

Over the Wall

翻 牆

For the Twentieth Anniversary of the Fall of the Berlin Wall



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For the Twentieth Anniversary of the Fall of the Berlin Wall

Honorable Curator: **Mikhail Sergeyevich Gorbachev**

Curators: **David Rong, Alex Demko**

Leading Artist: **Alexander Melamid**

USA

Alexander Melamid,
Anton S. Kandinsky,
Marc Ecko

Ukraine

Ilya Chichkan,
Alexander Roitburd,
Yuri Solomko

Russia

Yuriy Balashov
Alexey Salmanov

China

Ai Weiwei,
Zheng Lianjie,
Zhang Hongtu,
Zhang Dali, Ji Shengli
Chen Weiming

Germany

Lorenz Haarmann

Israel

Robert Bery



Over the Wall

November 12 - December 30, 2009



Art Next Gallery

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OVER THE WALL

David Rong Director, Art Next Gallery

Twenty years ago, when the Berlin Wall fell, there was no doubt that this announced the end of one period of history. The fall declared that human reason triumphed over barbarism; that conscience defeated evil; that freedom, democracy, and justice won closed autocracy and tyranny. As John F. Kennedy said before the Berlin Wall in 1963: "Freedom is indivisible, and when one man is enslaved, all are not free, When all are free, then we can look forward to that day when this city will be joined as one and this country and this great Continent of Europe in a peaceful and hopeful globe." He said that as a free man, he took pride in the words, "Ich bin ein Berliner." Today, two decades after the fall of the Berlin Wall, with all honesty, will one still be proud to say "I am a Berliner"?

The visible Berlin Wall has become a relic of history; however, the invisible wall is still everywhere. The Wall, as a symbol of brutality, suppression, dictatorship and ignorance, has not disappeared even in our time of globalization, information technology and the great tide of democratization. In today's world, the invisible "Berlin Wall" not only still exists, but has become even more present beyond the Berlin Wall.

Consider the last two decades, from the fall of the Berlin Wall to the crash of the World Trade Center in New York City, and the financial crisis of Wall Street capitalism last year. The world certainly has changed in a way that those who were encouraged by the Berlin Wall's fall could not have anticipated at that time. In 1997, on the occasion of the 80th anniversary of the Russian Revolution, the French press Laffont published a thick volume: "The Black Book of Communism - crime, terror, repression," (Le livre noir du communisme: crimes, terreurs, represses, Paris: Laffont, 1997), which was edited by Stephane Courtois, a researcher at the French National Scientific Research Center. This book proclaimed itself to be the first attempt of its kind, a thorough examination, from a historical and ethical perspective, of the crime against humanity committed by the communist system. Comparing communism with Nazism, it strongly criticized the Western amnesia on the topic of communism, and subsequently produced great repercussions in France. However, since the financial crisis on Wall Street, Marx's "Das Kapital" and "Communist Manifesto" have become, once again, bestsellers in Europe and the United States. Now, as powerful institutions such as Citibank are bailed out by the government, this new policy of "No Banker Left Behind" seems to confirm the superiority of socialism. It is as though history has played a joke on us.

History has not, as the historian Francois Fukuyama said, ended. The "Berlin Wall" - the invisible wall, still exists. In the former Soviet Union, in the subway stations of Moscow, there used to be a sign everywhere: "If you see something, say something." Now, you can see the same sign in the subway stations of New York. The fear of the wall still exists, and the threat of the wall is everywhere. But, as John F. Kennedy said: "Freedom has many difficulties and democracy is not perfect. But we have never had to put a wall up to keep our people in -- to prevent them from leaving us. The Berlin Wall is an offense not only against history but an offense against humanity, which has been deprived of their freedom as a basic human right to freedom of choice." It had not been easy to dismantle a visible wall, and to tear down the invisible wall may be even harder; however, people can still climb over it. Human beings' inborn yearning for freedom and pursuit of fairness and justice cannot be stopped by any wall.

Therefore, Art Next Gallery and artfira.com will hold an exhibition [Over the Wall: If You See Something Say Something], for the twentieth anniversary of the fall of the Berlin Wall in November, 2009. The chief leading artist is Alex Melamid, the father of Political Pop Art from the former Soviet Union. In addition, fifteen other leading artists are invited from Russia, Ukraine, Germany, China and USA. The exhibited art works will be paintings, sculptures, photography, videos and installations. Mikhail Sergeevich Gorbachev (Gorbachov), the former president of the Soviet Union, will be the honorable curator for this great exhibition.

List of participating artists:

(New York)
Alexander Melamid
Anton S. Kandinsky
Marc Ecko

(Ukraine)
Ilya Chichkan
Alexander Roitburd
Yuri Solomko

(China)
Ai Weiwei
Zheng Lianjie
Zhang Hongtu
Zhang Dali
Ji Shengli
Chen Weiming

(Russia)
Yuriy Balashov
Alexey Salmanov

(Germany)
Lorenz Haarmann

(Israel)
Robert Bery

翻牆

紐約後世紀畫廊舉辦紀念柏林牆倒塌二十週年展覽

榮偉 紐約後世紀畫廊總監

二十年前，當柏林牆倒塌時，無疑是宣布了一段歷史的終結，無疑宣布了人類的理智戰勝了野蠻，良知戰勝了邪惡，自由、民主、正義戰勝了封閉、專制和暴政。正如約翰·肯尼迪1963年在柏林牆前演講中所說：自由是不可分割的，只要一人被奴役，所有的人都不自由。當所有人都自由了，也就是正義和和平來到世界的那一天。他說：“作為一個自由的人，我為‘我是柏林人’(Ich bin ein Berliner)感到自豪。”今天，當柏林牆倒塌二十年後，我們捫心自問，我會為“我是柏林人”仍然感到自豪？

牆，作為有形的柏林牆已經成為歷史的遺跡，然而無形的牆可以說依然無處不在。牆，作為一種野蠻、強暴、專制、愚昧的象徵，並沒有因為在我們這個時代的全球化、信息化和民主化的大潮中消失，而且在當今世界上，這道無形的“柏林牆”不但依然存在，甚至於有形的柏林牆更有過之而無不及。二十年來，從柏林牆的倒塌，到紐約世貿中心被炸毀，直到去年以來以華爾街為代表的資本主義金融危機，世界的變化豈能是當時柏林牆倒塌時歡欣鼓舞的人們所能想像到的。1997年，在俄國十月革命80週年之際，法國拉封(Laffont)出版社出版了一本有關共產主義的鴻篇巨制：共產主義黑皮書-罪行、恐怖、鎮壓(Le livre noir du communisme: crimes, terreurs, repression, Paris; Laffont, 1997)，主編是法國國家研究中心研究員古爾多瓦(Stephane Courtois)，本書稱是首次從歷史學和道德的角度，對共產主義制度對人類歷史的犯罪作徹底的清算，並將共產主義與納粹主義相提並論，對西方共產主義的健忘症進行了猛烈的抨擊，在當時法國引起了極大的反響。然曾幾何時，華爾街金融大廈轟然倒塌，馬克思[資本論]、[共產黨宣言]竟然在歐美各國重新成為熱銷書籍，當年中國幾大國有銀行紛紛按照西方資本主義原則進行股份制改造，如今，恍若隔世，美國花旗銀行等紛紛由國家政府注資，儼然發揮社會主義“優越性”，歷史彷彿開了一個玩笑。

歷史並沒有如歷史學家福山所說的“已經終結”，“柏林牆”-無形的牆，依然存在。正如在前蘇聯時期莫斯科地鐵站到處可以見到的“If you see something say something”，如今我們同樣在紐約的地鐵站裡可以見到“If you see something say something”。牆的恐懼依然存在，牆的威脅無處不在，然而正如約翰·肯尼迪所說：“自由並非易事，民主亦非完美，我們從未建造一堵牆把我們的人民關在裡面。柏林牆是對歷史也是對人性的冒犯，它剝奪了作為一個自由人的基本權利，即自由選擇的權利。”拆有形的牆易，拆無形的牆難，但人類社會與生俱來的對自由的想望，對公平正義的追求，將不斷翻越任何“柏林牆”的艱難壓迫，人對一個自由人的基本權利的追求是任何牆都無法阻擋的。為此我們紐約後世紀畫廊和artfira.com決定聯手在2009年11月舉辦[翻牆-If You See Something Say Something]紀念柏林牆倒塌二十週年展，由前蘇聯政治波普之父ALEX MELAMID領銜，並特別邀請18位國際著名藝術家聯展，作品有油畫、水墨、雕塑、攝影、影像和裝置等。本展覽邀請前蘇聯總統戈爾巴喬夫擔任榮譽顧問。



參展藝術家名單：

(紐約)
阿力克斯·梅拉米德
安東·康定斯基
馬克·艾可

(中國)
艾未未
鄭連杰
張宏圖
張大力
季勝利
陳維明

(俄羅斯)
亞歷克塞·沙門諾夫
尤里·巴拉曉夫

(烏克蘭)
爾雅·啟其堪
亞歷山大·婁特伯德
尤里·索羅寇

(德國)
勞倫茲·哈曼

(以色列)
羅伯特·貝勒

JUMPING OVER THE WALL OF HISTORY

Mai Mang

Pennname of Yibing Huang, contemporary Chinese poet, translator and literary scholar. He is currently associate professor of Chinese and chair of Department of East Asian Languages and Cultures at Connecticut College.



1. What is rational is actual and what is actual is rational.
2. Forcing one to face it, to recognize its legitimacy and necessity. Equivalent to historical necessity in Hegelian philosophy.
3. In fact, completely man-made: although possessing solid material form, not possessing real inevitability.
4. Like a terminal historical situation, everyone is playing a predesignated role. For instance, in Ji Shengli's Policemen, the policemen stand in a row against the wall, facing the bare-bottomed, provocative lone artist, both sides knowing well they are acting, looking serious yet almost eliciting a smile. This is like a scene directly derived from a comedy of the absurd, but neither party can awake from this situation. This work reminds one of Yue Minjun's nightmarishly meaningful Execution.
5. In Ai Weiwei's Guard, a young armed policeman disappears from head to toe behind his impersonal uniform, his body a wall, warning anyone who dares to trespass it. Of course, this warning is at once rude and feeble, even naïve, and self-deceiving as if covering one's own eye with a fig leaf.
6. Ruins of an eternal standoff, the Great Wall or the Berlin Wall, from Ukraine to Israel, all various walls from another world, ready to be torn down yet forever erect, have long prepared for their own isolations.
7. Once embodied in space, continually posed across time, twenty years after its fall, the Berlin Wall still stands right in one's view.
8. The end of history: the hot topic after the Cold War—that wall covered by pop and graffiti art contains a huge hollow hole within, as if ruins already sentenced to expire are demanding an assessment from the entirely opposite direction.
9. Itself a utopia of hope, which has artificially created this side and the other side, within expectation and beyond expectation.
10. A high jump mark, forcing individual artists to overcome gravity, produces vertical instead of horizontal imagination, and evokes an insuppressible, nearly vertiginous sensation of pleasure. No wall, no art of upward transgression or rebellion.
11. Hic Rhodus, hic saltus—Here is Rhodes, here you jump! What is requested here is the true manifestation of free will.
12. "A throw of the dice will never abolish chance." The decisive leap over the wall is, however, destined to overturn the long night of necessity's tyranny over the individual in history. The seemingly childlike installation work by Alex Melamid easily hits the target.
13. Old Chinese proverb says: "A desperate dog jumps over the wall." But the truth is: at that very moment of jumping over the wall of history, man is his own freewheeling master.

跳過歷史之牆

麥芒

中國當代詩人

美國康州學院東亞系主任

1. 凡是合理的必然存在, 凡是存在的必然合理。
2. 強迫個人正對它, 承認其合法性與必然性。相當於黑格爾哲學中的歷史必然性。
3. 其實, 完全是人工產物, 雖然具有堅硬的物質形式, 但並不具有真正的不可避免性。
4. 像是一種終極的歷史場景, 每個人在此戲劇情境中都扮演著某種既定角色。比如, 在季勝利的《警察》中, 背牆集體站成一排的警察們面對光腚挑釁的孤身藝術家, 雙方明白他們都在演戲, 一本正經的同時也讓人微微一笑。這場景有著某種荒誕喜劇的意味, 但他們無法從這一境遇裡醒來。這幅作品讓人想起岳敏君噩夢般含義深長的《處決》。
5. 艾未未的《衛兵》中, 一個年輕稚氣的武裝警察從腳到頭消失在他非個性的製服後面, 肉身為牆, 警告任何企圖撞牆踰矩者。當然, 這種警告既蠻橫又虛弱, 甚至有某種天真的成分在裡面, 有如自欺欺人的一葉障目。
6. 永恆對峙的廢墟, 無論是長城還是柏林牆, 從烏克蘭到以色列, 所有來自另一個世界中的形形色色的牆, 待拆卸永存, 早已準備著自己的孤立。
7. 曾經賦形於空間中, 繼續橫互於時間中, 倒塌二十年之後, 柏林牆仍然赫赫在目。
8. 歷史的終結, 冷戰之後的熱題-那被波普和塗鴉藝術覆蓋之牆, 裡面有一個巨大的空洞, 彷彿被判失效的遺跡要求方向完全相反的承認。
9. 本身就是一種希望的烏托邦, 人為地製造了這邊和那邊, 意料之中和意料之外。
10. 同時是跳高的標尺, 強迫藝術家個人克服地心引力, 產生垂直而非水平的想像, 引發近似暈眩的不可遏制的快感。沒有牆即沒有向上逾越反抗的藝術。
11. Hic Rhodus, hic saltus! "這裡就是羅得島, 就在這裡跳吧!" 這裡我們要求的是自由意志的真實體現。
12. "骰子一擲永遠消除不了偶然。" 孤注一擲的跳牆卻將注定翻過必然性對歷史中的個人專斷肆虐的漫漫長夜。Alex Melamid看似兒戲的裝置作品輕易地一語破的。
13. 中國俗話說: "狗急跳牆。" 但真相是: 在跳過歷史之牆的那一瞬間, 人是他自己從容信步的主人。

THE INTERVIEW OF MARC ECKO FOR "OVER THE WALL" EXHIBITION at ArtNext Gallery

Marck Ecko 專訪-於紐約後世紀藝廊[翻牆]特展

Interviewers : David Rong, Director of Art Next Gallery

Xiaoqing Rong, Journalist of SingTao Daily News

Photographer:JingJing Wang

Editor and Translator, Nung-Hisn Hu



WHAT IS YOUR IMPRESSION OF THE CONTEMPORARY CHINESE ART WORLD?

For the last two years

I was fascinated with what's going on with the art scene in China and the first time I visited China was about 15 or 16 years ago

So I've really watched the street culture

the importance of the art scene of young people there

in a really mainstream way

it's very different that compare to

how relevant fine art is in here in the States.

It's a certain kind of, almost punk rock relevance of the fine art scene in China that

Westerners don't really appreciate

And having watched 798 built and Cao Chang Di and then seeing celebrities built up from fine arts community

it's really amazing to see how the world is this small

and that the community of the arts

have been really under appreciated by Western artists.

China as an engine of creativity

it's very important pay attention to it

WHY DID YOU WANT TO BECOME A PART OF THE "OVER THE WALL" EXHIBITION?

I have traveled all over the world

that's something about the idea of this show

Bridging this community of artists

and showing how the kind of interconnected

and that really post the fall of the wall in Berlin

...and post the cold war it's obviously to be changed

this kind of prior 9/11 world

in 1972 Nixon goes to China

the dynamic of the Iron Curtain

that falling during Reagan's years

and this new kind of dynamics of our financial interconnectedness

and the fact of that there is new almost faceless threat to Westerners

It's interesting to reflect on last 15 to 20 years

and now having history behind us

you see how really small the world is

how woven together we really are

and our political history, and even our creative connections.

請問您對當代中國藝術環境的看法？

在過去這兩年,

我對當代中國藝術景象非常的著迷。

我第一次拜訪中國大約是在十五、十六年前,

所以我實際觀察到街頭文化,

還有藝術景象對於大部份的年輕人的重要性,

是以一種非常主流的形式。

這種純藝術的影響,

相較於美國的情況,是非常不同的。

這種在中國藝術的前衛風潮,

西方世界並沒有真正得體會到。

而觀察798與草場地藝術中心的創建,

從這個藝術圈中成長出許多出名的藝術家

讓人了解這世界是如此令人吃驚的渺小

而這個藝術景象,

一直都不被西方的藝術家真正體會到。

中國像是一個創造的引擎,

是非常值得去重視的。

請您說明參加"翻牆"展覽的原因？

我會到過世界各地。

這個展覽的部份的概念

是連結理念相同藝術家,

並且呈現這種彼此之間的相互連結性。

而且真正的揭示柏林圍牆的倒下,

並且宣告冷戰狀況已經明顯地被改變了...

這是在9/11之前的世界形勢。

在1972年期間,尼克森總統開啓訪問中國,

那強而有力的鐵幕,

在里根的任期內倒塌。

這種我們內在新式的經濟連結

和一種對西方世界無形的威脅的事實,

發生在過去的15-20年間。

因此現在了解到我們背後的這些歷史,

你可以真正的了解到這個世界有多小,

還有我們如何彼此的交織在一起,

和我們的政治歷史,甚至是我們的創作的連結上

**IN YOUR OPINION, HOW DO COPYRIGHT PROBLEMS
AFFECT CREATIVITY IN CHINA?**

It's an interesting tension
I saw it is culturally the Chinese
the way that commerce is kind of open up slowly
and as a human reaction
It is nature that notionally understanding other system
commerce and creative freedom...all these things
And to react by saying well
if it is good there in America
it must be good here in China
But it's not here in China yet, so we make it.
It's kind of lack of understanding of intellectual property
or copyright or a generally creative idea
in China, yea, you see, copy Louis Vuitton
copy energizer
copy Nike
copy Ecko
that's one thing, you see that in all emerging countries
you see that in Brazil
you see that in Korea
you see that in India
It is not unique to China
I think, it is because no middle class has really emerged
it is the reaction to that, it is still inspired for brands
to me it that's been exaggerated.

**WE KNOW YOU AS A FAMOUSE DISIGER.
DO YOU THINK OF YOURSELF AS AN ARTIST?**

I think I am an artist. When I was a kid
doing art is very unique, so
before I think of myself as anything else
I think of myself first as an artist
I know it sounds maybe romantic but
if I lost everything in the world tomorrow
the one thing I will be most happy doing is
making art

您如何看待知識產權的問題對中國創作環境的影響

這是一種相當有趣的情勢。
我看到中國的文化上,
和貿易上漸漸開放的情勢,
以一種人類的自然反應來看,
對於其他系統理論性的理解,
例如商業和創造上的自由...總總這些事情,
自然產生了這種反應:
如果在美國是好的產品,
表示在中國一定也很好。
但是因為尚未能在中國創製出來, 所以我們就自己仿造,
這是一種對於智識產權的認知缺乏,
或者是對版權和一些普遍對於創作權概念缺乏,
在中國你會看到對於"路易斯維登"的仿製,
仿製"Energizer"
仿製"耐克"
仿製"Ecko"
你可以看到這種景象在任何剛起步的國家,
你可以在巴西看到,
你可以在韓國看到,
你可以在印度看到,
這不僅僅是發生在中國。
我想這是因為沒有中產階層的崛起,
但總歸他還是被這些品牌所啟發的,
對我而言這些現象是被誇大的。

您是世界知名的設計師,這是第一次以藝術家身份參加展覽,請談談您的感想

我想從小我就覺得我是個藝術家
藝術創作是非常獨特的
在我給自己做任何定位之前
我覺得自己是個藝術家
我知道這樣似乎聽起來有些羅曼第克
但是如果明天我將失去所有
那麼唯一會讓我開心的事情是
藝術創作

WHERE IS THE WALL

Alex Demko Director, artfira.com



In 1989, I was visiting family friends in East Berlin. Having a Soviet passport, I had never before been able to cross into West Berlin – this time was different. To my great surprise, I got on the metro at Alexander Platz and got off in West Berlin. I remember the short ride very clearly, especially the feeling of breaking into a zone of unlimited liberties and opportunities. As the metro passed the Berlin Wall I suddenly found myself in the “West”.

The idea of leaping over the wall is intrinsic to the artistic process. At one point or another, every artist has to overcome the wall within him or herself. While the Berlin Wall, a symbol of the Iron Curtain, limited artistic freedom and the dissemination of information, it did not suppress individual creativity because art belongs neither to communism nor capitalism. On one hand, if the Berlin Wall had not fallen, artists from the former Soviet Union would not have become known in the West. On another hand, if China had not remained a communist country, Chinese artists would not be known today for their social impact and opposition to official propaganda.

Recently, contemporary Chinese art has received tremendous amount of attention. The Western viewer may not even realize that many of these cutting edge artworks have been created in a communist country. The Chinese artists who participated in this exhibition want to stress that a wall between the East and the West does indeed exist. Yet, it is art and artists who have the power and ability to dismantle this wall. The idea of leaping over the wall, whether literally or figuratively is present throughout the exhibition in works such as Zheng Lianjie’s photograph of a performance on the Great Wall of China, Zhang Hongtu’s photographic montage of the Wall’s imaginary vaults, and Ji Shengli’s staged photograph of a “wall” of police officers.

Leading artist of this exhibition, Alex Melamid came up with a great idea – to build a wall out of toy paper blocks. Melamid, who remembers crossing the Check-point Charlie from West to East Berlin in the early 1980s in order to visit his mother, has some fond memories of the Berlin Wall. The artist chose to express these memories through the prism of “neo-sinilism”. After building his wall, Melamid added hopscotch pattern and drew names of political figures associated with “Capitalism” such as Kohl, Thatcher and Kennedy on one side and representatives of “Communism” such as Chruschev, Honecker and Mielke on another. The name of Gorbachev was written along the wall and appeared outside the hopscotch pattern. Melamid’s version of the children’s game climaxes in the middle, where he makes a symbolic jump over the wall from communism to capitalism.

Marc Ecko, the successful New York-based entrepreneur who has built an entire empire out of his clothing line Ecko Unlimited, uses the same approach for both his art and business. That is – creativity, experimental and comparative selectiveness, and use of strong symbols, which translate into the aesthetics of pragmatism. Marc’s sculpture of Nixon is surprisingly light and humorous. A major political and historical figure, who was the first American president to establish diplomatic relations with China, Nixon is portrayed wearing a funny mask in Marc’s sculpture.

This exhibition brings together for the first time works by well-known contemporary Chinese, Russian, Ukrainian, New York-based, as well as German and Israeli artists. The works by Ukrainian artists may look lighthearted, joyful, and optimistic; however, they are characterized by deep irony and satire. Yuri Solomko’s map of the Berlin subway depicts the smiling faces of a new generation of Berliners, the generation born in a unified Germany. Ilya Chichkan’s photograph of the heavyweight boxer Vitaly Klitschko became an international brand after it was exhibited at the Canale Grande train station during the 2009 Venice Biennale. In a painting by Alexander Roitburd, the face of Vladimir Putin, Russia’s Prime Minister, is focused and calm despite the complexity and discomfort of his yoga asana. The painting conveys to the viewer that Putin is a symbol of dedication and reassurance, someone you can trust. *CCCP Crazy Party* by the Russian artist Youriy Balashov reminds one of a Soviet propaganda poster. The artist’s whimsical representation of the worker and the female collective farmer almost suggests the idea that “We can make fun of ourselves at a time when the rest of the world cannot”.

In this exhibition there are also two works by Israeli artist Robert Berry. One is an image of a beautiful Israeli woman in an army uniform with an M-16 on her shoulder. Another is a video of street shooting depicting the same type of machineguns. The juxtaposition of the loud and frightening gun shots with the image of the relaxed woman soldier suggests that while Israel is building a wall with Palestine today it is not certain that they will be building that same wall tomorrow. A video by German artist Lorenz Haarmann is the only work that directly deals with the image of the Berlin Wall, depicting it at the very moment of its destruction.

Over the Wall exhibition has been organized around the concept that boundaries can be removed, expanded and/or imposed. Twenty years after the fall of the Berlin Wall other walls are popping up here and there. Some of them are visible such as barrier that stretches for almost 2,000 miles along the U.S.- Mexico border or the almost 450 miles of Israeli barriers in the West Bank while others are invisible such as the Green Dam filtering software required for the Chinese Internet users. It appears that it is in our nature to build the walls just as much as it is to tear them down. At the same time, it appears that it is in art’s nature to overcome every wall, whether it is physical or mental one. To overcome walls, whatever and wherever they are, is the aim of this exhibition.



Alexander Melamid (1945) 阿力克斯·梅拉米德

Alex Melamid was born in Moscow in 1945. He is formerly known as 'Komar and Melamid' for his affiliation with Vitaly Komar that lasted for 36 years from 1967 until 2003. Melamid studied at the Moscow Art School from 1958 until 1960 and in 1967 graduated from Moscow's Stroganov Institute of Art and Design with a Masters in Fine Arts. In 1972, Melamid founded the Sots Art (Coç Art) movement, a unique combination of Soviet Pop and Conceptual Art. In 1977, Melamid emigrated to Israel and a year later, in 1978, to New York. Once in the States, Komar and Melamid became internationally known. The artists participated in many major international art exhibitions and biennales, including Documenta in Kassel, Germany. Their works were acquired by a number of major museum and public collections. Since breaking up with his counterpart in 2003, Melamid has painted a series of meticulously realistic, large size portraits of rappers, clergymen, Russian oligarchs and New York Rabbis. The artist explains that his new series, which will have about 100 portraits when completed, is inspired by his childhood dream of "unlimited" painting. Recently, Melamid started a series of conceptual works called Neo-Senilism (paintings inspired by "second childhood"). In 2008, the artist declared that he is God and after an extensive, yearlong exercise, Melamid has published a website www.melamid.com that covers 40 years of his work. Alex Melamid now lives and works in New York.



Leap over the Wall, 2009
Installation. Crayon, paper blocks
9' x 19'



Marc Ecko (1972) 馬克.艾可

Chairman of the Board and Chief Creative Officer of Marc Ecko Enterprises

Marc Ecko's journey began in the mid-80s while he was still a high school student working from a make-shift design studio located in the garage of his parents' New Jersey home. Armed only with an airbrush and his custom graphic designs, Marc quickly built a loyal fan base and in 1993, at the age of 20, founded *ecko unltd.

Since then, the Company has grown to include *ecko unltd junior and accessories lines, the contemporary Marc Ecko "Cut & Sew" collection, eckored women's and accessories lines, Zoo York, Complex magazine (circulation 340,000), Complex.com, as well as a videogame and multimedia division, Marc Ecko Entertainment. In 2007, Marc's full-scale fashion and lifestyle company reported global retail sales of over \$1.7 billion.

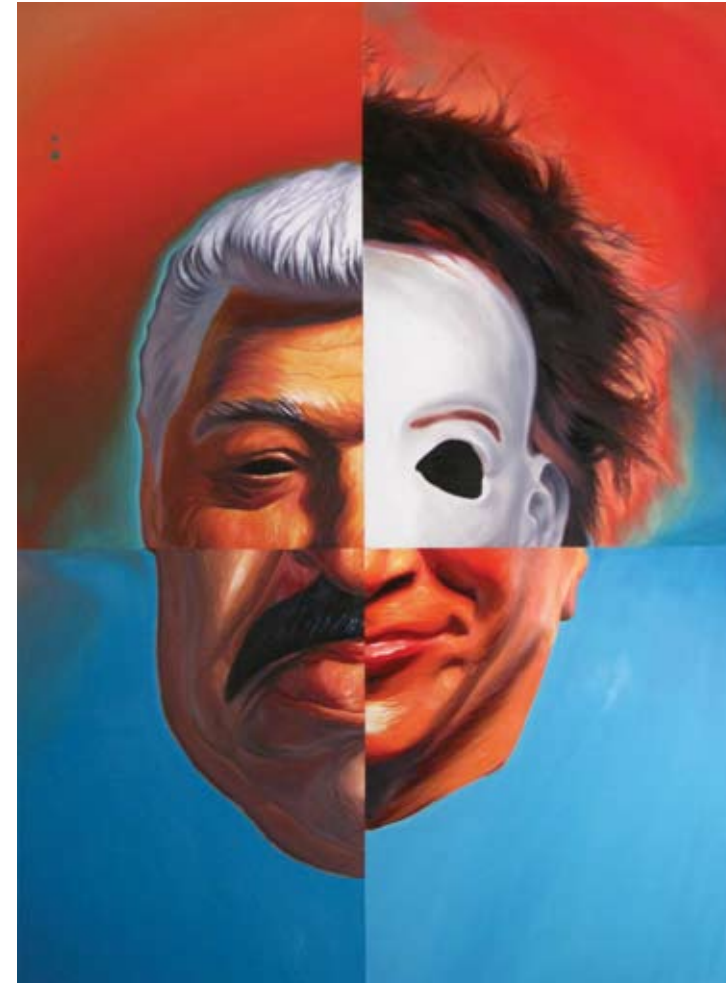
Despite his success, Marc Ecko remains down-to-earth and philanthropic. To help those less fortunate, he founded the Tikva Children's Home, an orphanage in Odessa, Ukraine, as well as Sweat Equity Enterprises, a design and innovation laboratory that aims to redefine vocational education.

In recognition of his achievements, Marc has been honored with a 2006 MTV Video Music Award for "Best Videogame Soundtrack", and is frequently included in such lists as Details magazine's "Most Powerful Men Under 40," Stuff magazine's "Style Icons" list, DNR's power list, and New York Magazine's list of the City's "Influentials." In May 2009, Marc received his honorary degree from Rutgers University and was the keynote speaker at the university's commencement. He has also gained international notoriety for his various efforts to disrupt the status quo, from two successful graffiti-based court battles against the city of New York, to the 2006 "Tagging Air Force One" viral video campaign, and by his purchase of Barry Bonds' record breaking 756 homerun baseball, which he turned over to the public to decide on its fate.

Marc, age 37, is married with three children and resides in Bernardsville, New Jersey.

www.marcecko.com www.marceckoenterprises.com

www.shopecko.com www.complex.com



Horrorshow, 2008
Oil on canvas
74" x 55"



Nixon, 2008
marble, unique
h. 39" w. 22" d. 19"



Anton Skorubsky Kandinsky (1960) 安東.康定斯基

Anton Skorubsky Kandinsky was born into a family of artists in Crimea, Ukraine in 1960. Kandinsky studied at The Children's Art School, the Crimean Specialized Art School in Simferopol (1971-1975) and the Simferopol Samokisha Art College (1975-1979). He was a private student of artist Yevsey Yevseyevich Moiseyenko in St. Petersburg before entering the Ukrainian Art Academy (Kyiv State Art Institute), where Kandinsky studied at the Monumental Department, studio of V. Chekaniuk and M. Storozhenko (1980-1986). In 1986, which is also known as the Chernobyl year of graduation, Kandinsky graduated from the Academy with Masters in Fine Arts. In 1998, Kandinsky emigrated to the United States of America.

In 2004 in New York, Kandinsky founded a movement called "Gemism," which refers to artist's application of realistic images of luminescent gemstones on his canvases. The gemstones are intermingled with flags, ideograms, political figures and celebrities along with symbolism from China, the former Soviet Union and American pop culture. Yet this is not straight Pop, nor is it Chinese art or some pastiche of Soviet-era propaganda. *Gemism* is a tip of the cap to all three.

Kandinsky's most recent art projects include the Meditation of Weapons (2007), I don't want to be a Russian Artist (2008) and China-ism (2009). The artist lives and works in New York.

www.antonkandinsky.com



Mamai, diptych, 2008-2009
detail
oil on canvas
108" x 48"



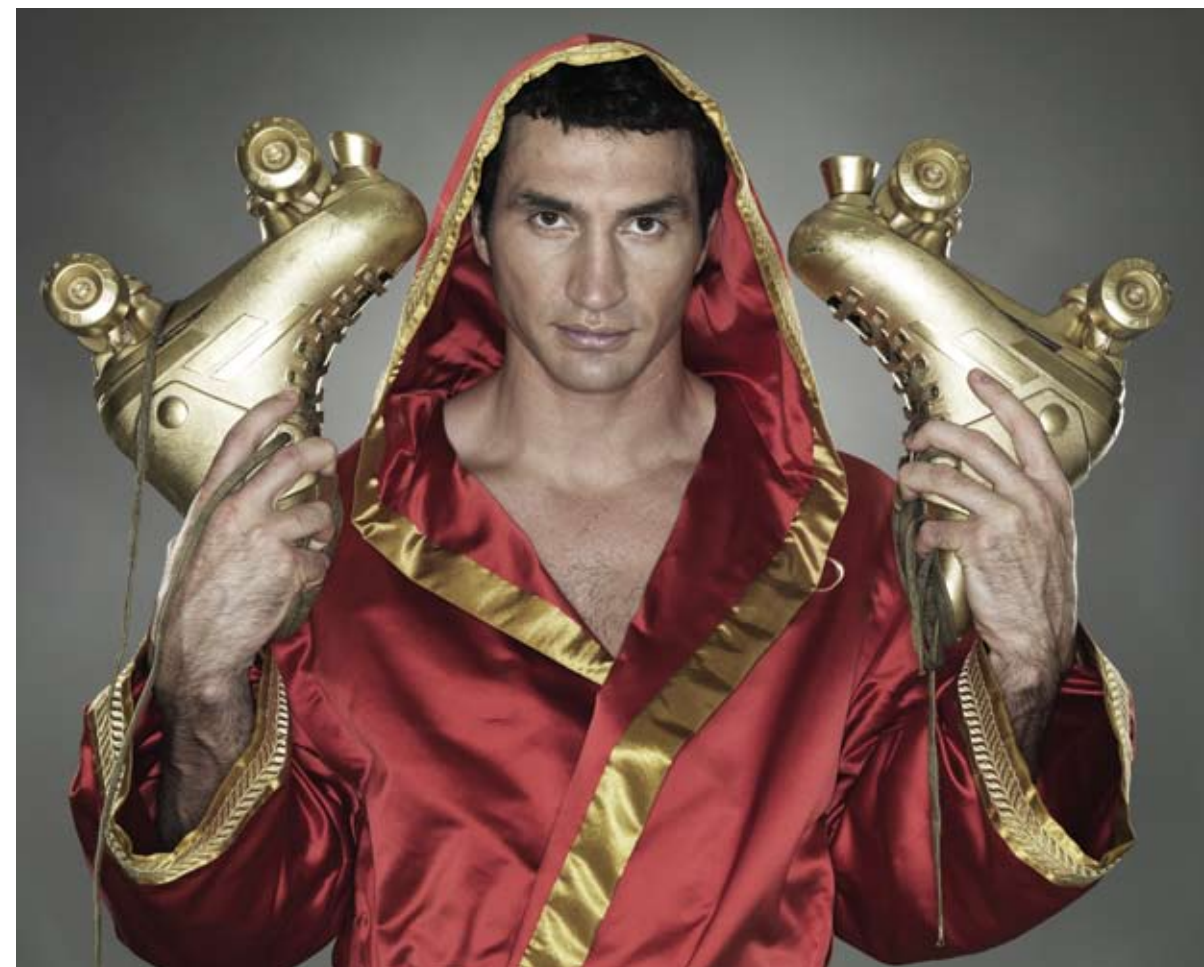
Berlin, diptych, 2009
oil on canvas
84" x 60"



Ilya Chichkan (1967, Ukraine) 爾雅. 啟其堪

Painter, illustrator, photographer, and videographer, Ilya Chichkan was born in Kyiv in 1967. Although the artist never formally studied art, he learned how to paint from his grandfather – art professor, famous classicist and practitioner of Socialist Realism Leonid Chichkan and his father -- Ukrainian non-conformist artist Arkady Chichkan. Chichkan is a founder of the Ukrainian Artist Movement *New Wave* that was developed in the beginning of 1990s in Kyiv.

The artist had a great exposure to the West. Through the CEC ArtsLink Residencies program Chichkan studied and worked in the United States in 1996 at Glassel School of Arts, Houston, Texas and in 1997 at Nexus Center for Contemporary Art, Atlanta, Georgia. The artist lived and worked in Berlin in 1994-1995, where he developed his well known project *Monkey or Man*. Other artistic projects by Chichkan include *Sleeping Princes of Ukraine*, *Atomic Love*, *Mind Game*, *Defenders*. In 2009, the artist created *The Steppes*, a project for the Ukrainian Pavilion at the Venice Biennale. Recently, Chichkan has been traveling back and forth to India, where he maintains a studio in New Dehli. The artist lives and works in Kyiv.



Heavyweight Curator, 2009
C-print.
34" x 41 1/4"

This work is from an edition of six and is accompanied by a certificate of authenticity signed by the artist.

Monkeys, 2005
each painting is oil on canvas
200 x 160 cm





Alexander Roitburd (1961, Ukraine)

亞歷山大·婁特伯德

Alexander Roitburd was born in Odessa in 1961. He graduated from Odessa Pedagogical University, Department of Fine Arts in 1983. Roitburd is known for his paintings, installations, video, and performance art. He has been very active in the artistic community as an art curator, critic, publicist, moderator and intellectual who has greatly contributed to establishing post-Soviet contemporary art trends in Odessa, Kyiv and Moscow. The artist was one of the founders of Ukrainian *trans-avant-garde* in the 1980s.

In 1999 Roitburd produced a video after the film by Sergei Eisenstein *Battleship Potemkin*. The video was bought by the Museum of Modern Art in New York. In 2001, the video was part of the Italian Pavilion at the 49th Venice Biennale. In 2000, Roitburd began living and working in New York; however, in 2002, he moved to Kyiv to become the director of Marat Guelman Gallery. For the last seven years Roitburd has primarily produced large size narrative figurative paintings that have a strong sense of political irony, mythological illusion and philosophical and humanitarian discourse. Works by Roitburd were shown in New York in a 2008 exhibition at White Box Gallery entitled 'New Ukrainian Painting.'

On June 26, 2009, a painting by Roitburd entitled *Goodbye Caravaggio*, 2008, lot 179 sold at Phillips de Pury & Co. in London for £58,850.00. This is the record price paid for a work by contemporary Ukrainian artist at auction. The artist now lives and works in Kyiv.



Yoga, 2008-2009
oil on canvas
76" x 57"



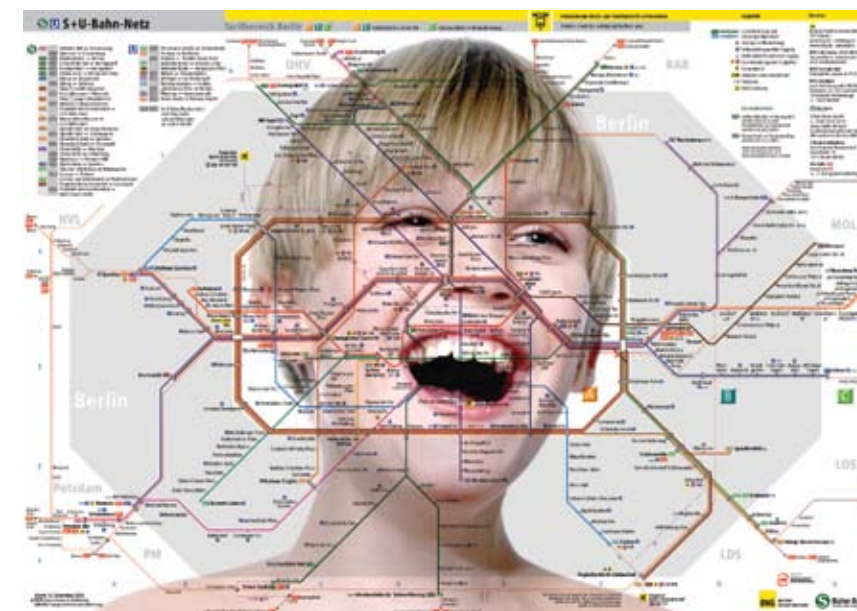
Yuri Solomko (1962, Ukraine)

尤里·索羅寇

Yuri Solomko was born in Crimea in 1962. In 1986, he graduated from the Krasnodar Art College, Russia. He earned an MFA in Monumental Painting from the Kyiv Art Institute in 1992.

Solomko began exhibiting his works in 1988 as a representative of the Ukrainian New Wave art movement. From 1990 to 1994 he was a member of the non-official art group "Paris Commune." He works in different genres, including painting, photography, collage, video, illustration, graphics and sculpture. Since 1991, the artist has been working on the "Art Cartography" project. In 1997, Solomko was nominated as an artist of the year at the International Art Festival "Golden Selection" in Kyiv. In 2001 he exhibited at the first Ukrainian pavilion at the Venice Biennale. The artist exhibited in France, Norway, Russia, Sweden, Austria, Croatia, Slovenia, Hungary, Poland and South Korea. In 2008 Solomko exhibited at the "New Ukrainian Painting" show, White Box Gallery in New York.

Works by Solomko were offered and sold in 2000 at Dorotheum Auction in Vienna, Austria and in 2009 at Phillips de Pury & Co. in London. Miscellaneous works are in the following public collections: National Art Museum, Kiev, Ukraine; Russian State Museum, St. Petersburg, Russia; Duke University Museum, North Carolina, USA; Moscow Center of Photography, Moscow, Russia; Henie Onstad Kunstsenter, Oslo, Norway. The artist lives and works in Kyiv.



Berlin, 2008
color print on canvas
50" x 71"



Black graffitiist, 2009
oil and color print on canvas
56" x 60"



Alexey Salmanov (1976, Russia)

亞歷克塞.沙門諾夫

Born in 1976 in Rostov-on-Don, Russia
Lives and works in Kyiv, Ukraine

Selected recent exhibitions:

"Eclipse-China", Reflex Gallery, Center of Contemporary art, Netherlands
Art-strelka, Moscow, Russia
"All Gods children can dance", Ra gallery, Kyiv, Ukraine
"What about love?" Contemporary Art Festival "Taymyr cactus", Norilsk, Russia
"Dance/thrash/glamour", Sputnik Gallery, New York
"Universam" Art Fair, Moscow Biennale of Contemporary Art, Moscow, Russia



Arrow, 2007, 15" x 10"



Fence, 2008, 10" x 14"



Road to, 2008, 15" x 10"

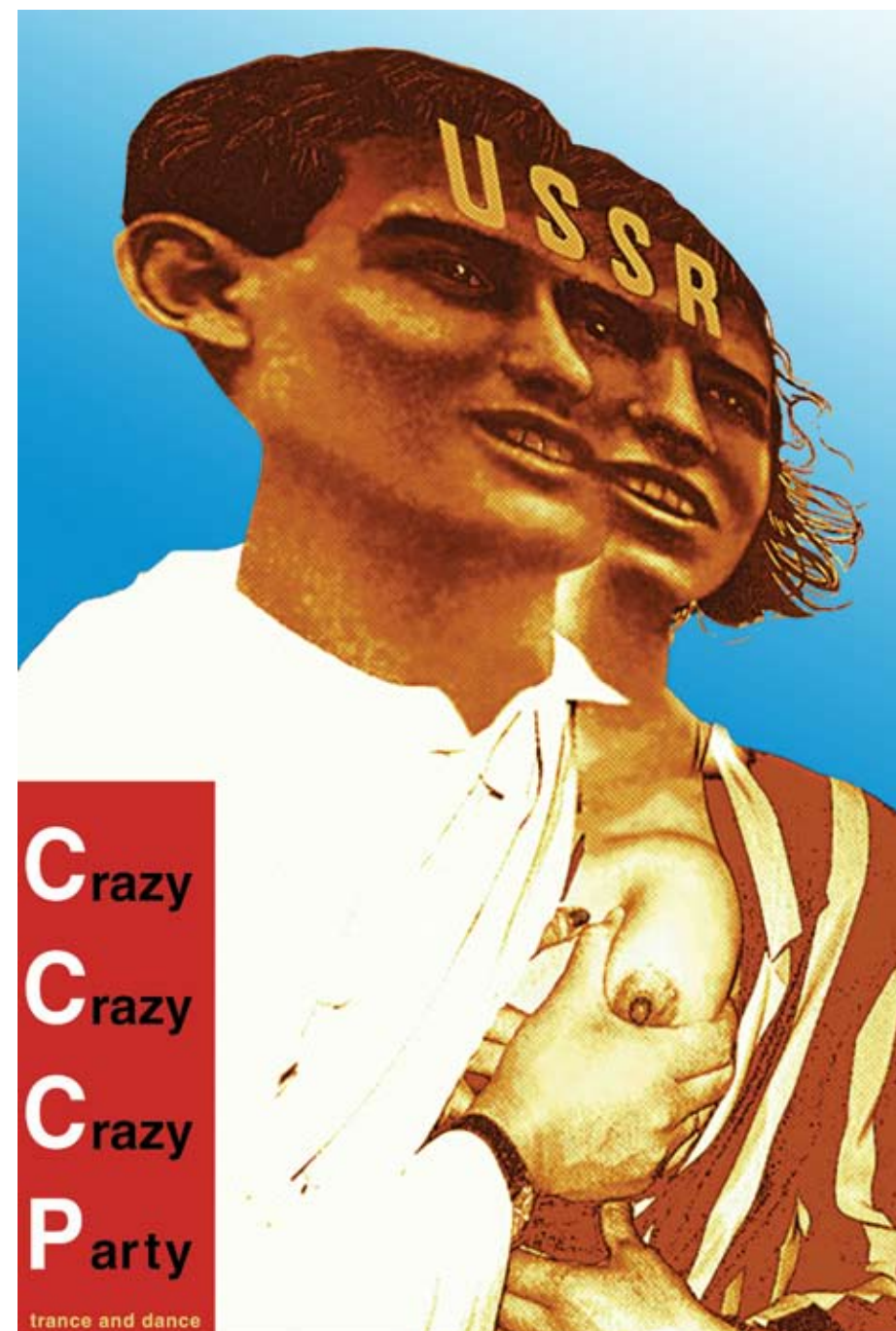
Sepia color print on Kodak paper

Each photograph is from an edition of ten and is accompanied by a certificate of authenticity signed by the artist.



Youriy Balashov (1964, Russia) 尤里.巴拉晓夫

Youriy Balashov was born in Moscow in 1964. At 18, he began his career as an artist by designing music album covers. After winning a number of national competitions in the USSR and then Russia, his artistic achievements culminated. In 1996 he received the prestigious Grammy Award for his Frank Zappa album cover design. Balashov has also developed a unique style in poster arts during the late 80s and early 90s. His works are present in private collections in the United States of America, Sweden, Germany and Russia. The artist lives and works in Moscow.



CCCP Crazy Party, 1992
Autoprint on Paper
35 1/2" x 27 1/2"
Signed and stamped by the artist



Ai Weiwei (1957, China) 艾未未

Ai Weiwei was born in Beijing in 1957. He is a conceptual artist, curator, cultural advisor, and architect. In 1979, the artist founded “The Stars” (Xing Xing), one of the first avant-garde art groups in modern China. During the 1980s and early 1990s, Weiwei lived in New York, where he studied at the Art Students League and Parsons School of Design. Returning to China in 1993, he co-founded the China Art Archive & Warehouse (CAAW), a non profit loft-gallery in Beijing where he serves as artistic director. Weiwei’s work has been shown in museums and galleries internationally, as well as at the 48th Venice Biennale (1999), Documenta XII (2007), and other international art events. As a curator, he is known for cutting-edge exhibitions, such as Fuck Off, which he co-curated in 1999 as a provocative counterpoint to the Shanghai Biennale. In the early 2000s, Weiwei collaborated with the acclaimed Swiss architects Herzog & de Meuron on the winning design for the National Stadium project for the Beijing Olympics. In 2008, he received the Chinese Contemporary Art Award for Lifetime Contribution, established in 1998 by Swiss Ambassador and collector Uli Sigg. Weiwei’s most recent exhibitions include: “According to What?” at the Mori Museum, Tokyo and “So Sorry” at Haus der Kunst, Munich, Germany. The artist lives and works in Beijing.



Guard, 2009
photograph
10.2” x 112”



Zheng Lianjie (1962, China) 鄭連杰

Zheng Lianjie was born in Beijing in 1962. He belonged to the generation of Chinese artists most shaped by the harshness and excess of the Cultural Revolution (1966-1976), when all but the most basic of educational facilities were shut down by government authorities. Despite the lack of formal education, in 1986 at the age of 23, Zheng founded one of the first night schools of fine arts in Beijing. In 1988, Zheng turned his attention to the Great Wall as a backdrop for what has come to be considered among the most seminal performance works in post-Tiananmen China.

Between September 21 and October 7 of 1993, Zheng created a series of four performances held at the Great Wall, near Si Ma Tai, in Hebei Province. Collectively titled *Binding the Lost Souls: Huge Explosion Series*, the four pieces – *Memory Loss*, *Black Cola*, *Cavern-Strategy* and *Huge Explosion* – took a year of preparation and the recruitment of several scores of local residents and a group of artists assembled by Zheng to complete. For *Huge Explosion*, Zheng and his collaborators gathered more than 10,000 broken bricks over a seventeen day period from along the foot of the wall, wrapping them and themselves in strips of red cloth. The wrapped bricks were piled along a 300 meter stretch of the wall, passing through three of the fire towers. The funerary significance of the colour red, which Gao Minglu, curator of *The Wall*, refers to as ‘A sacrificial colour for calling and commemorating the lost soul,’ was now used to wrap the Great Wall itself. As Zheng says, ‘The brick is a piece of frozen history. What we are doing is to bind and compress the lost souls at the sunset.’ Chinese government banned all media coverage of the event. In 1996, Zheng Lianjie immigrated to New York, where he now lives and works.



Black Cola, 1993
Performance photograph
59" x 39"
Edition: 2/9



Z-Ray Bicycle, 1999
Performance photograph
59 x 39"
Edition: 1/9



Zhang Hongtu (1943, China) 張宏圖

Zhang Hongtu was born into a traditional Muslim family in Pingliang, Gansu Province in 1943. In 1950, the artist moved with his family to Beijing. In 1960-1964, he studied at a specialized art high school, which was part of the Central Academy of Fine Arts. In 1966, Zhang was a very active member of the Cultural Revolution movement. Zhang Hongtu graduated from the Arts and Crafts Academy in 1972. From 1973 until 1980, he worked for the Beijing Jewelry Import-Export Co. In 1980, he formed art group "Contemporaries" and organized an exhibition "Eternal Life" at the National Gallery of Art in Beijing. The artist moved to the United States in 1982 and settled in New York. After moving to the United States, he produced mostly Pop-influenced work critical of the Cultural Revolution. His academic training, however, had involved a deep immersion in both classical Chinese and Western modernist landscape styles. It is easy to dismiss Zhang Hongtu's work as art historical gimmickry, though it is more than that. The paintings are skillfully executed and psychologically astute, often subtle combinations of artist, image and style. They stir up provocative ideas about culture-based aesthetics, often viewed as hopelessly in conflict. The artist now lives and works in New York.



Top:
Great Wall, 2009
Pigment Print, Edition of 8
25" x 61"

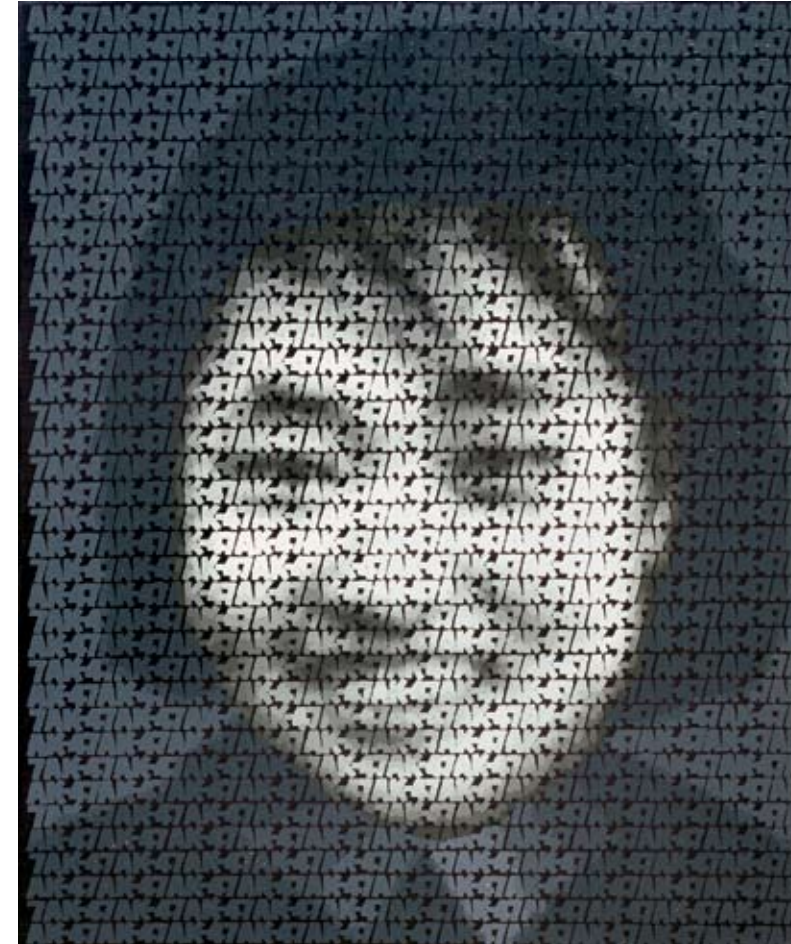
Bird's Nest, in the Style of Cubism, 2008
Oil on canvas
36" x 48"



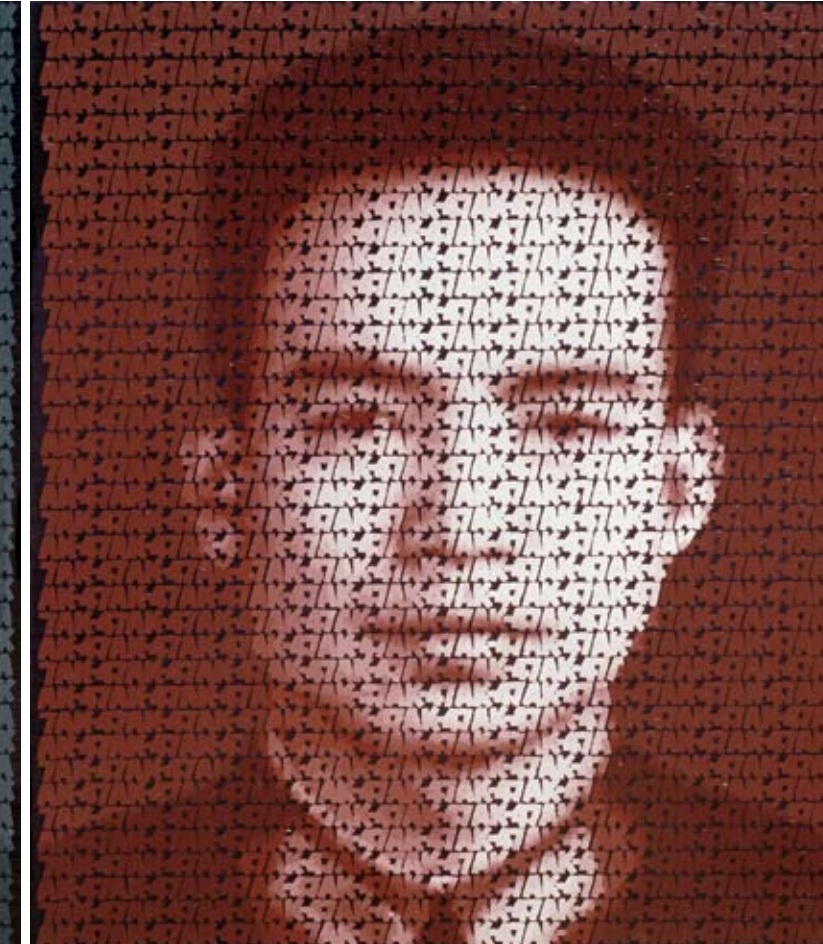
Zhang Dali (1963, China)

張大力

Zhang Dali was born in Harbin in 1963. He graduated from the Central Academy of Fine Arts in Beijing in 1987. In the late 1980s, Zhang moved to Europe, where he first encountered urban graffiti. Attracted by its speed and simplicity as well as the opportunity to make art outside the studio, he began doing graffiti in Beijing in the mid-1990s. He is best known for Dialogue, an ongoing work of more than 2,000 pieces of graffiti – primarily heads in profile, his signature symbol – painted on buildings slated for demolition throughout Beijing. Many of the heads were later chiseled out to reveal unsettling glimpses of Beijing’s rush toward modernization. More recent work has focused on the growing phenomenon of China’s migrant workers: impoverished rural dwellers forced to seek employment in already overcrowded urban centers. Zhang has depicted this new underclass in individual portraits (painted in a repeating pattern of “AK-47,” the artist’s early graffiti name) and in resin casts of workers’ heads and bodies.



AK-47 (S6), 2009
Oil and color print on vinyl
40" x 32"



AK-47 (S7), 2009
Oil and color print on vinyl
40" x 32"



Ji Shengli (1967, China) 季勝利

- 1967 Born in Xining Qinghai province
- 1989 Graduated the Qinghai Pedagogic College
- 1991 Yuan Ming Yuan art activities Beijing
- 2000 Immigrated to Japan
- 2004 Worked in New York
- 2005 Settled in Beijing, China



Top left:
Chai, 2006
c-print, edition of 12
120x120cm

WeiRenMinFuWu, 2006
c-print, edition of 12
50x150cm

Top right:
Policemen, 2005
c-print, edition of 12
120x170cm



Chen Weiming (1956, China) 陳維明

Chen Weiming was born in Hangzhou, China in 1956. He is a well-known sculptor and newspaper publisher. The artist graduated from the Central Arts and Crafts College in Beijing with degrees in Special Arts and Crafts and Decorated Sculpture. While working at the City Sculptures Studio of Hangzhou, Weiming designed and made a lot of large-scale city sculptures, such as Sprinkler Statues in Wulin Square, Statues of Qingtai Cloverleaf Junction and a relief in front of Chinese-Japan Amity Hotel. A dozen of his large-scale city sculptures have been exhibited in Beijing, Zhejiang, Anhui and Jiangsu. Weiming's works were exhibited at the National Arts Club in New York in September 2009 and in the Hall of U.S. Congress in Washington D.C. in October 2009. The artist is a permanent resident of the United States and a citizen of New Zealand.



President Gorbachev, 2009
Unique sculpture
54" x 31" x 15"
Fiberglass



President Reagan, 2009
Unique sculpture
54" x 31" x 15"
Fiberglass



Lorenz Haarmann (1968, Germany) 勞倫茲. 哈曼

Lorenz Haarmann was born and raised in West Berlin. He studied philosophy at the FU, Berlin and Film at the American University in Washington, DC. He has worked on award winning feature films, documentaries and music videos as a director and cinematographer. He produces documentaries and feature films with his production company (www.ohnegepaeck.de). With architect Daniel Libeskind Haarmann did an extensive photographic series on architecture. In 2005, he began working with various artists like Ciprian Muresan (Romania) and Qing Chong (China) on video installations. In 2008, a large scale photograph by Lorenz Haarmann became part of the permanent exhibition in Toronto's Royal Ontario Museum. The artist lives and works in Berlin and New York.



[R]EVOLUTION POSTPONED
Video, 3 minutes
SUPER-8 FILM transferred to digital



Robert Bery (1953, Israel) 羅伯特.貝勒

Robert Bery was born in 1953 in Budapest, Hungary and moved with his family to Israel at age six. In his youth, he served in the military as an electric technician working on aviation communication systems. It was during his work on archaeological excavations in Israel that Bery discovered his passion for art. After the Yom Kippur War, Bery devoted himself fully to his artistic and creative pursuits, studying at the Ecole Des Beaux Arts in Paris and at the studios of Henry Moore and Jacques Lipshitz in Italy. Bery employs the latest technologies in photography, video and computer graphics to create artwork of uplifting beauty and to provoke an awareness of and response to many of today's most pertinent social and psychological issues. The intention of the artist is to reflect, challenge, and inspire his viewers through color and image. Not only has Bery made his distinguishable mark in the art community but also in the chaotic intelligence of noble politics. In 1993 Bery led a legal crusade that mounted a successful challenge to a NYC statute that prohibited the communication of artists in the public forum. Bery refused to relinquish his rights to express himself and committed himself to the pursuit of artistic freedom. Bery's persistence resulted in a landmark legal decision that gives artists protection under the First Amendment. Bery's vigilant activism enticed the press and has been documented by Fox 5 News, Channel 9 News, The New York Times, The Village Voice, NY Newsday, Art in America, The New York Law Journal, and various other publications. This exposure not only helped establish Robert Bery as an important artist but also as a activist for free expression.



Powers of Reflection, 2005
C-print, edition of 8
62" x 32"

Over the Wall

For the Twentieth Anniversary of the Fall of the Berlin Wall

Published by: Sky East Media, Inc. and artfira.com
Honorable Curator: Mikhail Sergeyevich Gorbachev
Curators: David Rong and Alex Demko
Leading Artist: Alexander Melamid
Exhibition: November 12 - December 30, 2009
Art photographs: Alex Demko
Design: Alex Demko
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Art Next Gallery

Art Next Gallery is dedicated to creating an East-West discourse by spotlighting the greatest artistic talents ascending across Asia. By featuring both emerging and established artists from Beijing, Shanghai, Seoul, Tokyo, and beyond. Art Next offers the Chelsea gallery community a unique confluence of cross-cultural vitality, shifting perspectives, and the newest voices of artistic identity. Art Next Gallery, located in the heart of Chelsea, functions as a gallery and event venue for artists, auctions, and various private events.



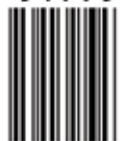
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