



ASIAN ART MUSEUM

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PURE VIEWS: A NEW TREND IN CHINESE CONTEMPORARY PAINTING

**Asian Art Museum Hosts a Brief Installation of 25 New Artworks
by some of China's Most Celebrated Contemporary Artists**

April 19-21, 2011

SAN FRANCISCO, CA, APRIL 19, 2011: For a very limited three days (April 19-21), the Asian Art Museum will host *Pure Views: A New Trend in Chinese Contemporary Painting*, a special installation of 25 never-before-seen artworks by some of China's most celebrated and emerging artists including Fang Lijun 方力钧, Shang Yang 尚扬, Ye Yongqing 叶永青, Yue Minjun 岳敏君, Wang Guangyi 王广义, Zhang Xiaogang 张晓刚, and Zhou Chunya 周春芽. *Pure Views* (溪山清遠) takes its name from a work of art by Song Dynasty (960-1297) painter Xia Gui (1195-1224). Practices and techniques from this diverse group of living Chinese painters are exposed as the artists reflect and respond to their shared artistic heritage in the context of an ever-changing global environment. Other artists featured include: Cao Jingping 曹敬平, Guo Jin 郭晋, Guo Wei 郭伟, He Sen 何森, Hong Lei 洪磊, Li Qing 李青, Li Rui 李瑞, Luo Quanmu 罗荃木, Pan Jian 潘剑, Shen Na 沈娜, Shen Xiaotong 沈小彤, They 他们, Tang Ke 唐可, Tu Hongtao 屠宏涛, Yang Mian 杨冕, Yang Qian 杨千, Yang Xun 杨勋, Zhang Jian 章剑.

Among the artworks included in *Pure Views* is Wang Guangyi's *Under the Sky, Rivers, and Mountains*, a six paneled painting of repeating landscapes—measuring nearly fifty-feet long and five feet high—overlaid with dozens of active thermometers. Wang's use of thermometers over the underlying images suggests the role of temperature in the viewer's relation to the painting, both in what the viewer brings to the scene personally—their mood, perspective, etc—but also in the 'temperature' of the scene itself.

Fang Lijun's *2011.3.10*, a large-scale oil on canvas, offers a contrast between earthy darkness and bright fantasy. Fang challenges the viewer where to stand: shall we flit and fly with the brilliant hued birds and butterflies in the pale dawn light, or do we dare to plumb the shadowy world below exposed by the rising sun?

Pure Views is curated by Lu Peng and Bai Hua, and is accompanied by three panel discussions—one at U.C. Berkeley, a second at the Asian Art Museum, and a third at Stanford University—featuring local scholars and select artists featured in *Pure Views*. The installation is co-organized and sponsored by iCulture and Institutions of Chinart

This installation will culminate in [MATCHA](#), the museum's after hours event on April 21, 5-9 pm, wherein four of the featured artists—Hong Lei, Wang Guangyi, Yue Minjun, and Zhou Chunya, along with critic Liu Chun and curator Lu Peng—will gather in a lively panel discussion about art in China today. Visitors that evening will also have one last chance to see *Pure Views* before the paintings are de-installed and shipped back to China. Guests can also view the museum's current special exhibition *Bali: Art, Ritual, Performance*, stroll the collection galleries, go on a docent tour, mingle over cocktails and DJ-spun music.

Statement by Curator Lu Peng:

Influenced by the modernist and post-modern concepts of the last thirty years, Chinese contemporary artists have begun to expand the scope of their work in the direction of a total examination of the scope of the civilization to which they belong.

China's contemporary artists are advancing towards the future, and at variance with the previous thirty years, this future does not depend on any simplistic borrowing from Western civilization, and in many ways they are embarking on the type of reassessment that saw Greek and Roman art reexamined during the Renaissance and artists empowered to create new art through their restoration of the spirit and temperament of their own traditional civilization.

The works in this installation exemplify this major turning point in Chinese contemporary art, one which not only expresses the rediscovery by artists of value in the civilization but which at the same time alerts us to the fact that an artistic renaissance is accompanying the rise of the nation. After a number of years of debate and experiment surrounding the identity of Chinese contemporary art, the development of contemporary Chinese art is writing a new page in the history of world art.

Statement by Curator Bai Hua:

There are those who say that art is without question now the goal rather than the means that artists exist for the sake of their works. But I beg to differ. In Chinese culture, the goal of art is not for the sake of the art itself but rather to promote the idea of self cultivation. The best works of art not only promote cultivation within the artist, but also within those who appreciate, view and participate in the art. Art and cultural expressions of real substance can help more of us to

cultivate ourselves, increase communication, promote more understanding, and close those gaps that persist between us as individuals – perhaps this is what those of us working in the art field are able to contribute to the greater good.

In many ways San Francisco can be viewed as the most cosmopolitan city in the world, a place where people from all countries gather to live, co-existing in relative harmony despite differences in background and religious beliefs, even while pursuing a myriad of interests and participating in social organizations of every stripe. Because of this we have turned to the underlying essence of this great city for inspiration in establishing the theme of our instillation and related academic events. *Pure Views* brings us the works of contemporary Chinese artists baptized in the fires of a post-modern multicultural world, offering us a penetrating look at Chinese traditional culture while painting this most cosmopolitan of cities in the brilliant colors of contemporary Chinese art.

***Pure Views* Related Programs:**

Panel Discussion on History of Chinese Contemporary Art

Wednesday, April 20

5:00 to 7:00pm

University of California, Berkeley

Heyns Rooms, The Faculty Club, Berkeley, CA 94720

UCB website:

http://events.berkeley.edu/index.php/calendar/sn/ieas.html?event_ID=41391&date=2011-04-20&filter=Secondary+Event+Type&filtersel=828

iCulture website: www.theiculture.org (contact: Susan Wong 415-509-7558)

Artists (Panelists): Yue Minjun , Zhou Chunya

Art Critics (Panelists): Liu Chun, Lu Peng

Moderator: Professor Patricia Berger

Topic 1: Revolution of Chinese New Art: From Post-Cultural Revolution to Post 80s and 90s

Speaker: Liu Chun

Topic 2: The Art of Zhou Chunya

Speaker: Zhou Chunya

Topic 3: Zhang Xiaogang: A Spiritual History of Melancholy and Sentimentality

Speaker: Lu Peng

Topic 4: The Art of Yue Minjun

Speaker: Yue Minjun

Q&A

Participants include: Prof Patricia Berger, University of California at Berkeley, History of Art Dept., Willam Ma, PhD Candidate, University of California at Berkeley, History of Art Dept., Micki McCoy, PhD Candidate, University of California at Berkeley, History of Art Dept.
Sponsors: Chinese Studies, Center for (CCS), History of Art Department, Institute of East Asian Studies, iCulture, and Institutions of Chinart

Panel Discussion on Contemporary Chinese Art

Friday, April 22, 2011

5:00 to 7:00pm

Stanford University

Annenberg Auditorium, 415 Lasuen Mall, Stanford, CA 94305

iCulture website: www.theiculture.org (contact: Susan Wong 415-509-7558)

Artists (panelists): Hong Lei, Wang Guangyi

Art Critics (panelists): Lu Peng, Liu Chun

Moderator/Panelist: Professor Richard Vinograd

Topic 1: Historical Context for Chinese Contemporary Art

Speaker: Lu Peng

Topic 2: The Art of Wang Guangyi

Speaker: Wang Guangyi

Topic 3: Chinese Conceptual Photography

Speaker: Hong Lei

Topic 4: Fang Lijun: Historical Memory and Present Reality

Speaker: Liu Chun

Q&A

Participants include: Prof Richard Vinograd, Stanford University, Department of Art & Art History, Britta Erikson, Independent Scholar, Yao Wu, PhD Candidate, Stanford University, Department of Art & Art History

Sponsors: Art & Art History Department of Stanford University, iCulture, and Institutions of Chinart

About the Asian Art Museum

The Asian Art Museum is a public institution whose mission is to lead a diverse global audience in discovering the unique material, aesthetic, and intellectual achievements of Asian art and culture. Holding more than 17,000 Asian art treasures spanning 6,000 years of history, the museum is one of the largest museums in the Western world devoted exclusively to Asian art.

- **Information:** (415) 581-3500 or www.asianart.org.

- **Location:** 200 Larkin Street, San Francisco, CA 94102.
- **Hours:** The museum is open Tuesdays through Sundays from 10:00 am to 5:00 pm. From February through September, hours are extended on Thursdays until 9:00 pm. Closed Mondays, as well as New Year's Day, Thanksgiving Day, and Christmas Day.
- **General Admission:** \$12 for adults, \$8 for seniors (65 and older), \$7 for college students with ID, \$7 for youths 13–17, and FREE for children under 12 and SFUSD students with ID. Admission on Thursdays after 5:00 pm is just \$5 for all visitors (except those under 12, SFUSD students, and members, who are always admitted FREE). The museum offers free general admission on the first Sunday of every month, courtesy of Target Stores. General admission includes a complimentary audio tour of the museum's collection galleries (offered in English, Spanish, French, Mandarin, Cantonese, and Korean) as well as many other free activities and events. A surcharge for exhibitions may apply.
- **Access:** The Asian Art Museum is wheelchair accessible. For more information regarding access: 415-581-3598; TDD: 415-861-2035.

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