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**THE REVOLUTION CONTINUES:
NEW ART FROM CHINA**

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THE REVOLUTION CONTINUES

NEW ART FROM CHINA

革命在继续

Gallery 10

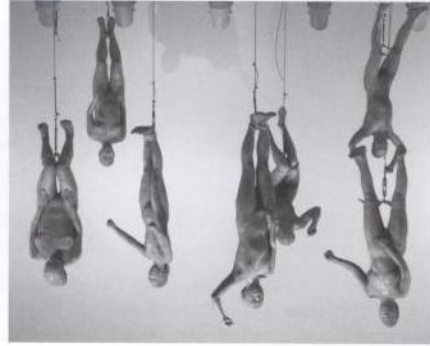
Zhang Dali

Chinese Offspring 2003-2005

Mixed media: resin mixed with fibreglass 15 life size cast figures, Average height 170 cm each

Dali's work actively engages with the rapidly changing environment in China. Dali started working in portraiture as one of Beijing's first graffiti artists, spraying and carving heads into the walls of the hundreds of buildings scheduled for destruction. Now incorporating a wide variety of media – from urban art, to archiving photographs of Mao, and large scale installations – Dali's portraits document a contemporary social history of a culture in radical development and flux.

Chinese Offspring is one of Dali's best known works. Consisting of 15 cast resin figures suspended from the ceiling, each sculpture is a representation of a migrant construction worker, a vast underclass who contribute to the modernization process at its most visible level. Dali's work not only champions the individual plights of these transient labourers, but also records one of the most important phenomena of the new Chinese order: the growing schism between poverty and wealth. Dali's figures are hung by their feet to denote their vulnerability and economic entrapment. Each bears a unique tattoo issuing them with an edition number, the *Chinese Offspring* project title, and the artist's signature of authentication – a normal practice in indexing art construed as a witty commentary on social engineering and population control.



Yue Minjun

Backyard Garden 2005

Oil on canvas 280 x 400 cm

The acidic tones and commercialised vacuity of Minjun's works are used to underscore the insincerity of his figures' mirth. As both antagonists and anti-heroes, Minjun's hysterical cohorts equally bully the viewer and stand as subjects of ridicule. Using laughter as a denotation of violence and vulnerability, his paintings balance a zeitgeist of modern day anxiety with an Eastern philosophical ethos, positing the response to the true nature of reality as an endless cynical guffaw.



Wang Guangyi

Materialist's Art 2006

Oil on canvas 300 x 400 cm

Guangyi's *Materialist's Art* is exemplary of a new 'cultural revolution'. The dramatically outlined figures brandishing red book gospel, set against flat planes of colour, are rendered in a style specific to Chinese government issue posters of the late 60s and early 70s. Emblazoned with the words "Materialist's" and "Art" the messaging is both condemnation and incitement, a statement of radicalisation and power, repositioning the aesthetics of totalitarian authority as a signifier of absolute and extravagant decadence.

