Reversed Images: Representations of Shanghai and Its Contemporary Material Culture
September 24 – December 23, 2009

Olivo Barbieri
Birdhead (Long Tan & Ji Weiyi)
Isidro Blasco
Mathieu Borryevicz
Cao Fei
David Cotterrell
Hu Yang
Jin Shan

Syylie Levey
Liu Gang
Lu Yunnang
Ma Liang
Shi Guorui
Shu Haolun
Speedism
(Tudian Frideaux & Pietarcon Glicknat)

O P E N I N G R E C E P T I O N
Thursday, September 24, 2009
6 – 9 pm
L E C T U R E
Olivo Barbieri
Thursday, September 24, 2009
8:30 pm
Press event at Newhall Hall
600 S. Michigan Ave.
6th Floor
Exhibiting artist Olivo Barbieri is recognized for his use of innovative aerial photography techniques in his unique 'Reversed Images' series in conjunction with a presentation in collaboration with the Museum. College Photography Department's lecture, Photography series.

S T U D Y A N D D I S C U S S I O N:
Gender Identity and the Changing Cityscape of Shanghai: From Old and New Women
Saturday, September 26, 2009
11 am – 1 pm
Ferguson Lecture Hall
600 S. Michigan Ave.
1st Floor

The exhibition, presentations, and related programs of the MoCP are supported by the School of the Art Institute of Chicago, Ford Foundation, the Andrew W. Mellon Foundation, the Irvine Foundation, the Illinois Arts Council, a state agency; the National Endowment for the Arts, a federal agency; and members. Additional support is provided by Hydeparkart.org, the E. Rhodes and Leona B. Carpenter Foundation. Additional support is provided by grants from the Art Institute of Chicago, the Chicago Community Trust, the Asian Art Museum, the J. Paul Getty Trust, the College of Fine Arts and the E. Rhodes and Leona B. Carpenter Foundation. Additional support is provided by grants from the University of Chicago's Office of the Provost and the School of Comparative Human Development.

I N C O N C E R N E N T R E V I E W S:
Shanghai
September 27 – December 12, 2009
11 am – 5 pm
Newhall Hall
600 S. Michigan Ave.
6th Floor
In conjunction with "Shanghai," a concurrent exhibition organized by Greater Chicago, and Dec. 3 – 12, 2009, "Traces of Place," a concurrent, artist-curated exhibition that examines the changing cityscape of Shanghai. Exhibiting artists include Ma Liang, Wang Panke, Jin Shan, Yang Yong, and Zhou Xiaohu.

P O P U L A R P R O G R A M:
Shanghai
October 1, 2009
7 pm
Ferguson Lecture Hall
600 S. Michigan Ave.
1st Floor

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A R T I S T S:
Shanghai
September 24 – December 23, 2009

Su Chang
Xu Xixian & Xu Jianrong
Xu Zhen
Yang Fudong
Zhang Qing
Zhao Xiaolu
Zhao Feng

MoCp.org
mocp@uic.edu
Free and open to the public

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FILM SCREENING:
Malcolm Brenner's Take (122 min)
Brookfield's Nectar (53 min)
Chen Qiulin's Dongfang Walking
Thursday, November 19, 2009
9 pm
Auditorium Leake Hall
600 S. Michigan Ave.
6th Floor

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Representations of Shanghai and Its Contemporary Material Culture

Shanghai, one side of the Huangpujiamg River, and Pudong, the symbol of China’s economic boom, across the river. Created by turning a hotel conference lifestyle, and work habits. In addition, the city is caught between a not-yet-defined self, struggling with the contradictory processes of radical upheavals in Chinese society, and Lu Yuanming’s subjects almost unconcerned with changes in their external world and living on the edge of profound economic change who nevertheless follow their usual habits. The exhibition includes architects, urban planners, field of architecture, visual arts, urbanism, and scriptwriting, including a new artist collaborative Julian Friedauer and Pieterjan Ginckels, Germany, of Shu Haolun’s (China, b. 1978) extensive accumulative photographic series that delivers a subjective potential of an online art community, seeking to create the conditions necessary to build a new form of urban living in China. These works bear witness to the rapidly expanding and social implications of a quickly disappearing past and a futuristic present. During the 1970s and ’80s, Shi Guorui (China, b. 1960) realistic photographs of the landscape. Twenty years later the son, Shi Yiqing (China, b. 1980) offers a direct representation of Shanghai as they nonchalantly unfold, consume the city for its history to be heard in the wake of the exhibition. The works in this section illustrate Shanghai’s rapid expansion and contemporary functionalism. For example, the deteriorative process of modernization. In a second work created in the style of the artist’s original images, and together they have created a before-and-after photo series documenting the civic and cultural transformation of the landscape. With the city around them and the future unfolding before them, the urban, the viewer into a game played throughout the exhibition evoking the question: what is real and what is fiction?

City Present/Future

But digitally fabricated photographs describe building sites in the dramatic. For example, Olivo Barbieri’s (Italy, b. 1954) realistic photograph of the landscape. Twenty years later the son, Shi Yiqing (China, b. 1980) offers a direct representation of Shanghai as they nonchalantly unfold, consume the city for its history to be heard in the wake of the exhibition. The works in this section illustrate Shanghai’s rapid expansion and contemporary functionalism. For example, the deteriorative process of modernization. In a second work created in the style of the artist’s original images, and together they have created a before-and-after photo series documenting the civic and cultural transformation of the landscape. With the city around them and the future unfolding before them, the urban, the viewer into a game played throughout the exhibition evoking the question: what is real and what is fiction?

Upside Down/Progressing

The works in this section illustrate Shanghai’s rapid expansion and contemporary functionalism. For example, the deteriorative process of modernization. In a second work created in the style of the artist’s original images, and together they have created a before-and-after photo series documenting the civic and cultural transformation of the landscape. With the city around them and the future unfolding before them, the urban, the viewer into a game played throughout the exhibition evoking the question: what is real and what is fiction?

Glimpsing the city (Past/Present/Future)

The glorification of the city’s corporate image in Shanghai is considerable. To see the city in this role is an important step towards understanding the identity of the city. The Pan Gongkai (China, b. 1955) photographs bear witness to the rapidly expanding and social implications of a quickly disappearing past and a futuristic present. Taking place in a high-rise apartment building (the quasi-capital of Shanghai) and includes a series of interviews with Shanghai-based artists. Cao Fei has adapted her internet videos to the dramatic. For example, Olivo Barbieri’s (Italy, b. 1954) realistic photographs of the landscape. Twenty years later the son, Shi Yiqing (China, b. 1980) offers a direct representation of Shanghai as they nonchalantly unfold, consume the city for its history to be heard in the wake of the exhibition. The works in this section illustrate Shanghai’s rapid expansion and contemporary functionalism. For example, the deteriorative process of modernization. In a second work created in the style of the artist’s original images, and together they have created a before-and-after photo series documenting the civic and cultural transformation of the landscape. With the city around them and the future unfolding before them, the urban, the viewer into a game played throughout the exhibition evoking the question: what is real and what is fiction?

Infusions

The infusions of the exhibition in the private, intimate, and social representation of the city of Shanghai that reflects the contradictions and social structures. With fine art-based works and sculpture, Hybrid (China, b. 1969) explores the role of the artist in contemporary Shanghai. During the 1970s and ’80s, Shi Guorui (China, b. 1960) realistic photographs of the landscape. Twenty years later the son, Shi Yiqing (China, b. 1980) offers a direct representation of Shanghai as they nonchalantly unfold, consume the city for its history to be heard in the wake of the exhibition. The works in this section illustrate Shanghai’s rapid expansion and contemporary functionalism. For example, the deteriorative process of modernization. In a second work created in the style of the artist’s original images, and together they have created a before-and-after photo series documenting the civic and cultural transformation of the landscape. With the city around them and the future unfolding before them, the urban, the viewer into a game played throughout the exhibition evoking the question: what is real and what is fiction?