SCHOENI ART GALLERY

15th Anniversary Celebrations

ALEXANDRA HAMLYN

Key to group photograph at gallery’s 15th anniversary
From left to right: 1 publisher Tian Lin, 2 Schoeni’s exclusive artist Yu Chen, 3 artist Xia Xiao Wan and 4 his wife, 5 Schoeni’s exclusive artist Chen Yu and his wife, 6 artist Guo Jin, 7 Schoeni’s exclusive artist Zhao Fang, 8 Nicole Schoeni, 9 May Xu, 10 artist Zhong Biao, 11 artist Jiang Guo Fang, 12 publisher Tian Shen, 13 director Zhang Zi Kang, Oriental Art of Today Art Museum, 14 artist Chen Ke and 15 artist Cao Jing Ping
AS SCHOENI ART GALLERY celebrates fifteen years of excellence in the international market for contemporary Chinese art, it is worth discussing how they achieved global recognition for their groundbreaking work in bringing some of the leading players in the contemporary art scene into the international art arena.

Due to the relatively short history of Chinese oil paintings, it is truly phenomenal that interest in its products has witnessed such dramatic growth over the past 150 years. It can be seen, by some of the exceptionally high prices estimated for these works of art at auction, that the numerical figure adds immediate psychological value to particular pieces. It is undeniable that art today is as much about branding, as it is about the piece itself. This is unavoidable and, indeed, inevitable. The first examples of Chinese oil paintings were produced at the same time that the Jesuit priests and merchants landed in China in the 1600s. But it was not until the latter half of the 18th century, when ports had been secured by mercantile traders in Guangzhou that a movement known as China Trade paintings became well established and small paintings were produced illustrating familiar scenes. Occidental in aesthetic, composition and theme, yet retaining an exoticism, this was intriguing to the early Western settlers. This style of painting Chinese people in Chinese clothing composed in the Western tradition was highly popular, and coincided with the rise in popularity for chinoiserie in the West.

This interest in Chinese artistic product reverberated through the centuries, until today. But contrary to previous collecting patterns, now it is not only Western collectors who are starting to be interested in contemporary Asian art. There is a new and increased sector of investment coming in from mainland Chinese buyers, which is unsurprising seeing the recent surges in economic growth. China is establishing itself as the third largest market for luxury goods, under which art and antiques can be categorised. But it also has to do with a sudden resurgence of interest of Asians actively seeking to rediscover their heritage to own a piece of their collective history, as they now have the means to do so. In a sense, they are already familiar with the worth and value of the piece, as it comes from their own culture, and now they are ready to buy it. Precisely because of this community of thought, items can fetch top auction prices, as the buyer feels that they are in a sense reclaiming their cultural heritage. Eric Chang, Christie’s Senior Vice President, International Director and Specialist in Contemporary Asian art and 20th Century Chinese art feels that, “the growing sales figures and frequent breaking of records are an illustration of our success. The cross-market, cross-cultural element of our buyers has an impact on the sales, and it is a positive impact, as we can see from the growing auction results. Asian art sales in the Christie’s Hong Kong sales reflect this—Asian art sales at their Hong Kong sales division grew by 43% between 2005 and 2006.”

The attention on 20th century Asian art has also seen a steady increase of interest in China’s modern artists, a breed of artists who grew up amidst turbulent change in the recovery from wars and leading up to the Cultural Revolution. Some went abroad to study in Europe’s academies, exposing them to artistic influences that are extended into their works. Many other artists from this era display great skill for adapting Western painting styles to Asian taste, painting nudes, landscapes and still lifes using a variety of mediums such as ink, oil and watercolour. The dramatic sensitivity and aestheticism of these modern artists were part of an evolving mainstream. Having witnessed changes such as foreign invasions, domestic rebellions, urban industrialisation, the overthrow of imperial systems and international treaties formed and indeed broken, these artists defined modernity in contrasting ways. Some chose to adopt Western conventions more wholly than others, and in the latter half of the 20th century questioned China’s, and indeed the world’s, embrace of international commerce and community.

But what everybody is talking about is contemporary Chinese art. The news has been very busy of late, clambering over sensational record-breaking prices being fetched at auction, with Chinese artists breaking their own records time and time again. Importantly, what does this trend mean to the buyer beyond investment potential? It could be argued that this sudden surge in the art market was an inevitable outcome generated by art that was emerging out of an era “tailgating” some of the greatest artistic censorship of the modern age. But there is history in the making if one takes the time to see beyond the overhanging dollar sign, and into the unfolding complexities of the contemporary Chinese art market.

It was not that long ago when galleries began collecting the latest works categorised by China’s Avant-Garde, and Post-Modern painters. Consequently, a bevy of new artistic styles emerged spanning Realism to Conceptualism, and resulted in highly controversial schools of thought that spoke of the inherent contradictions of terms such as “Political Pop” and “Cynical Realism”. It was immediately evident even from the names of these new waves and movements in the contemporary Chinese art scene, that this young generation of artists were provocative and confrontational in and of themselves. Highly collectable, and imbibing a narrative of a society that had been stifled, this art was unique in the sense that it was an extremely visual mouthpiece that spoke of the backlash of one of the most complete cultural overhauls that modern history had seen. Today, new contemporary Chinese art galleries are mushrooming all over the place, touting pieces with obvious references to the Cultural Revolution and overt sexual innuendo. But it was not always that way, and there were a few who steadfastly supported artistic integrity during the most successful period of contemporary Chinese art, the 1990s, remaining understated and newborn, seeking to define the “individual” in their canvases.

Manfred Schoeni was this sort of patron of the arts. He was passionate and dedicated to the remarkable potential that he saw in contemporary Chinese art, and was inspired when he decided to open a contemporary art gallery in Hong Kong in 1992. There was a massive hole in the market and, ever the entrepreneur, Manfred Schoeni leapt at the opportunity to provide a “platform closer to home for Chinese artists”, as he aptly put it. An artist himself, it became quickly obvious to his growing client base that he had an eye for talent, as well as the personality to gain the cautious, but enthusiastic, artists’ trust for his gallery. It was not long before Schoeni Art Gallery was one of the first galleries to bring contemporary Chinese art out of China. Yue Min Jun, Zhong Biao and Yang Shao Bin, to
Top row, left to right:
Guo Jin, *I want to be the child that has the right to choose Series No. 34*, oil on canvas, 50 x 40 cm, 1996
Liu Wei, *You Like Me, Why Not Series No. 27*, oil on canvas, 30 x 40 cm, 1996
*Exhibited at Schoeni Art Gallery’s 15th anniversary exhibition*
Liu Xiao Dong, *Sleeping and Insomnia No. 17*, oil on canvas, 33 x 38 cm, 1996
*Exhibited at Schoeni Art Gallery’s 15th anniversary exhibition*
Liu Xiao Dong, *Sleeping and Insomnia No. 17*, oil on canvas, 33 x 38 cm, 1996
*Exhibited at Schoeni Art Gallery’s 15th anniversary exhibition*
Qi Zhi Long, *China Girl Series No. 2*, oil on canvas, 41 x 33 cm, 1996
Wang Guang Yi, *Passport Series No. 30*, 50 x 40 cm, oil on canvas, 1996
Bottom row, left to right:
Xin Hai Zhou, *Magic-Squares, Billiards and Sleeping Series No. 13*, oil on canvas, 41 x 33 cm, 1996
Yang Shao Bin, *Series No. 34*, oil on canvas, 41 x 33 cm, 1996
*Exhibited at Schoeni Art Gallery’s 15th anniversary exhibition*
Yue Min Jun, *Idol Series No. 9*, oil on canvas, 40 x 40 cm, 1996
*Exhibited at Schoeni Art Gallery’s 15th anniversary exhibition*
Zeng Fan Zhi, *Class One Series No. 17*, 48 x 38 cm, 1996
*Exhibited at Schoeni Art Gallery’s 15th anniversary exhibition*
Zhang Xiao Gang, *Blood Lines Series No. 19*, 40 x 30 cm, oil on canvas, 1996
*Exhibited at Schoeni Art Gallery’s 15th anniversary exhibition*

mention a few, all had their debut exhibitions abroad at the gallery in 1996, and have since become iconic symbols of the Chinese Avant-Garde.

The recent formation of the China Realism Group, which includes artists such as Wang Yi Dong, Zhang Li, Ai Xuan, Xia Xing, Zhang Yi Bo, Weng Wei and Li Gui Jun who all exhibited at Schoeni Art Gallery, is another example of talent being nurtured and promoted by Schoeni, as their annual exhibitions meet with accolades, year after year. One of China’s “Fourth Generation Painters”, Li Gui Jun was formally trained at the Beijing Central Academy of Fine Arts. He is one of the thirteen original leading Realism artists in Beijing who joined together to form the now well-recognised Beijing Realism Group. The emphatic delicacy and humanity of Li Gui Jun’s figurative style evokes a reciprocating personal narrative. As one of three founders of the China Realism School (2004), Wang Yi Dong’s works are exhibited annually at museums all around China. Wang Yi Dong is another example of an artist who had his first exhibition abroad in Schoeni Art Gallery, and had a very close relationship with Manfred Schoeni both professionally and personally, as did many artists. Reacting against the Avant-Garde whilst both honouring and championing the purity of Realism as a style and technique, Wang Yi Dong’s impact in his field is widespread. Artist Ai Xuan is also one of the original three founders of the China Realism School (2004), and is indisputably one of the most famous and internationally respected living Realism artists of his generation.

Other great achievements include Schoeni’s conception of, and participation in, the “8 + 8 – 1: Selected paintings by fifteen Artists” which included artists such as Zeng Fan Zhi, Wang Guang Yi and Liu Xiao Dong. This was displayed at five different venues around the world. Manfred Schoeni personally provided all of the trademark canvases to the artists, for what became one of the most pivotal exhibitions of our time bringing together what are now the most widely recognised and collected artists of contemporary China. Schoeni Art Gallery was also instrumental in the orchestration of two touring exhibitions of Chinese contemporary art: “China!” which was exhibited at major museums in Germany, Austria, Singapore and Amsterdam, and “Chinart” which was exhibited over a two-year period (2002–2004) at major museums in Germany, Italy, Hungary, Poland and Spain. Pioneering moves such as these paved the way for unprecedented exposure for these artists, but also opened up a new market for investors and art enthusiasts.

Tragically, Manfred Schoeni’s life came to an abrupt end when he was murdered in Boracay, Philippines in 2004. But his dream was not so easily quashed and Manfred Schoeni’s daughter, Nicole Schoeni (then only twenty-three years old), despite her intense grief managed to pull together a memorial exhibition just a few months after the loss of her father, bringing thirty-three of their
is inextricably linked to changing social intrinsic values and this unfolds into complex artistic relationships with China’s recent opening in cultural and wider terms.

Yue Min Jun’s works, however, have truly broken new ground in terms of international price mark and artistic value, prized in collections such as the Saatchi and the Uli Sigg. His success at auction is completely unprecedented, from the moment his Gwoeng Gwoeng painting brought more than US$500,000, it was only two years until his paintings fetched just under US$6 million. Both Gwoeng Gwoeng and Execution were sold at Schoeni Art Gallery. With such headline grabbing movements in the art world, people took notice and started to pay serious attention to the investment potential of contemporary Chinese art in terms of its accrued value in a relatively short period of time. Painted during his formative years this late 1990s work exemplifies the anti-heroic self being painted in stark deviation to the norm of China’s tradition in oil painting. As many of Yue Min Jun’s works do, the individual in his paintings forms a pseudo-Jungian archetype incorporated into a politically charged scene with his trademark smiling faces in various guises.

Artists such as these from the early days in contemporary Chinese art history, really show how just fifteen years can make such a big difference in the lives of everyone involved in this exciting time in art. For beyond the artist who creates the work itself, those who have the vision to exhibit and bring new art to an international audience, truly create a portal through which a new cultural dialogue can be accessed. Cultural exchange and globalisation is such a big part of our era, and our current understanding and contact with so many international new artforms is massively indebted to people like Manfred Schoeni; his gift to us is only partially reflected by the enthusiasm with which contemporary Chinese art is greeted today—for the future remains bright.

Manfred Schoeni’s legacy lives on in the results of his labours from early days, as well as the new successes that continue to emerge from the gallery. Manfred Schoeni evidently knew what he was doing, and once made a buyer (who preferred to remain unidentified in a recent interview) promise that his, “side of the deal was to keep it [Execution, 1995] out of sight for five years”. This painting was Yue Min Jun’s Execution, which sold at Sotheby’s auction held on October 12th, 2007 for US$5,996,932 dollars. The catalogue stated its provenance as being from none other than Schoeni Art Gallery. The International Herald Tribune commented on this, saying that, “This gives it an intriguing badge of acknowledged existence in today’s China”. Which speaks volumes about Schoeni’s wide-reaching impact on the contemporary Chinese art market, where it remains a leader in its field. Nicole Schoeni is very aware of the seemingly unstoppable monolith of interest that floods her gallery day. “The world is besotted with China’s rapidly growing economy”, she says, “there are numerous ways this development manifests itself in the widespread interest generated by, and indeed propelling, the exploding art scene.”

That many works by artists such as Wang Guang Yi, Feng Zheng Jie, Yue Min Jun, Zhang Xiao Gang, Liu Wei and Wang Jin Song, as well as others who are attracting a lot of attention, have been collected by the likes of Charles Saatchi, albeit fairly late in the game, means that
there is a substantial amount of collecting of contemporary Chinese art for the world to take note. But it is not only the artists from the 1990s heyday that are attracting this sort of attention. Zhang Lin Hai recently broke his own record, setting the bar high for other Chinese artists, his work *Golden Sky* fetching HK$1,560,000 at a recent Christie’s auction, a record for this artist. It is always exciting to follow the development of new artists and emerging artistic expression. Lauded by many as dynamic and “cutting-edge”, while also condemned by others as creatively bankrupt, contemporary Chinese art meets the same panel of judges that all new modes of expression do. That which is unconventional, indeed, what is not mainstream, is bound to be greeted with a variety of opinions. But all would agree that younger artists need all the support that they can get, especially with so much scepticism pertaining to artistic ingenuity.

Nicole Schoeni’s latest artists, Shen Hua, Liu Hong Yuan and Zhao Fang, have all been lauded for their broad technical complexity by international publications and collectors. This new generation of artists speak through myriad avenues of expression in their art of the rapid urbanisation that China has witnessed of late. For example, Liu Hong Yuan paints the visual vocabulary of yore, using traditional opera costume, stance and artefacts to illustrate emotion and conflict in response to China’s present, future and past. Shen Hua, with his ruddy and muddied figures, borrows the expressive force of Expressionism to breathe life into characters, many of which are presented in a visual that is very familiar in newly urbanised areas of China, as well as her Metropolitan cities. This visual speaks volumes about the chasm forged by the sudden growth of China’s wealth that increases the differential between social status and class divisions. Beyond these stories of successes, Nicole Schoeni has ambitious plans to broaden the gallery’s approach to dynamic exhibition programs to include a wider base of younger collectors and investors, emphasising educational initiative and community involvement. She is making her dream come true of bringing a deeper awareness of the profound vitality and intricate complexities of contemporary art to the widest possible audience. For Nicole Schoeni, the 15-Year Anniversary, “feels like a pivotal moment for the gallery, and also for me on a personal level...it marks the gallery’s past achievements and acknowledges its history and what it has achieved because of my father’s passion for contemporary Chinese art.”

Culture may be the partner of trade, and many loftily speculate about the longevity of the contemporary Chinese art market because of its almost supernatural boom. But art itself has always been enshrouded by abstract concepts about its aesthetic and monetary value, and the effect this has on the artist’s psyche a highly discussed issue debating implications of artists compromising their artistic integrity. Today’s market presents new restrictions and limitations to the formulaic, and at times inhibitive, structures that were in place for a long time throughout the albeit short history of Chinese oil paintings, even though it also offers many beneficial opportunities. Nicole Schoeni discusses this, “Today is a new age for Chinese artists; the younger artists simply do not experience the same struggles that their forebears endured, but now face different predicaments and conflicts of interests, many of which I too face. One of the greatest challenges is to grasp the opportunity to evolve with the times, while maintaining a high level of artistic code and practice, despite the lure of financial gain. China today is a changed place with dynamic cultural exchange; her artists can’t help but be driven by ambition and increased opportunity, but creating ‘art for art’s sake’ is a difficult route to traverse.”

When speaking on “RE-collection”, Schoeni Art Gallery’s recent 15-year exhibition and its catalogue, Nicole feels that it marks a momentous occasion where the works, “speak for themselves in terms of my father’s legacy, and how I hope to slowly build my own over time. You can imagine that much of the past four years that I have been running the gallery, years were spent trying to pace the changes in my life with the rhythm of my father’s gallery. Now that I am on the same beat, I want to begin making my own innovations. ‘RE-collection’ is a new chapter for the next generation, for the gallery and for myself.” Commemorating more than 15 years of achievement, “RE-collection” celebrates the power of art to transcend time and international boundaries—fusing together the vitality of the exciting movements in contemporary art, with the magnetism of a growing global audience.

Many of the contemporary Chinese pieces performing well at auction were bought in the 1980s and 1990s (an era typified by a surge of expatriate presence) by a wave of entrepreneurs who simply liked the way it looked, and wanted to buy art for the sheer pleasure of it, as many still do. Low prices and a developing industry meant that pieces from this era were highly desirable. Add to this equation the fact that China was entering a dynamic phase of economic and social development and erratic political circumstance, as other countries in Asia such as Thailand, Vietnam, Afghanistan, Pakistan and India are now experiencing. It is unsurprising that this climate creatively nurtures a resurgence of artistic expression, at best creatively experiencing their wave of rapid change, at worst compromising their artistic integrity for a better life.

Collecting patterns are evolving, and with this comes inflated prices for the more desirable works of art, and looming potential for the undiscovered. It is always a sign of the times when there is a surplus of funds being poured in the consumer goods market, and art definitely falls into that category. The gradual dissolution of the boundaries that define art is not an indication of a depreciation in so-called “artistic” value, and nor are rising prices necessarily indicative of decadent artistic principles. It remains very much in vogue to confront the artifice of not just the pieces of art, but also the cliché of enormous prices—it seems that no one can ever believe that art, no matter whom it is by, can ever be worth “that” much.

The art world’s business mind is more astute and shrewd than ever before, and the real commodity of art is at times overshadowed by its monetary value. The art that is being produced today is increasingly self-conscious, visually and conceptually pursuing an artistic idiom that is new and exciting, to confront established paradigms of thought. Still, beyond society’s capital vice of excess, it is important to remember that these artists occupy a particular space and time as individuals, and as artists, they have produced an object of desire. The power, right and freedom to create this artistically, will always be where art’s true value lies.
Manfred Schoeni and artist Yue Min Jun during his solo exhibition with Schoeni Art Gallery in 2004
Artists' works 1993–2007

Yue Min Jun, Gweong Gweong, oil on canvas, 210 x 182 cm, 1993

Yue Min Jun, Execution, oil on canvas, 150 x 300 cm, 1996

Yang Shao Bin, Untitled, oil on canvas, 185 x 200 cm, 1993

Exhibited at the show, Behind the Bamboo Curtain

Yang Shao Bin, Die Hard Member, oil on canvas, 100 x 135 cm, 2004

Exhibited at Through the Artists’ Eyes—A Tribute to Manfred Schoeni

Yue Min Jun, Manipulation 5, oil on canvas, 200 x 220 cm, 2002

Exhibited at Schoeni Art Gallery at his solo show in 2004, entitled Yue Min Jun, just a month before Manfred Schoeni passed away

Catalogue cover, Behind the Bamboo Curtain, Yang Shao Bin and Yue Min Jun's debut exhibition in 1996. This catalogue also featured the painting Gweong Gweong
“One evening in 1996, at Wang Jao Ping in Chongqing, Manfred Schoeni was having dinner with some artists of the Sichuan Fine Art Academy. During dinner, Manfred Schoeni and I placed a bet on the championship of the European soccer league—whoever lost this bet would need to paint a painting. The match was Germany against Italy, and the result was 3:1 in Germany’s favour. Manfred Schoeni, whose mother tongue was German, had won. Until 1999, I worked on finishing the piece that I had to paint for my losses, it is entitled, ‘Forget’. It contains this scene with Manfred Schoeni and this football match, hinting towards timing. We can vaguely sense from afar the passion of that evening in 1996 as it tells the story of memory and forgetting.”

—Zhong Biao, 2007
Wang Yi Dong, *Bridal Chamber*, oil on canvas, 150 x 100 cm, 1993
One of his most famous paintings, exhibited at his first solo show with Schoeni Art Gallery in 1993, *Works by Wang Yi Dong*.

Wang Yi Dong, *Happy Together*, oil on canvas, 90 x 250 cm, 2003
Exhibited at the museum show with MKM Museum, Germany, *Light and Shadow* and also at Schoeni Art Gallery’s 15th anniversary exhibition.

Zeng Fan Zhi, *Mask 1998 No. 6*, oil on canvas, 180 x 150 cm, 1998
*From the two man show in 2000 with Schoeni Art Gallery, 1+1, Works by Guo Jin and Zeng Fan Zhi*.
Ai Xuan, Wilderness, oil on canvas, 90 x 90 cm, 1997
Exhibited at Schoeni Art Gallery’s 15th anniversary exhibition

Li Gui Jun, Nude in front of Screen, oil on canvas, 163 x 140 cm, 1994
From his first solo exhibition with Schoeni Art Gallery in 1998, Opening the Door to the World of Li Gui Jun

Li Gui Jun, Words from the Heart, oil on canvas, 100 x 100 cm, 2007
Exhibited at Schoeni Art Gallery’s 15th anniversary exhibition

Zhang Li, Yi Girl with Red Headress II, oil on canvas, 90 x 60 cm, 2003
Exhibited at Zhang Li’s second solo show and Schoeni Art Gallery’s 15th anniversary exhibition

Zhang Lin Hai, Radiant Sunshine No. 1—The Mayor, oil on canvas, 147 x 178 cm, 2001
Referred to in the article, from Zhang Lin Hai’s first solo exhibition, Radiant Sunshine

Zhang Lin Hai, Dragon, oil on canvas, 215 x 340 cm, 2004
Exhibited at the museum show with MOM Museum, Germany, Light and Shadow
Shen Hua, Stare–Workers Series No. 1, oil on canvas mounted between acrylic sheets, 190 x 75 cm, 2007

Zhao Fang, Fist Power Series No. 9A + 9B, oil on cotton print, 100 x 135 cm each, 2006

Fist Power Series No. 9B was one of the top 30 finalists of Sovereign Asian Art Competition 2007

This painting was awarded the bronze medal by Today Art Museum’s Today Art Student Annual Art Awards 2007

Liu Hong Yuan, In the Shadow of the Red Light, mixed media on canvas, 91 x 117 cm, 2006

This painting was awarded the bronze medal by Today Art Museum’s Today Art Student Annual Art Awards 2007

Alvaro, Born in Hebei province, China
1967 Graduated from the Central Academy of Fine Art Preparatory School, Beijing
1969–1973 Sent to the Hebei countryside to work as a farmer
1973 Stationed in Chengdu Military Zone as an artist
1993 “Summer Oil Painting Show”, Schoeni Art Gallery, Hong Kong
1994 “Images of Women”, Schoeni Art Gallery, Hong Kong
2002 “Beijing Inaugural Exhibition, Contemporary Paintings by 33 Artists”, Schoeni Art Gallery, Beijing
2003 “The 1st Anniversary Exhibition”, Schoeni Art Gallery, Beijing
2004 “Through the Artists’ Eyes—A Tribute to Manfred Schoeni”, Schoeni Art Gallery, Hong Kong

Li Gui Jun
1964 Born in Beijing, China
1981 Graduated from the Central Academy of Fine Arts, Beijing, China
1988 Graduated from the Central Academy of Fine Arts, Beijing, China
1995 “Vision of China—Contemporary Paintings by Chinese Masters”, presented by Schoeni Art Gallery, Pacific City Club, Bangkok, Thailand
1999 “Opening the Door to the World” (solo), Schoeni Art Gallery, Hong Kong
1999 “Age of Dream” (solo), Schoeni Art Gallery, Hong Kong
1999 “Images of Women V Exhibition”, Schoeni Art Gallery, Hong Kong
2004 “East Meets West Exhibition” Schoeni Art Gallery in association with Quarter 206, Berlin, Germany
2002 “Li Gui Jin” (solo), Schoeni Art Gallery, Hong Kong
2004 “The 10th Anniversary Exhibition”, Schoeni Art Gallery, Hong Kong
2004 “Images of Women Exhibition” Schoeni Art Gallery in association with Lotus Arts de Viva, Bangkok, Thailand
2004 “Li Gui Jin” (solo), Schoeni Art Gallery, Hong Kong
2004 “Through the Artists’ Eyes—A Tribute to Manfred Schoeni”, Schoeni Art Gallery, Hong Kong

Liu Hong Yuan
1976 Born in Beijing, Hebei province, China
2000 Graduated from the Central Academy of Fine Arts, Beijing, China
2000 “A Collection of Virtuousness” (solo), Schoeni Art Gallery, Hong Kong
2007 “Hong Kong Art Walk”, Schoeni Art Gallery, Hong Kong

Shen Hua
1972 Born in Chongqing, China
1999 Graduated from the Southwest Normal University, Fine Arts Department
2001 Graduated from the Sichuan Academy of Fine Arts, Oil Painting Department
2002 “Rotational Summer Exhibition”, Schoeni Art Gallery, Hong Kong
2002 “From the Countryside to the City” (solo), Schoeni Art Gallery, Hong Kong
2002 “From the Countryside to the City” (solo), Schoeni Art Gallery, Hong Kong
2008 Will finish Master’s degree from Sichuan Academy of Fine Arts, The Language and Manifestation of Oil Painting

Wang Yi Dong
1955 Born in Yimeng Mountain area of Shandong, China
1962 Graduated from the Shandong School of Art, China
1975 Graduated from the Central Academy of Fine Arts, Beijing
1983 “Recent Works by Wang Yi Dong”, Schoeni Art Gallery, Hong Kong
1994 “Images of Women V”, Schoeni Art Gallery, Hong Kong
1995 “History of Chinese Oil Painting Exhibition, from Realism to Post-Modernism”, Schoeni Art Gallery, Hong Kong
1996 “Images of Women V”, Schoeni Art Gallery, Hong Kong
1997 “5th Anniversary Exhibition”, Schoeni Art Gallery, Hong Kong
1999 “Master Paintings by Wang Yi Dong” (solo), Schoeni Art Gallery, Hong Kong
1999 “Images of Women V”, Schoeni Art Gallery, Hong Kong
2000 “Appointed Professor at the Central Academy of Fine Arts, Beijing
2000 “Images of Women VI”, Schoeni Art Gallery, Hong Kong
2002 “Beijing Inaugural Exhibition”, Schoeni Art Gallery, Hong Kong
2002 “Images of Women VII”, Schoeni Art Gallery, Hong Kong
2002 “Drawings & Sketches” (solo), Schoeni Art Gallery, Hong Kong
2004 “Images of Women VIII”, Schoeni Art Gallery, Hong Kong
2004 “Through the Artists’ Eyes—A Tribute to Manfred Schoeni”, Schoeni Art Gallery, Hong Kong
2005 “3rd Annual Chinese International Gallery Exhibition”, Schoeni Art Gallery, World Trade Centre Exhibition Hall, Beijing

Yang Shao Bin
1963 Born in Tangshan, Hebei province, China
1983 Graduated from the Polytechnic University, Hebei, China
1991 Moves into the artist village at Yuanshijing, Beijing
1995 Relocates to Tongqian in the suburbs of Beijing
2002 Lives and works in Beijing, China
1993 “Is +, Voices From Russia and China”, Schoeni Art Gallery, Hong Kong

Zhang Hui
1963 Born in Beijing, China
1969 Graduated from the Hebei Normal University, Oil Painting Department
2004 “Yue Min Jun: Sculptures and Paintings” (solo), Schoeni Art Gallery, Hong Kong

Zhang Wei
1969 Born in Guangzhou, China
1984 Graduated from Huazhong Normal University, China
1999 Graduated from Huazhong Normal University, China
2002 “Contemporary Paintings and Sculpture by 32 Artists”, Schoeni Art Gallery, Beijing
2004 “Through the Artists’ Eyes—A Tribute to Manfred Schoeni”, Schoeni Art Gallery, Hong Kong
2005 “2nd Annual Chinese International Gallery Exhibition”, Schoeni Art Gallery, World Trade Centre Exhibition Hall, Beijing

Zhao Fang
1972 Born in Changchun, Jilin province, China
1997 Graduated from the Jilin Academy of Fine Arts, China
1997–2000 Joined the PLA of Shenyang and stationed in Shenyang
2006 “Fist Power” (solo), Schoeni Art Gallery, Hong Kong
2007 “Hong Kong Art Walk”, Schoeni Art Gallery, Hong Kong

Zhang Lin Hui
1963 Born in Shanghai, China
1990 Graduated from the Tianjin Academy of Fine Arts with a Bachelor’s degree in Engaging, Tianjin, China
2003 Schoeni Art Gallery donated Paradox Series No. 9 for Special Olympics China, held in the Commonwealth by the Great Wall, Beijing

Zhang Baolong
1969 Born in Chongqing, Sichuan province, China
1991 Graduated from Zhejiang Academy of Fine Arts (now China Academy of Fine Arts), Hangzhou, China

Yue Min Jun
1962 Born in Daping, Hei Long, Jilin province, China
1983 Graduated from the Hebei Normal University, Oil Painting Department
2004 “Yue Min Jun: Sculptures and Paintings” (solo), Schoeni Art Gallery, Hong Kong

Zhang Wei
1969 Born in Guangzhou, China
1984 Graduated from Huazhong Normal University, China
1999 Graduated from Huazhong Normal University, China
2002 “Contemporary Paintings and Sculpture by 32 Artists”, Schoeni Art Gallery, Beijing
2004 “Through the Artists’ Eyes—A Tribute to Manfred Schoeni”, Schoeni Art Gallery, Hong Kong
2005 “2nd Annual Chinese International Gallery Exhibition”, Schoeni Art Gallery, World Trade Centre Exhibition Hall, Beijing

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1989 Born in Chongqing, Sichuan province, China
1991 Graduated from Zhejiang Academy of Fine Arts (now China Academy of Fine Arts), Hangzhou, China

Liu Hong Yuan, In the Shadow of the Red Light, mixed media on canvas, 91 x 117 cm, 2006