





# WHAT YOU SEE IS REAL



**CHEN WENLING** 陈文令

**ODETOART** CONTEMPORARY







— *Message*

## Known as one who has established his artistic style quickly, Chen Wenling is a rising star in

the Chinese contemporary art circle. With his undying diligence and creativity, his series of art work is presented to the world of art one after another. Not only that, he has attracted the attention of many by participating in various exhibitions held around the world. More importantly, his works carry a distinctive style due to consistency within the developing logic of his art. The unity between the personality of conception and personality of style is the basic measurement of mature art in the Chinese Contemporary art's context. Using this measurement, he has constructed his own world of art.

— *Fan Di An, Director China Art Museum*

在中国当代艺术界，陈文令堪称一位迅速建立起自己艺术面貌的新锐人物。凭借着持续的努力和旺盛的创造力，他的作品一个系列接着一个系列面见艺坛，参加到多种展览活动之中，引人注目。更重要的是，他的作品因具有他自己艺术发展逻辑内在的牢靠性而获得鲜明的风格。在当代艺术创造中，观念的个性和风格的个性二者的统一至少是艺术成熟的基本标尺，在这个尺度上，陈文令构筑起了自己的世界。

中国美术馆馆长 范迪安

— *Foreword*

**Alan Greenspan once said,  
“Unless somebody can find a  
way to change human nature,  
we will have more crises and  
none of the them will look like  
this because no two crises  
have anything in common, ex-  
cept human nature”.**

This quote was what came to mind when I first saw Chen Wenling's new series of sculptures. The layers of metaphors and figurative images with which he created his pieces were infused with such political and economical innuendos – but the lasting impression is that of human nature itself. His works are such impactful symbols of the recent events that have rocked the world.

Five years ago when I first met Chen, he had not yet become as famous as he is today. However, I was immediately taken in by his undeniable intellect, distinct charm, and wonderfully sharp sense of humour. His art then was already very powerful, and crossed many cultural barriers. I knew then that I had met somebody with superb talent and great potential to become a great artist.

Chen is now so much more to me than an artist that the gallery represents. Over the years he has become a brother and a close family friend. We are honoured to present Chen's solo exhibition in our new gallery in Marina Bay Sands, and hope many will enjoy his new works as much as I do.

— *Jazz Chong, Director*  
*Ode To Art Contemporary*

— *Foreword*

## **Being Singapore's first Hip-Art design hotel, we aspire to be the hotel that inspires and enlivens dreams.**

Since 2000, Gallery Hotel has been actively supporting the arts. As an arts-centric hotel, we have a moral obligation to see creativity and imagination flourish in Singapore.

Chen Wenling has a brilliant way in conveying the intangible aspects of life through his sculptures. His creation of life-like facial expressions accompanies human mannerisms and body language that is intrinsically molded into each art piece. The precision and detailing in his works are unsurpassable to us, and every look at his art brings to mind a different story, a different moral.

We are happy to be part of this exhibition and wish Chen Wenling all the best for his exhibition in Singapore.

Gallery Hotel is very pleased to present his works, and know for sure that whoever lays eyes on his art will leave with a lasting impression.

— *Ted Ngo, CEO*  
*Gallery Hotel, Singapore*

— *Interview*

## Where is The “Emergency Exit”? Conversations between Chen Wenlin and Huang Du

— *Huang Du Studio, September 3, 2009*

**Huang:** Today our topics covered could be broader. Besides art itself, we could also talk about related socio-economic problems and political problems. Your personal art creation would still be our theme of conversation. Presently, there are some positive changes in China’s contemporary art. As we know, the world financial crisis in 2008 had a big impact on the world of arts. Under these circumstances, we did not see depression in Chinese art. On the contrary, there were more activities than ever. For example, we had Yangqian’s exhibition, Wu Mingzhong’s exhibition, Sui Jianguo’s Exhibition, Yue Minjun’s exhibition, etc during this year. There were very valuable works among these exhibitions, which reflected that these artists have made wise decisions under the economic crisis. As an artist in this phenomenon, how did you go about considering about making adjustments to your artistic ideas?

**Chen:** The artists that you mentioned had relatively long experiences in this field. They had received the impacts were much bigger than this financial crisis. Therefore, they could cope with the sudden financial crisis comfortably. The global financial crisis will make the winter become longer. When can we go out of the depression? I think we should learn to adopt “cool thinking” during the recession of art market because a few years ago, artists were too manic and inflated. “Cool thinking” is a way of “self-reflection”. From “self-reflection”, we would figure out what we are lacking in, also known as the “insufficiency”, which would then let us “learn without getting tired”. Learning would help us to “get new understanding”. After which, you could certainly find a more self-coordinated objective, and your mind would be tranquil. This is critical for an artist. In this particular circumstance, I have tried my best to hold the exhibition of “Emergency Exit” in this year, and hope that it will bring a little bit of sunshine to this winter.

**Huang:** Under this kind of severe situation, art should have the specific points and relevance, such as relevance to reality, culture, social issues and even political issues. It relies on the analysis and critique of a specific

problem, which undoubtedly reflects the attitude of an artist. Of course, event art is not to present the appearance of the event, nor is it the case of a political representation. I think that contemporary art is more focused on analyzing political issues, and emphasize some things which are concealed in art or in the concept. In this exhibition, there are two works. One is “What you see in is not necessarily true,” the other is “How to escape”. The titles themselves reveal a philosophical concept. The works were about the real, deceptive and false nature of things. In fact, the image itself was an artistic medium, how did you come to create works that relate art to events happening around?

**Chen:** I remembered that my former solo exhibition “the Fetish” was opened on Sept. 13 of last year and on Sept. 14 of this year, Obama issued the keynote address for the first anniversary of the financial crisis. There are many coincidences in our daily lives. The day after my solo exhibition opened last year, the United States announced the outbreak of the financial crisis. After the opening of “the Fetish” exhibition, I read a lot of news and information about the financial crisis, and I was quite surprised and touched by this news. Because of this, I wanted to take this financial crisis as an inspiration to create some art works. Of course, works on the financial crisis were not a footnote to the financial crisis, or a kind of reappearance. I wanted to reflect the dilemma of the world behind the financial crisis, and to reflect the complicated relationship between people and wealth in this capitalistic and materialistic world.

**Huang:** Could you talk about the original intention of creating “What you see is not necessarily true”?

**Chen:** I think that the natural value of an art work should go beyond the certain event or a time limitations. Artistic language or artistic forms are often more permanent than the content. At the end of 2008, I have been drawing small manuscripts of the financial crisis. I made several manuscripts but I was not satisfied. The first manuscript only consisted of a bull and a person being crashed by the bull. There was no bomb-like bull fart and no Madoff. The previous manuscripts included “bull crashing horse”, “bull crashing the Statue of Liberty”, “bull crashing Bush”, etc. In the mid-March of the same year, I was invited to Chicago by professor Wuhong to join the city sculpture event. I took a stroll to New York and spent half a day at Wall Street. After this trip, all the difficulties in my creation have been resolved. I tried to create a virtual real-world picture by using the hypothesized technique, and to not describe the contemporary realities



of society directly.

**Huang:** In this exhibition, you made a big step forward, and the backbone of the works was an extension of your own methodology. Your works still consist of imagination, exaggeration, humor, satire, criticism, and other unique characteristics. Imagination and creativity are the most fundamental characteristics for artistic language, concept, and form.

**Chen:** Regarding personalized artistic language, I discovered that Chinese contemporary artists either stressed westernization excessively, or stressed nationalization excessively. These two kinds of tendencies could result in misinterpretations by east and west audiences. I tried to find a more comprehensive artistic language. Relatively, I focused on the combination of concept and skill, while incorporating some folk cultures. I tried to create widely appealing and easy to understand visual images, rather than the presentation of simple tricks.

**Huang:** Recently, some domestic critics criticized that Chinese artists tend to make works in a big way. Actually, big is only relatively speaking. From the angle of art, even the big works of Chinese artists are small when compared with the western earth arts. This is not a fundamental question of art, large and small depends on the needs of its concepts, depending on its space needs and the context of it.

**Chen:** yes, I once took part in a seminar which was organized by Wu Hong. Some people there also criticized the size of the artwork. In the seminar, I said “in the early 90s, Borofsky’ presented an installation “Man Walking to the Sky” in the Kassell Documenta. If the size of the incline column was not 20 meters long, but short like the chopsticks, it would not generate such a great impression to visitors. Another example, Maurizio-Cattelan had an art work “kneel down Hitler”. If the size of the work was bigger than 20 meters, then it would be a bad art work. It is just like if an elephant in the tropical rain forest looks like a puppy, we would not be able to feel the power of the elephant and if the size of a butterfly is as big as an aircraft, it might let us feel very disgusted. In general, using size as a standard to measure the merits of art is ridiculous.

**Huang:** I always think that criticism of Chinese art is like a literature game. Of course, we emphasize theoretical criticism, but the pure theory criticism needs to be established on a practical sense. If a person cannot understand painting, sculpture, and conceptual art, how could you com-

municate with him? I think Chinese art criticism needs to be based on practical sense. For example, your art creation was constantly moving forward during these years. The critics could not make an easy conclusion for your work, but need to use a dynamic judgment with regards to your changes.

**Chen:** China has opened up a lot, compared to 30 years ago. We could go out and see the world freely, and people from other countries could also come and visit China. In the process of globalization, we will definitely hear different voices and see different phenomenon from the outside world. Different artistic methodologies, such as new media art, concept art, and installation art, had the profound influence on me. After taking in miscellaneous artistic grains over the years, it is certain that I will generate one kind of new contemporary art language. I think that the artist is the main body of the art's history. Artists' creation must be forward-looking. Therefore, it is normal that many works of contemporary artists cannot be fully accepted by theorists.

**Huang:** Chinese artists still make some bold experiments during this time. They have gathered a great breakthrough in the field of installation, new media, and painting. How did you change from the realistic sculpture language to the distinct contemporary art language, and give many young people a new enlightenment.

**Chen:** I think it is because I have studied Chinese painting. I remember that when I was 18 years old; I wanted to be a painter or a calligrapher. According to the theory of Chinese Ancient painting, traditional Chinese art was one kind of carrier of the artistic heritage chain. You must inherit the predecessor first, before having the possibility to enlighten future generations. This methodology had certain influence on me. Certainly, I cannot say that my art can enlighten future generations, but I must inherit the traditional culture and art language, including folk custom art, etc. I know that this kind of methodology was not fashionable, and neither was it easy. It was not like some Chinese contemporary artists who got rid of the tradition and created so-called contemporary art with a kind of break manner. In the era of unprecedented explosion of internet, I doubt many of the so-called unique or original staff. Basically, today's art is a combination of different cultures and the arts, which blend together mutually, and the results come after this. For example, if I presented my exhibition in Zhuoyue gallery according to a traditional way, I could finish it in half a day. However, we spent 11 days to install the exhibition. The eleven

days were spent not only on the works, but also the lighting, flooring, and the wall, which were all arranged by the concept of installation art and conceptual art. I tried to create a brand new presentation through this exhibition.

**Huang:** So, the works not only had the sculpture factor, they also had the installment factor. The relevant manuscripts and documentary have also enriched the exhibition space greatly. Traditional sculpture exhibitions generally display the work on the ground and visitors walk around the center work. However, your work completely cancelled the rule of gravity; it is attached directly on the wall, which created a way for viewers to walk through the work and read it.

**Chen:** My work “How to Escape” in the small space was difficult too, because the space was too long and the work was too short. The strength of the work could not fill the entire space. I then used a concept of Chinese painting -“the line was broke but the idea was connected”. I put a round mirror on the opposite wall, and crushed the mirror. It was exactly an echo of the theme of “How to Escape”. I also put a beam of light and a shadow of the flying cow cast on the side wall, which was a poetic image of the bull. In addition, the six sides of the wall were painted in black color. The sculpture, mirror, beam, and the black walls constitute a very mystery atmosphere of East. This exhibition greatly enriched the presentation of conventional sculpture and art concept.

**Huang:** This exhibition gave me the feeling of strength. In fact, it reflected integration of not just a sculpture itself, but also stressed the uncertainty of the work, and it was an uncertain way to change the conventional exhibition space. You have thought about the overall aspects of the exhibition. Before the opening, some of my American friends came to visit. They were surprised by the international language of the works. They could tell the artist’s imagination from the works. The works were related to the thinking related to faith, moral, and ethical issues behind such a crisis, not just a simple footnote to a typical event, but a deep reflection behind the typical event.

**Chen:** Yes, the works might reveal not only the characterizations of the financial crisis, but also revealed a series of underlying crises, such as the integrity, moral, faith, and ethical issues, etc, because they had a universal feature in the contemporary society. My attention to society and reality is referring to society and reality of the world, not just about China.



**Huang:** Basically, the significance of this work was to convert the collective consciousness of a world in a very personal sense. This conversion was based on a concept of language form, rather than on the surface of a topic.

**Chen:** Many contemporary artists often use the method of “scolded the monk by pointing at a bald person” to reveal the truth behind the event. For example, I used this “fart” as a metaphor for the financial crisis of the bubble. I used the bull of Wall Street as the basic shape of the work. In China, bull is a symbol of new folk. We can see bulls in many big companies in China. The “Bull” of my work is not “Cow of Ruzi”, which is willing to serve the people whole-heartedly, but a stock market symbol of prosperity.

**Huang:** Actually, whether it is in Wall Street or China, many bosses use tigers or lions, etc as a symbol of status, like power. However, the bull is a metaphor of the bull stock market. Looking from the animal’s angle of art history, Joseph Beuys spoke with a dead rabbit, which discussed the issue of death. Maurizio Cattelan put a pistol on a table with a dead squirrel. It’s also one kind of metaphor. The animal in the works was a medium, a symbolic medium.

**Chen:** I think that an artist’s artistic languages, including the way he displays his work, the shape form, and media type, are all important. His artistic language must have one kind of uniqueness and exclusiveness. If a work only has a good idea or trick and did not display the self-artistic language, then the work is the same as a poster, or a simple diagram. With regards to Chinese character, some people think that there are two components of “art”, one part is the skill, and the other part is the concept and idea. Putting these two parts together, it’s art. Just like “style”, according to Chinese character, the word also has two components. One part of the word is “wind”, which means flow, variability, and uncertainty. The other part is “format”, which means objective measurement and the relationship between rules and context. Therefore, there are two kinds of artists: style artist and mark artist. There are basic differences between these two kinds of artists. Style artist is always changing, and mark artist always stays at the old place. A real artist should have the courage and curiosity like scientist and explorer. He or she always tries to challenge the unknown world.

**Huang:** Your works in this exhibition bring a lot of surprises to visitors.

The reason is because you do not play a card according to the artistic convention. Your creation always surpasses visitors' imagination. A good artist needs to suspect himself, subvert himself, and surmount himself. This is the essence of an artist. From this perspective, a good artist should never set the format of thinking. His idea always keeps moving. He never does things by common sense, and he even has the courage to doubt art history.

**Chen:** Certainly, the artist who has the energy usually believes himself. Studying art history and others is not for imitating, but for avoiding, opposing and getting rid of it, and then the artist could locate the art of himself.

**Huang:** Some people put some criticisms to your works. In my opinion, it is just because it is difficult for them to read your work; their experiences are different from your experiences, so there are differences in the understanding of art and concept.

**Chen:** I think that each exhibition is a review and inspection of my artistic spirit. It is also a great exposure of my weaknesses. 20 years experience in the field of art tells me that an artist should know how to accommodate to a variety of different voices and a mixed evaluation. An artist should show respect for diversity and the cultural differences. Any kind of voices and criticisms are likely to be a good way for me to grow. I will devote my whole life on becoming a unique artist, not a perfect artist, so the questions and criticisms are inevitable. I respect theory based or academic type criticisms, and don't have time to listen to abusive criticism. I would rather spend that amount of time to concentrate on my art and creation, this is best way to live with art.

**Huang:** Finally, could you give some advices to young artists?

**Chen:** Mao Zedong once said: "the future is yours". Younger generation will surpass the achievements of our generation. However, I still have a small suggestion to them: many young artists today are eager to pursue the commercial success. However, the commercial success is indeed a double-edged sword. I have an example that may encourage all of us: there is a small and immature tomato; if we put something in it to make it become a red tomato, then the tomatoes will not grow up anymore. Red skin of the tomato does not mean the real growing up and maturing. On the contrary, it will hinder its further growth. If we give it enough time to grow, from the green to the red, eventually, it will become a mature fruit. Similarly, young artists also need enough time to grow.







手稿：钱军等编著的《麦道夫·美国骗局》  
 +麦道夫：美国骗局+  
 据说他吹捧很多吹捧于牛市的艺术品一书

世界没有一个骗子比麦道夫更厉害，说自己的假钱比真钱多，骗子的眼睛是瞎的。

麦道夫还告诉他的客户：“如果在我这里投资，你就不能告诉任何人。我这儿的事跟任何人无关。”这就是他在努力掩盖自身的马脚。骗子们的惯技，不新鲜。



牛气冲天的麦道夫

麦道夫给投资客的利润太诱人，太稳定，也太好了。事实上，他的“庞氏骗局”(Ponzi Scheme)手法，与老鼠会欺诈没啥两样，拿下家的钱充当上家的利润而已。这一招，使数千投资者，包括对冲基金、银行和富有的个人

都成为了麦道夫的受害者。而这也成就了华尔街历史上最大的欺诈案。

“内幕消息”！就这几个字，麦道夫就征服了无数的机构投资者。贪婪和妄走捷径成为人们上当的诱因。再严格的比赛，总有人希望超越规则，巧取胜利。美国体坛明星云集，世界称雄，但兴奋剂事件却也是屡禁不绝，就是这个道理。内幕消息无疑就是华尔街的兴奋剂。它足以令最机警的江湖老手完全丧失警惕，被卖假药的骗得一败涂地。

隐忧暗流

华尔街毕竟人才济济，总有明眼人未轻信麦道夫展示的一切。外部分析人士也曾对麦道夫的公司提出过担忧。1999年，独立分析师哈



美国证券交易委员会的图徽

华尔街看利的眼光，一种假相。

# 新的 “华尔街”的“华尔街”

从去年年初美国华尔街引发的全球百年不遇之金融危机之后，随即产生了一个世纪巨鳄——Bernard Madoff 的内幕报道。这个犹太人曾几何时叱咤风云之巨富人物，却在股票市场董事会主席，被无数之新老投资者所崇拜。更是无数人以“美国梦”之财神命。中国之打打打打者接二连三以章克文也。

二十年来，麦道夫通过操纵一只对冲基金给成千上万的投资者带来损失达(500)亿以上美元。也利用“杀熟之道”这个带着无孔不入和自欺欺人，从(500)亿美元滚到(5000)亿美元。从华尔街到华尔街之本就是从一百多年前生出的意大利投机商查理斯·庞齐那里得到的“古宝”这个“古宝”就是著名的庞氏骗局。  
 从庞齐到麦道夫之近百年里仍然存在着类似之骗局。很多非传销集团就是用这一招数敛财的。

金融危机以来，日本、英国、印度、中国等很多国家都爆发了庞氏骗局。本来恐怕很难完全消灭，至有可能很零星很隐蔽的庞氏骗局。

我把上述之情形称之为“骗子造钱学”。它吞噬着人类的金钱之新肤而随时随地地滋生和漫延一无止境。这是今天人类存在之普遍生存困境。人类的智慧总是向度第一厢情愿的完整所仰然愚弄。

毫无疑问，麦道夫必将成为警醒世人诚信之新一代象征。这也是为什么我们要费尽心力去创作“你看到的未必是真实的”原初理由。

陈文令  
2009.8.28

疯狂的  
 牛通过其“华尔街”金牛

金牛七卷子

① 目的：  
 “你看到的  
 未必是真正  
 的”或如

不可思议

② 金牛通过一口牛屁  
 直接把毒气顶  
 在七卷子上。

暗喻  
 虚拟经济  
 就如原子弹  
 一般巨大的  
 威力。

③ 预计共12架的牛屎，  
 关着首卷。

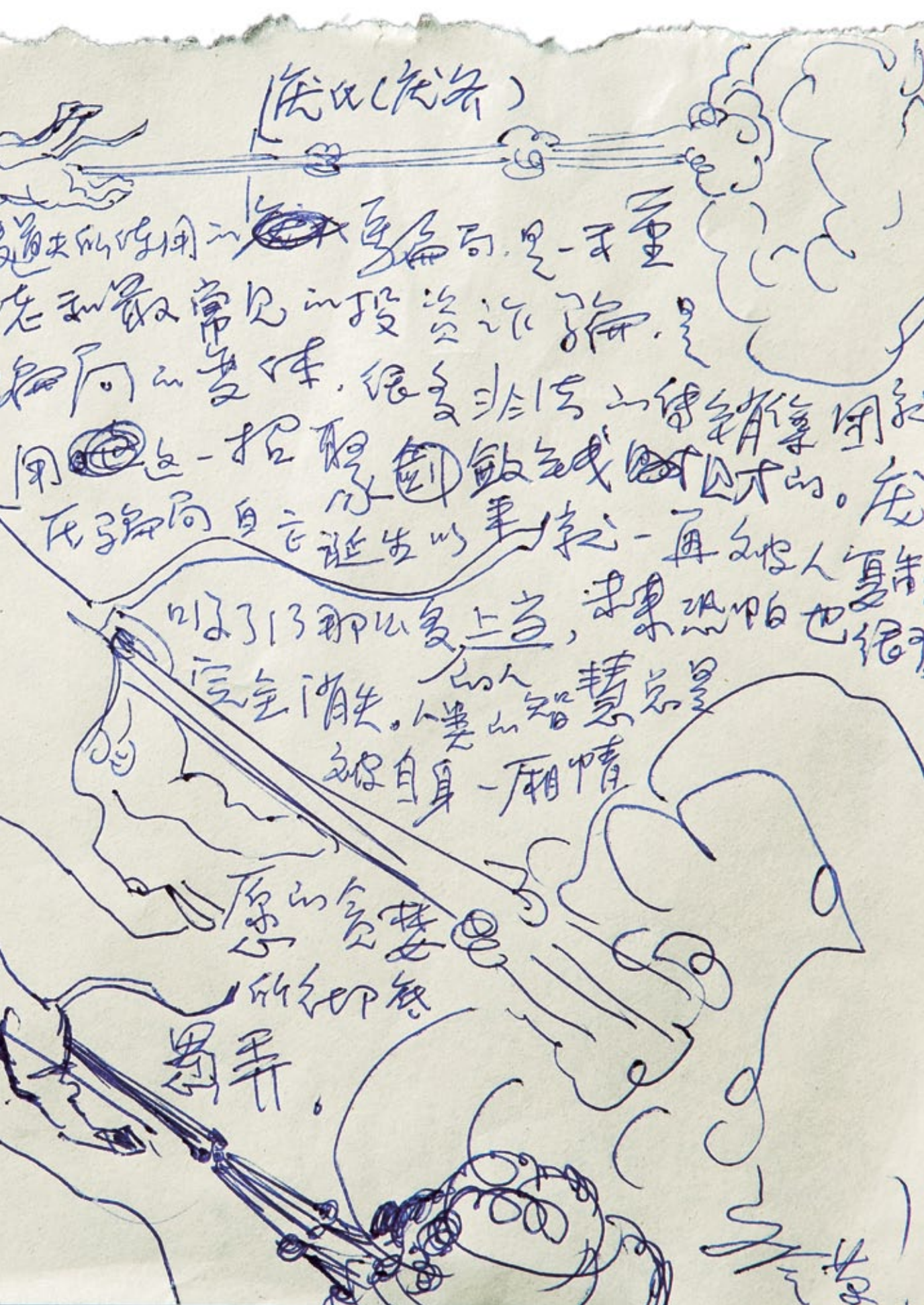


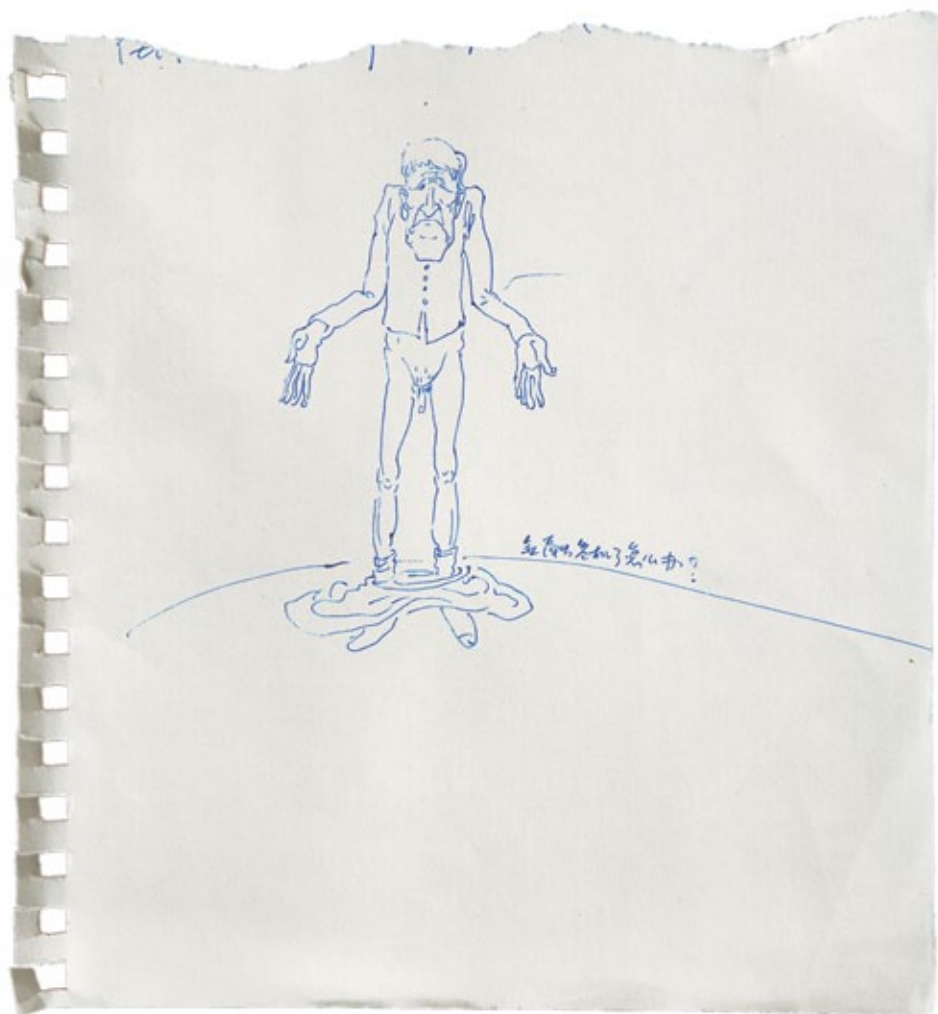
信托(信托)

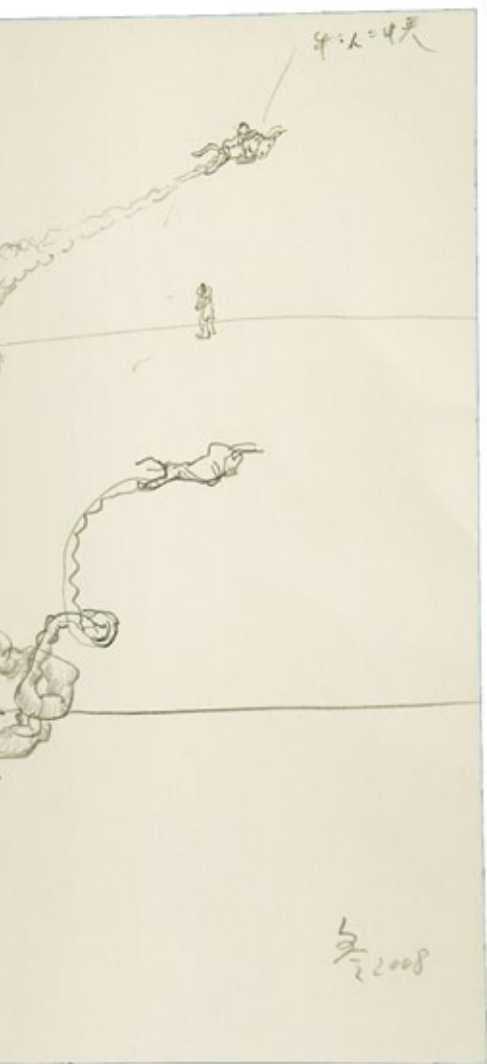
信托的用途在 ~~信托~~ 基金局，是一类最  
老和最常见的投资诈骗。是  
和向的载体，很多非法的传销集团  
用 ~~这~~ 一招 ~~取~~ 取 ~~到~~ 敛钱 ~~的~~ 目的。在  
信托局自己诞生的事就一再被人

做了13那么多上套，求求 ~~心~~ 怕也 ~~很~~  
完全消失。 ~~人~~ 人的智慧总是  
被自身一厢情愿

原心贪婪  
所知即  
愚弄。















— *Foreword*

## Once Upon My Time

— *Chen Wenling, 17 April, 2010*

1980s was the period of prosperity for idealism in China, and saw the rise of many Chinese artists. The Xiamen Dadaism artists group dissolved in 1989. After entering the 1990s, the city of Xiamen, and the other parts of China turned into a new era where the main focus was placed on market economy development. There were two very popular sayings back then, “Time is Money” and “Development is the fundamental principle”. In fact, it almost felt like the air smelt of money. However, I resigned from my job post in the newspaper office of the municipal government, and decided to set foot on the tough journey of pursuing art. To a certain extent, the predicament that I was facing at that time was even more lonely, helpless, and embarrassing than that of “Xiamen Dada”. Even today, I can feel the bitterness every time I recall that experience; it was such a painful but encouraging memory.

I’ve been struggling for a balance between art and making a living throughout the whole of 1990s. In order to save on the cost of living and art making, I worked on my sculptures under the shadows of two mango trees for about six years. The sweet scent of the ripe Mangos would be felt off the trees when it comes to the season where the fruits mature, and brought me much delight in my poor days. Thinking of it now would still make me smile. Except for stormy days, I can work under the shadow of the trees the whole year through.

There is another thing that remains very clear in my memory. Back then, there were three lunatics who lived nearby, and they were always hanging around chatting, and watching me work on my sculptures. One of them pointed at me and said “What is this young man messing around with all day, instead of going to work to earn some money? He must be crazy.” His words pushed my nerves to an edge, and I started to think, who is the lunatic? I did not know how to react. It was very painful to realize that in the eyes of a group of lunatics, a perfectly sound person can also be known as a lunatic. What more is there to be said about the many other artists who are often labeled as lunatics? There is actually only a very fine line between an artist and a lunatic. I was upset about this for days, and thought of myself as such an unnecessary person to this world, and that I am a lunatic who cannot even be compared to a real one, I could not understand the meaning of my life. It finally dawned on me that I might still have a bright future ahead,

when I discovered that these three lunatics needed to take medicine daily for their psychosis but I don't. I was released all of a sudden. My early form of "Red Memory" was accomplished during that period of time.

In July 2001 Mr. Zhang Zhaoyang from Xiamen Jimei University and me stepped on the train that would bring us from Xiamen to Beijing. We were so excited and were filled with confidence and expectations. Throughout the whole journey, we were ambitiously planning on how to make a big splash in Beijing. After two days and 2 nights of upbeat planning, we arrived in Beijing and accommodated ourselves in a shabby hostel in the basement of Central Academy of Fine Arts' gallery. My plan was to hold a solo exhibition for the "Red Memory". I have approached CAFA's gallery, National Art Museum of China, International Art Gallery and many other galleries but the costs were prohibitively high. Thereafter, I have also went on to find Mr. Li Xianting, Mr. Baopao, Mr. Pili and other famous people. Honestly, the people whom we met were very nice people, and they offered many helpful advices. In the end, the exhibition was not launched as our meager financial resources could not support our blueprint. We had spent a week in Beijing by then and it is going nowhere, leading to us feeling more discouraged day after day. By the eighth day, we felt the pressure increasing, but found no breakthrough. We had been meeting so many different people, talking about so many different things each day that we could drown in the enormous information we've received. We decided to spend a day in the Beijing Zoo to indulge ourselves. It did help us to relax a little. We were on the train back to Xiamen on the ninth day, with heavy hearts full of gloom. Throughout the whole journey, we hardly spoke at all. It was as if the ambitious and upbeat discussions never took place. Through this painful experience, I felt like I have grown a bit. Ever since I returned to Xiamen from Beijing, I felt trapped for days; I was full of strength but I could not find a right way to let it out. Out of desperation, in an almost "Peasant revolt" way, I placed over one hundred of my "Red Memory" sculptures on the sandy beach outside my studio for exhibition. Surprisingly, the result of this was far beyond my expectation. The media and internet wrote stories about my "Red Memory" sculptures exhibiting on the beach, and my reputation was elevated dramatically since the opening of that exhibition. On the contrary, I was stuck in an embarrassing situation since the exhibition totaled over four hundred thousand RMB. It was almost all that I had but I was not receiving any returns; none of my work was collected by any organization or anyone.

Back then, the reality seemed too cruel for me to take. Three days after the exhibition, I found myself alone in the empty exhibition hall in the cold winter.



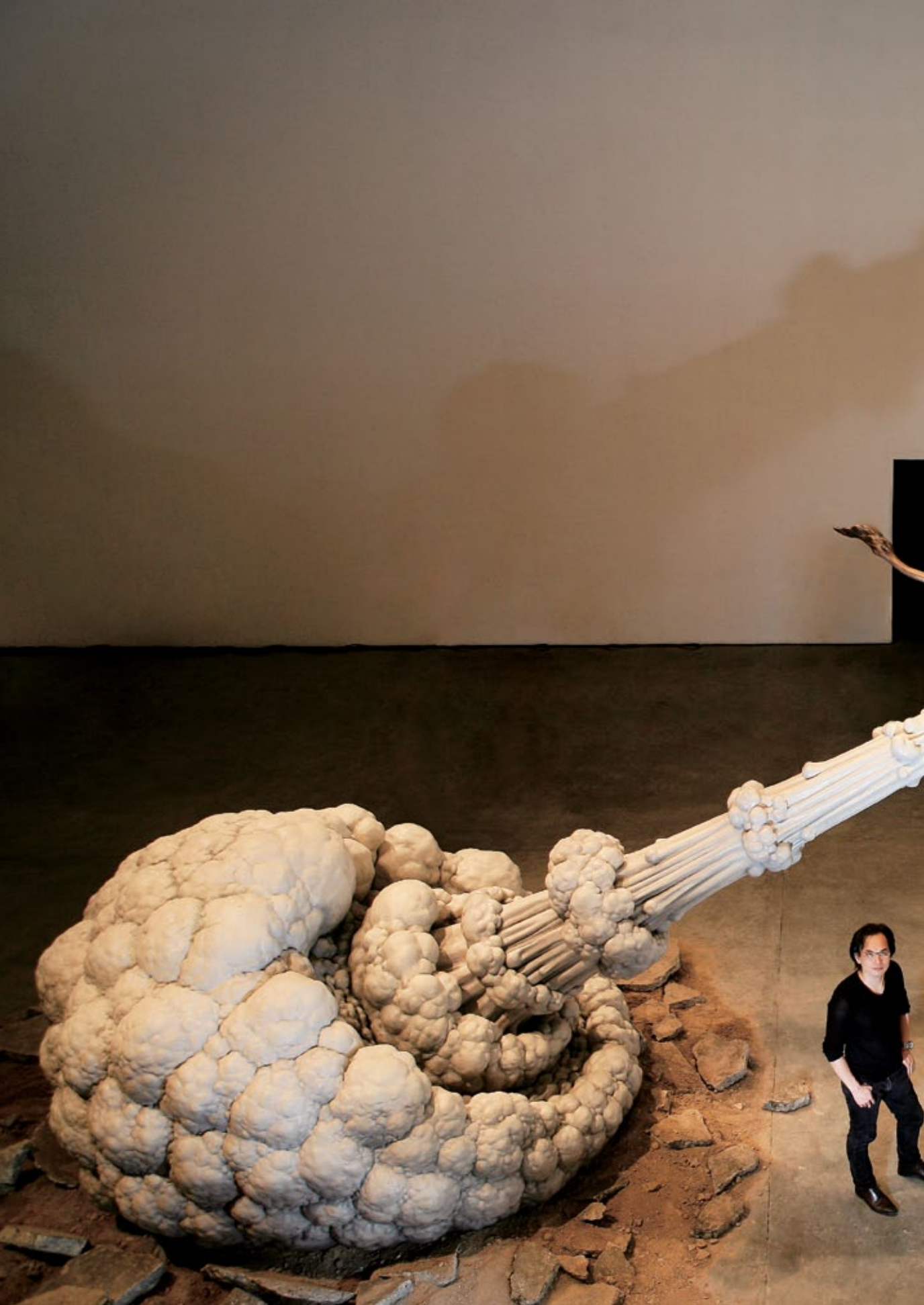
I laid myself down on the freezing wet sand, with my arms and legs widely stretched, inwardly telling myself that I need to hold up to my ideal and it shall become true one day. Even if I had to fall, I would make it big first.

At the start of March 2002, I went to Shanghai ambitiously again, with a tiny hope of making a difference in Shanghai this time. After days of rushing around, I struggled with little progress. Exhausted and depressed, I took a walk on the Bund, looking at the Oriental Pearl Tower across the Huangpu River. Many thoughts were going through in my head when my phone suddenly ringed. It was an unknown number and a stranger's voice at the other end of the line. He was a middle aged man and the mandarin that he spoke was not pronounced perfectly. He told me that his name is Peng De and that I am invited to the "Triennial of Chinese Arts Exhibition". Most of the invited artists are masters and I was one of the few talented young artists invited. I have answered countless phone calls in my life, but Mr. Peng's call was definitely one of the most important one. It was fortuitous, but I also believed that it was inevitable. Since then, I stepped on a greater stage of art, and embarked on a longer journey. Mr. Brown from Red Gate Gallery called me in May 2004, and was the second important call I picked up in my life. He invited me to stay in Beijing for three months as a visiting artist. I decided to stay on in Beijing after the visit, and I consider that as my most significant decision of my life, also a turning point. It has been six years since I moved to Beijing, and these six years is a time of constant learning, improving and gaining.

All in all, the process of me growing up is a long story. I've been nourished and helped by many great mentors and good friends throughout my journey. I cherish all that memory and I'm overwhelmed with gratitude.

Finally, I would like to say something about Miss Jazz Chong, the owner of ODE TO ART Gallery. As one of our most important galleries, Miss Chong left me with very good impression. She is beautiful, humble, faithful and professional lady. Besides speaking fluent Mandarin and English, Jazz could also converse in Fujian language. Whenever we spoke a few sentences to my native language, I would feel particularly connected to her. I looking forward to continually working closely with her. Jazz, thank you very much for all the things you have done for us for our solo-exhibition in Singapore!

(P.S This article is been written by Chen Wenling by the invitation of " Art Word" magazine for reviewing his latest art life, but slightly revised.)







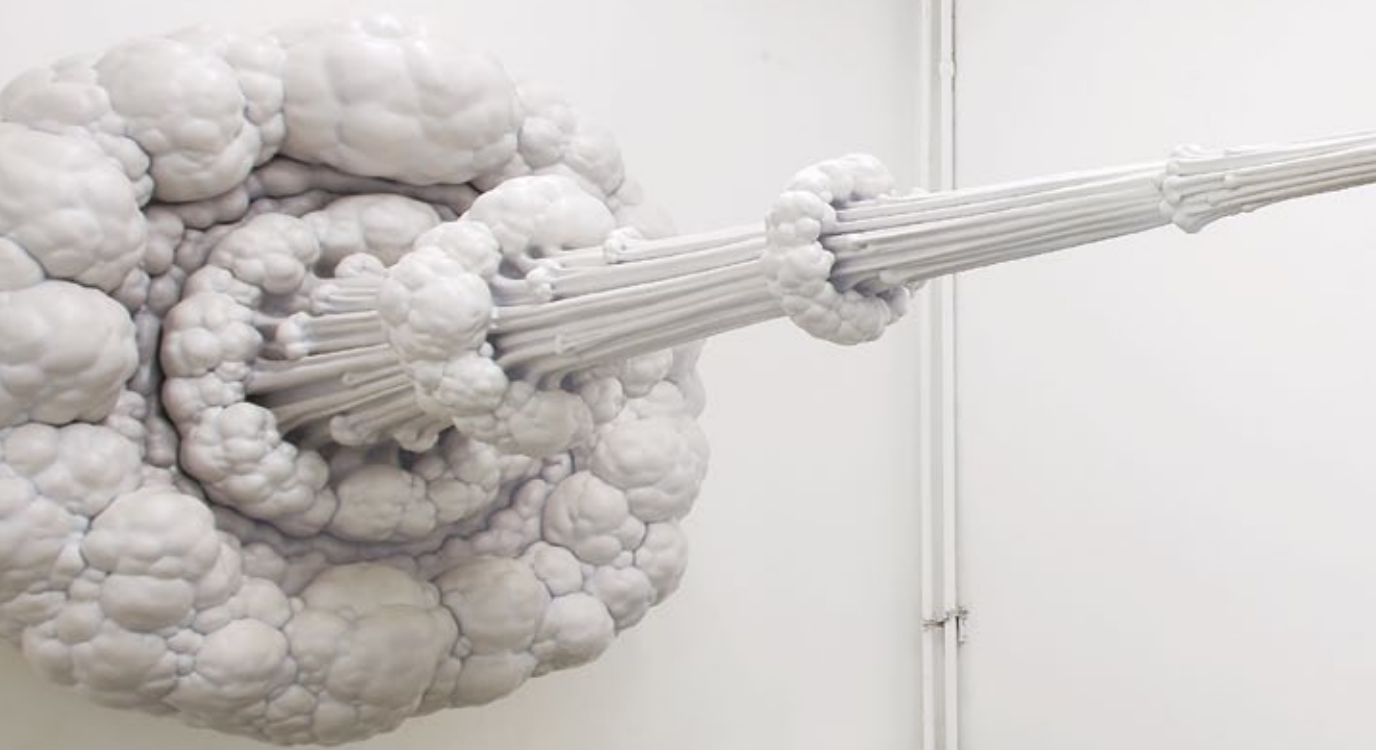












**What You See May Not Be Real 2009** Painted fiberglass 1100 x 600 x 500cm



— *Inspiration*

## The statement of Statue of Liberty and Wall Street Golden Bull

— *Chen Wenling, Beijing, 3 September 2010*

The Statue of Liberty is the symbol of the American spirit, and it seems that freedom and democracy are the principle causes that made the United States a superpower. However, during the last decade, there have been many natural and human disasters that occurred in the country, especially the economic crisis of Wall Street in 2008, which affected the whole world; these have raised many concerns internationally on the freedom and democracy system that the American always preaches about.

These factors were the inspiration for Chen Wenling's "Statue of Liberty and the Golden Bull".

有关自由女神与华尔街金牛的创意说明

—— 陈文令 2010年9月3日 于北京

自由女神是美国之魂的象征，似乎自由与民主是推动美国成为世界超级大国的主因。但是，近几十年来，美国内部接踵而至的爆发的天灾与人祸，尤其是2008年华尔街首爆的经济危机殃至全球，这让全世界对美国的自由和民主的机制表现出深度的质疑和忧虑。

其实，很多年前美国的著名经济学家凯恩斯就断言过美国的自由经济体系将给人类带来巨大的隐患和灾难。于是，我应了凯恩斯的理论，而挪用了美国自由女神和华尔街的金牛，营造出一种“将其矛，攻其盾。”的悖论现实。并且，把自由女神手中的美国宪法置换成凯恩斯的“自由经济学”。以此引发人们对世界经济危机之根源的追问，反思和批判。



**Statue of Liberty and the Golden Bull 2009** Painted Bronze 110 x 50 x 106cm





**Statue of Liberty and the Golden Bull 2009**

Painted Bronze 110 x 50 x 106cm



**Statue of Liberty and the Golden Bull 2009** Painted Bronze 110 x 50 x 106cm







**Statue of Liberty and the Golden Bull 2009** Painted Bronze 110 x 50 x 106cm



**Between Scylla and Charybdis 2009** Bronze 92 x 37.5 x 75.5cm





**What You See May Not Be Real 2009** Bronze 114 x 40 x 69.8cm









**How To Escape 2009** Bronze 92 x 45 x 45cm









**This is Not An Elephant 2010** Mixed materials 330 x 240 x 370cm



**This is Not An Elephant 2010** Mixed materials 100 x 80 x 50cm

**China Scene No.1 2007** Stainless Steel 155 x 182 x 100cm











# **RED MEMORY SERIES**





**Red Memory - Stop Staring at Me 2010** Bronze car paint 17 x 48 x 20cm





**Red Memory - Stop Staring at Me 2010** Bronze car paint 17 x 48 x 20cm



**Red Memory - Stop Staring at Me 2010** Bronze car paint 17 x 48 x 20cm







**Red Memory - Cool 2000** Bronze Red Car paint 280 x 60 x 60cm









**Red Memory - Wake Up 2010** Bronze 178 × 83 × 55cm









**Red Memory - Shy Boy 2002** Bronze Car paint 163 x 40 x 38cm



**Red Memory - Cool in Autumn 2000** Bronze Red Car paint 167 x 32 x 30cm















**Red Memory - Galloping Heart 2008** Bronze Red car paint 223 x 50 x 209cm

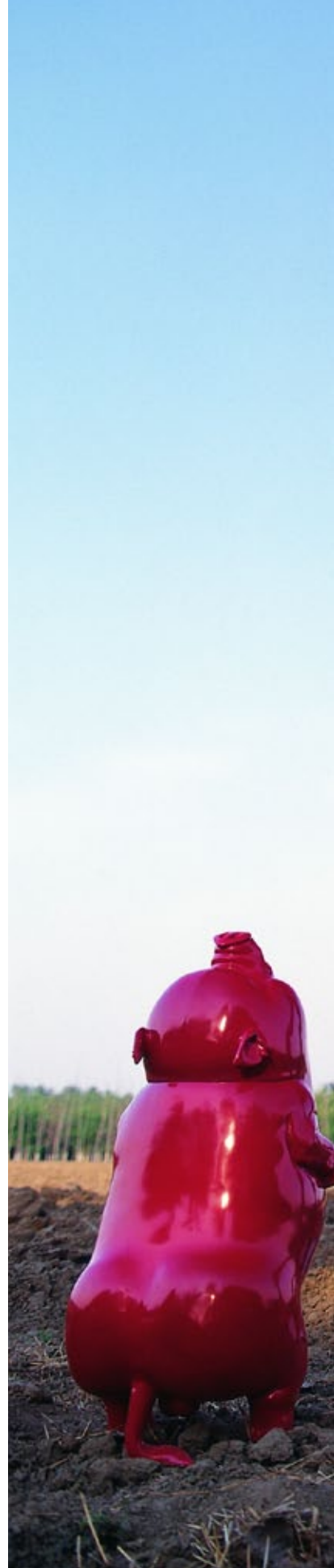






**Red Memory - Brilliant Sunshine 2000** Bronze Car paint









# Resume

— *Chen Wenling*

1969 Born in Quanzhou, Fujian Province, China  
 Graduated from Xiamen Academy of Art and Design Completed Study in Sculpture  
 Dept and then Central Academy of Fine Arts, Beijing, China  
 Now Works and Lives in Beijing, a Professional Artist, China

## Solo Exhibitions

2010 “What You See Is Real”-Chen Wenling Solo-Exhibition, Odetoart, Singapore  
 2010 “Jungle Law”-Sculptures By Chen Wenling 2010, JoyArt, Beijing, China  
 2009 “Emergency Exit” - Sculptures By Chen Wenling 2009, JoyArt, Beijing, China  
 2008 Solo exhibition in ODE TO ART, Singapore  
 2008 “God of Materialism” - Sculptures By Chen Wenling 2008, Asia Art Center,  
 Beijing, China  
 2006 Chen Wenling’s Sculpture Solo Exhibition, Duolun Museum of Modern Art,  
 Shanghai, China  
 Beneath Above, BANG-Beijing Art Now Gellery, Beijing, China  
 2004 Happy Life, Chinese European Art Center, Xiamen, China  
 1991 Chen WenLing Woodcarving Show, Xiamen Academy of Art and Design, China

## Group Exhibitions

2010 “Negotiations” Today’s Document Exhibition, Today’s Museum, Beijing, China  
 2010 Expo 2010 Jing’An International Sculpture Exhibitiom, Jing An Park of Sculpture,  
 Shanghai, China  
 2010 “And-Writers” –NanJing Contemporay Double Exhibition, JiangSu Provincial Art  
 Museum New address, Nanjing, China  
 2010 “Reshaping History”- China National Convention Center, Beijing, china  
 2009 “Visual Attract&Attack”-Animamix Biennial, Museum of Contemporary Art, Taipei,  
 China  
 “The Dialogue”-International Contemporary Art Exhibition, Chinese European Art  
 Center, Xiamen, China  
 “I am rich!”- Contemporary by Angela Li , Hongkong, China  
 “China Narratives”-The fourth Chengdu Biennale, Chengdu Contemporary Art  
 Museum, Chengdu, China

- “A Conversation with Chicago”-Contemporary Sculpture from China, Chicago, America
- “The Very Condition”-The Exhibition of top 12 Chinese Contemporary Artists, Beijing, China
- Art Basel Miami Beach, Miami, America
- 2008 Third International Biennial of Contemporary Art, Centro Andaluz de Arte Contemporáneo, Seville, Spain
- The 3rd Nanjing Triennial - Reflective Asia, Nanjing Museum, Nanjing, China
- Art Beijing Contemporary Art Fair Subject Matter Exhibition - Public Art, Beijing Agriculture Exhibition Center, Beijing, China
- Shanghai Art Fair Subject Matter Exhibition - Best of Discovery, Shanghai Exhibition Center, Shanghai, China
- Pusan Biennale - Expenditure, Busan Museum of Modern Art, Busan, Korea
- “China...Forward!”- TSUM, Moscow, Russia
- Red, Smooth and Luminescent Contemporary Expression, Xin Dong Chen Space For Contemporary Art III, Beijing, China
- International Exhibition of Sculptures and Installations, Lido, Venice, Italy
- Art of Pigs - Pigs Expressed in Art, Hakodate Museum of Art, Hokka, Japan
- “3.15 - LET’S CONSUME”- Xin Dong Chen Space For Contemporary Art III, Beijing, China
- China - Facing Reality, National Art Museum of China, Beijing, China
- Beijing - Athens Contemporary Art From China, Technopolis of the city of Athens, Athens, Greece
- “China Blue” Katrinetorps Gard, Malmo, Sweden
- “Image Spirit”-K Gallery, Chengdu, China
- 2007 “My Chinese Friends”- Gallery Susanne Ottesen, Copenhagen, Denmark
- “The Power of Universe”- The Frontier of Contemporary Chinese Art, Asia Art Center, Beijing, China
- “Post Avant - Garde Chinese Contemporary Art: Four Directions of the New Era”, Hong Kong, China
- “Energy - Spirit - Body - Material”-Today’s Museum, Beijing, China
- “A Truth beyond the Real”- Doosan Art Center, Seoul, Korea
- “Floating” - New Contemporary Art, The National Art Museum of Korea, Seoul, Korea
- “Red Hot” - Asian Art Today, The Museum of Fine Art, Houston, American
- “China- Facing Reality”- the Museum Moderner Kunst Stiftung Ludwig Wien, Vienna, Austria
- “Thermocline of Art”-New Asian Waves, ZKM Center for Art and Media, Karlsruhe, Germany
- Top10 Chinese Contemporary Sculpture Exhibition, Asia Art Center, Beijing, China
- “Chinese Whispers”-Osage Kwun tong, Hong Kong, China
- Chinese Contemporary Art Document Exhibition, World Art Museum, Beijing,China
- “Chinese Art Today”- National Art Museum of China, Beijing, China
- “Hyper Design”-Shanghai Biennale, Shanghai Art Museum,Shanghai, China
- 2006 Chinese Contemporary Art Exhibition, Robischon Gallery, Denver, USA
- “Beyond Experience - New China”- Contemporary Art Exhibition, Arario Gallery, Beijing, China
- China

- 37th Art Exposition in Basel of Switzerland, Basel, Switzerland  
“In the Name of Material” -Exhibition of Contemporary Art of Sculpture, HSS Art Centre, Shanghai, China  
Made in China, Vecchiato Art Gallery, Padova, Italy
- 2005 “Grounding Reality”-Chinese Contemporary Art Exhibition, Seoul, Korea  
Second China Art Triennial, Nanjing Art Museum, Nanjing, China  
Sculpture Century - Shanghai City Exhibition, Shanghai, China  
No Boundary China Contemporary Art Exhibition, Beijing, China
- 2004 Terra Vita Xiamen, Fujian, China  
Expressions of State Xiamen Contemporary Art Show, Fujian, China  
China-Belgium Contemporary Sculpture Exhibition, Antwerpen, Belgium
- 2003 Chinese Sculpture Masterpieces Exhibition of the Beijing international Biennale, Beijing,China  
“Sea and Music”, International Sculpture Exhibition, Xiamen, China  
The Northeast Annual Exhibition of the Works of Sculpture, Changchun, China  
“Ship - Xiamen Port” Modern Art Exhibition, Xiamen, China
- 2002 First China Art Triennial, Guangzhou Art Museum, Guangdong, China
- 2001 Sculpture Show, Shanghai Young Artists Exhibition, Normal University of Shanghai, China
- 1999 “Ninth National Art Exhibition” National Art Museum of China, Beijing, China
- 1997 The first Chinese Huaihuabei Environmental Sculpture Exhibition, China
- 1991 Chen Wenling's Woodcarving Exhibition Xiamen College of Art, Xiamen

## **WHAT YOU SEE IS REAL**

**Chen Wenling 陈文令**

First published 2010

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The Shoppes at Marina Bay Sands

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Ode To Art Raffles City  
**252 North Bridge Road,  
Raffles City Shopping Centre, #01-36E/F,  
Singapore 179103  
Tel: +65 6250 1901  
Fax: +65 6250 5354**

Ode To Art Marina Bay Sands  
**#01-19 The Shoppes at Marina Bay Sands  
2 Bayfront Avenue, Singapore 018972**

Ode To Art Kuala Lumpur  
**168 Jalan Bukit Bintang,  
The Pavilion, #06-13/14,  
Kuala Lumpur 55100, Malaysia  
Tel: +603 2148 9816 / +6016 263 6937  
Fax: +603 2142 6816**

**sales@odetoart.com**

**www.odetoart.com**

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