shaped by individual experience alone: it is also determined by norms of the time and by opportunities within the individual's immediate surroundings. In this sense, *Evidence* represents a personal look back over the circumstances of recent Chinese art history.

C.G.



Liu Ding, *Evidence*, 2012

Time plays a special role in Pak Sheung Chuen's work. The complete and updated version of *Waiting for a Friend (without Appointment)*, 2006/2014, that has been acquired for the Daimler Art Collection, is a six-part composition of framed texts, handwritten notes and photographs, in which the artist, laconic and motionless—inter alia in waiting for a not appointed meeting with a friend—ascertains his coexistence with other individuals. Pak's self-experiments take place in a large number of places, forming a wide and continuously expanding net depending upon where the artist is located, which also expands through the addition of new media and methods: the everyday can be enhanced by art anywhere. This results in a kind of art that no longer believes in the collective, and yet remains accessible and comprehensible for individuals. If aesthetic experiences of this kind can now barely be distinguished from reality, then such a personal artistic approach can only be understood politically.

The presentation form and the nature of the collection form are a fixed part of the concept. The individual elements of the installation expand on the event mentioned in the title, placing it within a network of multiple connections, of multiple meanings or interpretations: Starting with the religious motif of the parable of the Good Samaritan, the section ends with a poem, which defines the artwork's key conceptual factor in poetic terms: 'Time justifies its existence in the process of waiting...'

J.M.



Pak Sheung Chuen, *Waiting for a Friend (without Appointment)*, 2006/2009,
Installation view from Vitamin Creative Space at Art Basel 2009

In Zhang Peili's *Brown Book No. 1*, 1988, a painterly assignment is addressed in a conceptual and performative manner, and is distributed among a number of potential participants. The structure of this artwork is based upon the rationalization of structures of bureaucratic working processes. In total, nine photographs, framed letters and an original surgical glove with its packaging: the artwork documents an activity by the artist in which he sent letters to randomly selected students in which the recipients were required to paint the surgical gloves included with the letters. Gloves are a recurring motif in Zhang's artworks, relating first and foremost to current state-imposed hygiene measures. *Brown Book No. 1* marks Zhang's official "departure" from painting, as he chose to shift his focus from painterly expertise to the conditions (verbal and infra-structural) under which art is produced. He refrains from postulating the approach of the end of the era of painting, instead causing painting to appear "obsolete" through a transfer into a new or changed model of experience or understanding.

J.M.





Zhang Peili, *Brown Book No. 1*, 1988

Guan Xiao's works are characterized by references that range widely in space and time, configured together to form an amalgamated aesthetic. The installation entitled *Sunset*, 2013, consists of a light box, animated by the sky colors associated with a sunset, plus two humorous sculptures made of polyurethane-clad wood that appear to be intrinsic to it, tire rims with Google lettering and artificial floral decorations. For Guan Xiao, the surfaces of the light boxes (or monitors) are the preeminent interfaces for the meeting of material and non-material, online and offline worlds. The artist presents us with an arrangement of light that appeals to our senses, one that touches on the worlds of romantic feelings, that also causes past and future to come together, metaphorically. The question of what the objects and the image combinations actually mean is left to the viewer. We decide what we are seeing, what we want to see—and how we see. That is the implicit, humanist message of these semiotic core-drillings by Guan Xiao.

C.G.



Guan Xiao, *Sunset*, 2012

The glass cabinet acquired by the Daimler Art Collection presents a glimpse of the collected research of a ‘Research Organization’ founded by Madeln and given the name *Physique of Consciousness Museum*, described by the artist himself as “the first museum dedicated to human thinking, acting and body language.” This research endeavor originated with a “cultural fitness exercise” which is the object of the simultaneously acquired video (and poster). This exercise brings together diverse human movements from very different contexts. “The whole series is composed of more than two hundred steps and moves inspired from a hundred ceremonies, worships and traditions accumulated through the history of humanity.” (Madeln) This glass case shows *Apsara (Gesture 10)* from exercise 9. In Hindu and Buddhist mythology, the apsaras (also known as ‘heavenly women’ or ‘heavenly dancers’), are female cloud and water spirits. Xu Zhen’s museum, however, is daring in that it questions our accustomed way of seeing things and our (generally rather one-sided) worldview in an up-to-date way, by offering us a wide-ranging panorama of humanity’s spiritual and religious heritage, and by enquiring into “the nature and source of our ideologies” (Madeln).

C.G.

**Xu Zhen produced by Madeln Company, *Physique of Consciousness*,
2011 (Video still)**





Xu Zhen produced by Madeln Company, *Physique of Consciousness Museum, Apsara (Exercise No. 9, Gesture 10)*, 2013-2014

LIST OF WORKS

Shusaku Arakawa

(1936 Nagoya, J – 2010 New York City, USA)

Madeline Gins

(1941 New York City, USA – 2014 New York City, USA)

Morning Picture, Portrait of a Civilization, 1969

Oil on canvas
120 x 184 cm
Acquired 2005



Sarah Browne

(* 1981 in Dublin, IRL – lives in Dublin, IRL)

Door stops (Eileen Gray), 2010

Stainless steel

3 parts,,: A: 2,9 x 15,9 x 2,9 cm

B: 2,5 x 15,2 x 4,5 cm

C: 2,6 x 13,5 x 5,9 cm



From Margin to Margin (Looking for Eileen), 2010

Artist book, Ed. 200

21 x 16 cm, 46 pages,

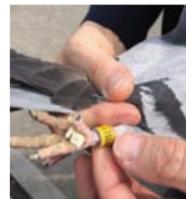
Leporello: 21 x 736 cm



Both acquired 2010

Remembering Gray, Haus Huth, Berlin, 2015

In collaboration with Alice Lyons
Printed text distributed by carrier pigeons, Ed. unlim.
Courtesy Sarah Browne, Dublin



Natalie Czech

(* 1976 in Neuss, D – lives in Berlin, D)

A poem by repetition by Robert

Creeley #2, 2013

2 parts, C-prints

Each 70,5 x 72,8 cm

Ed. 5 + 2 AP



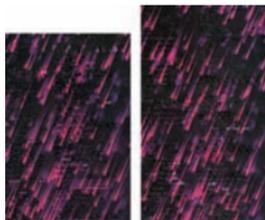
A poem by repetition by Robert

Creeley #3, 2013

2 parts, C-prints

113,9 x 76,3 cm, 130,6 x 76,7 cm

Ed. 5 + 2 AP



Both acquired 2015

Katja Davar

(* 1968 in London, GB – lives in London, GB)

The Dog Walkers of Statistic Fields,
2007

Pencil and graphite on paper

127 x 237 cm

Acquired 2009



Sibylla Dumke

(* 1981 in Münster, D – lives in Berlin, D)

o.T. (28.6., Boppstr., Berlin), 2013

Ink on wood

192 x 40 x 34 cm

o. T. (26.2., Kamari), 2014

Ink on paper

94,1 x 62 cm

Both acquired 2015



Guan Xiao

(* 1983 in Chongqing, CHN – lives in Peking, CHN)

Sunset, 2012

LED light box, artificial flower, colored metal, (wheel) rim, resin
Light box: 308 x 158 cm
small sculpture: 50 x 45 x 40 cm
large sculpture: 80 x 55 x 55 cm
Ed. 2/3 + 1 AP

**Action, 2014**

HD videos, 3 channel
10:00 min, Ed. 4/5 + 1 AP



Both acquired 2015

Lee Kit

(* 1978 in Hong Kong, HK – lives in Hong Kong, CHN and Taipei, TW)

'You (you).', set 7, 2013

Acrylic, emulsion paint and pencil on wooden boards, readymade objects
Acquired 2014



Li Ran

(* 1986 in Hubei, CHN – lives in Beijing, CHN)

Mont Sainte-Victoire, 2012

HD video (color/sound), 35:35 min,
240 slides (35mm), 3 slide projectors
Acquired 2014



Liu Ding

(* 1976 in Changzhou, CHN – lives in Beijing, CHN)

A Story Told to Me by Wang Luyan, 2012

Photograph, text, oil on canvas, rope, painting, text
Various dimensions



Evidence, 2012

Mixed Media
approx. 200 x 240 x 120 cm

Both Acquired 2014



Liu Ding's Store (Berlin) - TAKE HOME AND MAKE REAL THE PRICELESS IN YOUR HEART, since 2008 ongoing
Oil on canvas, each 60 x 90 cm
Courtesy Liu Ding, Beijing



Pak Sheung Chuen

(* 1977 in Anxi, CHN – lives in Hong Kong, CHN)

Waiting for a Friend (without Appointment), 2006/2014

Multi-part photo installation, photocopies, handwritten notes, photos, text
Various dimensions, unique
Acquired 2014



Philippe Parreno

(* 1964 Oran, DZ – lives in Paris, F)

6:00 P.M., 2001

Chromojet print on carpet
Installation, dimensions variable
Acquired 2002



AC/DC Snake, 2010

Various electrical plugs and adapters
27,5 x 41,5 x 18,5cm

Acquired 2010



C.H.Z., 2011

HD Color film, sound mix 5.1,
13:03 min

Acquired 2011



Qui Zhijie

(* 1969 in Zhangzhou, CHN – lives in
Beijing, CHN)

Calligraphy of Written Backward:

Sand of Silk-washing Stream by

Su Shi, 2008

Ink on paper

Paper scroll: 97 x 108 cm

Video: 8:29 min

Acquired 2014



Max Uhlig

(* 1937 in Dresden, D – lives in
Dresden, D)

Halbfigur/Sitzender junger Mann

(*S.M.*), 1991

Ink, brush on fleece fabric, overlaid,
surrounded by framing strip

140,3 x 100,3 cm



Große Buschformation, bewegt, 1993

Brush, gray and black ink, on Hahne-
mühle handmade paper

107 x 305,5 cm



Bewegte Baumkronenreihe, 2011/12

Brush, gray and black ink, on Hahne-
mühle handmade paper

96,5 x 181,3 cm



Baumreihe – dunkel, 2012

Brush, gray and black ink, on
Chinese paper

96,5 x 177 cm

All acquired 2015



Xu Zhen produced by Madeln Company

(Madeln Company founded in 2009)

Xu Zhen (* 1977 in Shanghai, CHN – lives in Shanghai, CHN)

Physique of Consciousness, 2011

Single channel video, poster

52 min, Ed. 4/10

Poster: 100 x 150 cm



Physique of Consciousness Museum, Exercise No. 9, Gesture 10 (Apsara), 2013–2014

Wood, glass, C-prints, acrylic glas

170 x 170 x 100 cm

Both acquired 2015



Yang Fudong

(* 1971 in Beijing, CHN – lives in Shanghai, CHN)

Ms. Huang at M last Night No. 5, 2006

Black-and-white inkjet print

120 x 180 cm, Ed. 10



The Fifth Night, 2010

Black-and-white inkjet print

180 x 120 cm, Ed. 10



Yejiang / The Nightman Cometh, 2011

35mm black-and-white film transferred to HD

19:21 min, Ed. 10



Yejiang / The Nightman Cometh No.1,
2011

Black-and-white inkjet print
120 x 180 cm, Ed. 10



Yejiang / The Nightman Cometh No.5,
2011

Black and white inkjet print
120 x 180 cm, Ed. 10



All acquired 2014

Zhang Peili

(* 1957 in Hangzhou, CHN – lives in
Hangzhou, CHN)

Brown Book No. 1, 1988
Photography, ink on paper, a rubber
surgical glove and its packaging
Dimensions variable, Ed. 5/5
Acquired 2015



Zheng Chongbin

(* 1961 in Shanghai, CHN – lives in
Shanghai, CHN and San Francisco,
USA)

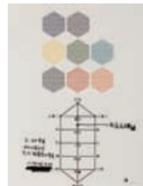
White Reflection, 2012
Ink, acrylic on Xuan paper
272 x 68,5 cm
Acquired 2014



Zheng Guogu

(* 1970 in Yangjiang, CHN – lives in
Yangjiang, CHN))

The Aesthetic Resonance of Chakra
No. 1, 2013/2014
Oil on canvas
173 x 134 cm
Acquired 2014



FURTHER NEW ACQUISITIONS OF CHINESE CONTEMPORARY ART

Cao Fei

(* 1978 in Guangzhou, CHN – lives in Beijing, CHN)

My future is not a dream, 2006
8 C-prints, each 120 x 150 cm
Acquired 2015

La Town, 2014
HD video (color/sound)
41:56 min, Ed. 4/10
Courtesy Vitamin Creative Space,
Guangzhou



Ding Yi

(* 1962 in Shanghai, CHN – lives in Shanghai, CHN)

Cross Sketches, 2009
Artist book, color pencil and ink on rice paper, unique
35 x 675 cm
Acquired 2015



Liu Zheng

(* 1969 in Wuqiang Hsien, CHN – lives in Beijing, CHN)

The Chinese,
1994–2002
30 archival inkjet prints
Each 35 x 35 cm, Ed. 18/20
Acquired 2015



Ma Qiusha

(* 1982 in Beijing, CHN – lives in Beijing, CHN)

All my sharpness comes from your hardness, 2011
1-channel HD Video
25:29 min, Ed. 20



Fog No. 6, 2012
Watercolor on paper
152 x 98,5 cm



You (Kaleidoscope No. 2), 2013
Watercolor and mixed media
on paper
102 x 152,5 cm

All acquired 2014



Utopia Group

(Founded 2008 by Deng Dafei and He Hai)

Deng Dafei (* 1975 in Jinzhou, CHN – lives in Beijing, CHN)

He Hai (* 1974 in Zhengzhou, CHN – lives in Beijing, CHN)

North Korea International Microfilm Festival, 2013

1 bronze statue (16 x 3 x 3 cm), 1 certificate (29,5 x 41,5 cm), 10 wood-prints (each 78,5 x 108,5 cm), 1 preview Video (4:17 min)
10 videos (variable durations)
Acquired 2015



Wang Sishun

(* 1979 in Wuhan, CHN – lives in Beijing, CHN)

The Indeterminate Boundless No. 5, 2012

Lead
52 x 125 x 0,3 cm
Acquired 2014



Wu Hao

(* 1985 in Wuhan, CHN – lives in Wuhan, CHN)

I Pity You No. 3, 2014

Acrylic on canvas
200 x 130 cm



Rolling Gate No. 6, 2014
Metal rolling gate, unique
263 x 242 cm



Watermarks Project: Wuhan, 2014-2015
Mixed media installation
(around 100 parts)
Variable dimensions



All acquired 2015

Yin Xiuzhen

(* 1963 in Beijing, CHN – lives in
Beijing, CHN)

Portable City: Stuttgart, 2010
Suitcase, used clothes, sound
120 x 140 x 85 cm



One Sentence – No. 51, 2011
Used clothes, stainless steel
4,7 cm x ø 49 cm



One Sentence – No. 53, 2011
Used clothes, stainless steel
4,7 cm x ø 37,7 cm



All acquired 20144

Yu Honglei

(* 1984 Inner Mongolia, CHN – lives
in Beijing, CHN)

Childhood, 2013
Bronze on wooden box
48 x 95 x 55 cm



*Everything is extremely important,
there is nothing that will not come
back again, 2013*

HD Video (color/sound)

15:39 min



First into the Mist, 2013

Bronze, paint, stuffed animal

10 x 183 x 10 cm



*In the midst of the blooming flowers,
she smiles & Gravity, 2013*

Mirror, stainless steel, metal chain

35 x 2 cm



All acquired 2014

Zhang Ding

(* 1980 in Lanzhou, CHN – lives in
Shanghai, CHN)

Venus 3/5, 2014

Acrylic on canvas

102 x 195 cm



Venus 5/5, 2014

Acrylic on canvas

168 x 150 cm



Both acquired 2014

Zhao Zhao

(* 1980 in Xinjiang, CHN – lives in
Beijing, CHN)

Cobblestone, 2007

2 C-prints, each 40 x 60 cm

Ed. 3/6 + 1 AP

Acquired 2014



Zheng Guogu

(* 1970 in Yangjiang, CHN - lives in
Yangjiang, CHN)

Me and My Teacher, 1993

C-print, 180 x 270 cm

Acquired 2015



IMPRINT

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Natalie Czech, Katja Davar, Max Uhlig

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