

黃浦江畔
藝術新里程

State of the

ART

BY MARK ANDREWS
PHOTOGRAPHY AMBROUS YOUNG



Dazzling new private museums and galleries are making Shanghai the new hotbed of contemporary art in China - and the West Bund is where it's all happening

簇新華麗的私人博物館與藝廊，使上海成為中國的當代藝術熱點，而西岸正是最炙手可熱的一隅

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Bronze-hued railway tracks branch out in two directions, one set heading to a line of old coal-loading hoppers and the other directly into the museum itself. Few art galleries surely can boast such a connection but for the stunning Long Museum in Shanghai's West Bund area, this is enduring evidence of the site's former industrial roots.

But despite its grungy-chic exterior, the building is actually newly built, designed deliberately to complement the 110m-long concrete coal hopper unloading bridge dating from the 1950s that it envelops. Opened by collectors Liu Yiqian and his wife Wang Wei, the museum is one of the biggest private museums in China. The West Bund branch focuses on international contemporary art and modern and traditional Chinese art like ink paintings, calligraphy and ceramics. Individual exhibitions are usually decided by a curatorial team led by Wang Wei and currently have an East-meets-West theme.

The banks of the Huangpu River in this part of Shanghai once comprised the city's industrial core, home to shipping wharves, Longhua Airport and vast hangars for China's fledgling commercial aircraft programme. Today the only high flyers you are likely to see are from the art world.

Following the World Expo-led deindustrialisation of the city in 2010, the area has in recent years transformed into an art hub. It also embodies the culmination of a long process resulting in Shanghai becoming a serious cultural contender, not just in China but on the world stage.

"Shanghai was not famous for contemporary art. When we started at the Portman Hotel in 1996 nobody would walk to see anything. You had to be where the people were," says Lorenz Helbling, owner of the ShanghART galleries. Later, as the scene developed, he opened branches elsewhere in the city and now has galleries both on the West Bund and on Moganshan Road.

古銅色的路軌，分岔成兩個方向，一組朝向古老的「煤漏斗」建築，另一組直接伸入博物館。上海西岸的龍美術館，與所在地昔日的工業根源建立深厚聯繫，這點只有少數美術館能夠做到。

儘管散發粗獷的工業時尚氣息，但其實博物館是新建項目，設計刻意配合110米長的1950年代混凝土煤漏斗輸煤橋，並將這項工業時代遺跡團團包圍。該館由收藏家劉益謙和妻子王薇攜手創辦，是中國最大型的私立博物館之一。西岸分館集中展示當代藝術，以及中國傳統及現代藝術品，如水墨畫、書法和陶藝。大部分展覽由王薇女士領導的策展團隊籌劃，現時以東西薈萃為主題。

曾幾何時，黃浦江西岸是上海的工業重地，船務碼頭、龍華機場，還有為民航飛機計劃而興建的龐大飛機庫，都在這裡鼎足而立。但時至今日，擁有遠大抱負的藝壇，已成為西岸的核心行業。

自2010年世博會後，上海的「去工業化」進程已成為大趨勢，近年西岸更蛻變成重點藝術區域。再者，上海向來力爭成為世界文化之都，目光超越中國國土，近期的發展完全體現了其努力成果。

「其實，上海並非一開始就以當代藝術聞名。當我們於1996年在波特曼酒店開設畫廊時，沒有人會到處探索新事物，一定要依循人們既定的方式行事。」香格納畫廊創辦人何浦林（Lorenz Helbling）如是說。後來，藝壇發展蓬勃，他便拓展至市內其他地點，現時於西岸和莫干山路均設有藝術空間。

一直以來，莫干山路都是上海藝壇重地。一些舊工廠和倉庫，都得到藝術家和藝廊進駐，賦予新生命。千禧年代初期，上海市



CLOCKWISE FROM ABOVE: LONG MUSEUM WAS BUILT TO COMPLEMENT THIS COAL HOPPER UNLOADING BRIDGE FROM THE 1950S; AN ARTWORK FROM "ASIAN IMPRESSION", THE CURRENT EXHIBITION AT LONG MUSEUM; AN ARTWORK FROM LONG MUSEUM'S UPCOMING "L'ÉTRANGER MÉLANCOLIE" EXHIBITION; A SHOWCASE AT SHANGHART GALLERY; CATHERINE FERGUSON, GM OF INSIDERS EXPERIENCE

順時針頂圖起：龍美術館的建築設計刻意配合早於1950年代經已存在於此的這座混凝土煤漏斗輸煤橋；目前正在龍美術館舉行的展覽會「東方氣質」的其中一件展品；即將於龍美術館舉行的展覽會「抒情異鄉人」的其中一件展品；香格納畫廊內的藝術創作；INSIDERS EXPERIENCE總經理 CATHERINE FERGUSON

For a long time, Moganshan Road was the centre of the Shanghai art scene. Former factories and warehouses had found new use as a home for artists and galleries. The Shanghai municipality created a new arts hub, M50, similar to 798 in Beijing, here in the early part of the new millennium. But M50 did not take off in the same way.

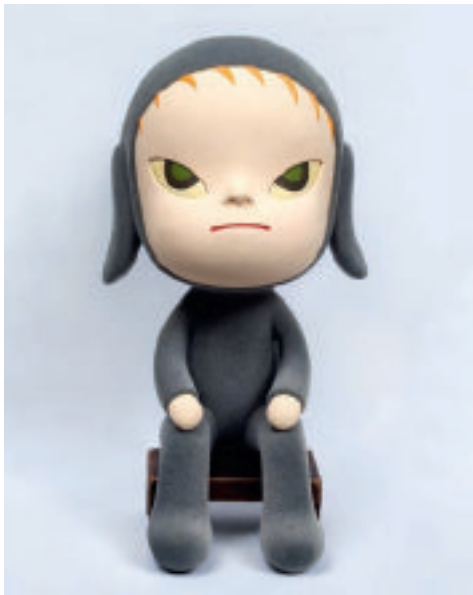
"Instead, private galleries started to open in historical areas of Shanghai such as the Former French Concession and the Bund," says Catherine Ferguson, general manager of Insiders Experience, which started a vintage motorcycle-sidecar tour of such galleries, where guests are led by gallery owners or directors who speak about the exhibition and background of the artist. "There used to be more galleries in M50, but now they get fewer visitors," she adds. Helbling speculates that this is because M50 attracted a mixed bag, including galleries peddling copies and fakes.

One gallery to eschew M50 is AroundSpace, situated a stone's throw from the Bund. "We always choose historical architecture for our gallery space," says owner Chen Mingming, adding that presentation is very important with

contemporary art. Founded in 2006 the gallery is now on its third location. "It is not easy for real art to survive in Shanghai. Real estate prices keep rising," Chen says. The gallery's current location is at the top of the historic 1930s Art Deco Chuang Ye Building.

The inaugural West Bund Art and Design Fair in September 2014 marked the coming out of the West Bund as Shanghai's new art hub. Earlier that year, both the Long and Yuz Museums had opened. In 2017, the now-annual fair, attracted work from 70 galleries from 17 countries to its vast halls which were once used for aircraft assembly. A new talent section showcased the work of emerging artists. The fair will be held 8-11 November this year.

"The art scene in Shanghai, and in China in general, has grown exponentially in the past few years," says Misha Maruma, the voice behind CNCREATE, a website and WeChat platform looking at art in the country. British native Maruma, who has a background in journalism and PR, started the platform initially to share information about well-known Chinese artists in English. Growing alongside the contemporary scene is a growing interest



政府仿效北京的798藝術區，在莫干山路打造了M50創意園，但發展卻未如前者。

「取而代之的是，私人藝廊開始進駐上海歷史悠久的地段，如前法租界和外灘。」Insiders Experience總經理Catherine Ferguson說。其公司推出古董電單車市內遊，前往這些藝術空間參觀，旅客會得到藝廊東主或總監親自帶領，闡述展覽細節和藝術家的背景。Ferguson補充說：「M50曾經開設不少藝廊，但訪客人數每況愈下。」何浦林推斷，箇中原因是M50出現了一些出售複製品和贗品的藝廊，以致質素參差不齊。

周圍藝術畫廊位於外灘附近，是其中一間不選擇在M50創意園開業的藝廊。創辦人陳明明說：「我們通常選擇在歷史建築內設立藝廊空間。」陳明明補充，呈現方式在當代藝術範疇非常重要。周圍藝術畫廊於2006年創立，現已遷移至第三個地址。陳氏解釋：「上海的房地產價格不斷攀升，真正的藝術要生存並不容易。」畫廊現址為1930年代裝飾派藝術建築——創業大樓的頂層。

首屆西岸藝術與設計博覽會於2014年9月舉行，標誌著西岸已晉身為上海的嶄新藝術樞紐。2014年初，龍美術館和余德耀美術館相繼開幕。到了

2017年，這項一年一度的博覽會，吸引了來自17個國家共70間藝廊參展，偌大的展場前身是飛機組裝倉庫。全新推出的「天才帳篷」單元，展現了藝壇生力軍的作品。本年度博覽會將於11月8日至11日舉行。

CNCREATE創辦人高山（Misha Maruma）表示：「上海以至中國的藝術界，於過去數年呈現指數式發展。」作為一個網站及微信平台，CNCREATE專注報導中國的藝術發展。來自英國的高山擁有傳媒和公關背景，當初創立網上平台的目的，是希望以英語分享中國著名藝術家的消息。當代藝壇欣欣向榮，就連中國大眾對藝術的興趣也日漸濃厚。他說：「去年龍美術館的James Turrell展，就有一些家長帶同年幼子女參觀。」

高山認為，這股趨勢的部分成因，是源於「土豪」式中國富翁於過去十年購下大量藝術品的舉動，從而創造了更熾熱的藝術市場氣氛。他說：「此舉為年輕中國藝術家開拓了藝術世界，像陸揚、陸新建、葉紅杏和朱佩鴻這些30來歲至40歲出頭的藝術家，都為業界開拓前路，讓藝術創作成為更廣泛接受的工作行業。以前，知名藝術家往往是高調宣揚政見的人士或外國人。」



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CLOCKWISE FROM ABOVE: YUZ MUSEUM IS HOUSED IN A FORMER AIRCRAFT HANGAR; THE FAÇADE OF SHANGHART GALLERY AT WEST BUND; THE FAÇADE OF THE SHANGHAI CENTER OF PHOTOGRAPHY (SCOP); AN EXHIBITION AT THE SCOP; LORENZ HELBLING, OWNER OF THE SHANGHART GALLERIES

順時針頂圖起：余德耀美術館由一個舊飛機庫改建而成；位於西岸的香格納畫廊外觀；上海攝影藝術中心（SCOP）外觀；SCOP內的展覽作品；香格納畫廊創辦人何浦林





among the Chinese public. “There were parents taking young kids to see James Turrell’s show at the Long Museum last year,” he says.

Maruma feels that growth, in part, has come off the back of *tuhao* (Chinese nouveau-riche) buying up art over the last decade. This created a more receptive environment for the arts. “It’s opened up the art world to young Chinese artists like Lu Yang, Lu Xinjian, Ye Hongxing and Zhu Peihong, who are in their 30s and early 40s, to lead the way and make art acceptable as a career. Before this, well-known artists were either overtly political or foreign.”

Two old orange shipping cranes dominate the skyline behind Long Museum and mark the start of a promenade that stretches for around 1.5km beside the Huangpu River.

Longteng Avenue, running parallel to the riverside, cuts a swathe through the now gentrified industrial zone with galleries mushrooming on both sides.

“In the past three years, West Bund has steadily developed into a must-see arts destination for Shanghai,” says Pulitzer Prize-winning Hong Kong photographer Liu Heung Shing who founded the Shanghai

Center of Photography (SCoP), citing the expanding number of high-quality galleries in the area. Back in 2014 the then-mayor of Xuhui District, where the West Bund area is located, personally invited Liu to do whatever he liked with the space. “I was very inspired by Shanghai in general, especially the burgeoning cultural field,” he explains.

SCoP opened in 2015, championing the printed image. “I want to position SCoP as a place for a new conversation on photography for China,” adds Liu.

Indeed, many of SCoP’s recent exhibitions threw the spotlight not just on Chinese photographers, but also Chinese subject matter. Last year’s “MUSE: Zhang Haier” exhibition showcased the work of one of the country’s most experienced and progressive photographers, while “Butterfly Wu: Queen of the Movies” – which took place earlier this year – brought together over 200 photographs collected and preserved by the legendary Republican-era actress.

Just over halfway along the West Bund is the Yuz Museum, housed in a former aircraft hangar. Founded by Indonesian-Chinese billionaire and collector Budi Tek, the 9,000m² site houses works from his collection along with pieces by visiting contemporary artists.

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「過去三年，西岸已穩步發展成上海不能錯過的藝術目的地」

龍美術館後方，兩座橙色的舊式貨櫃起重機，佔據了天際線的當眼位置，也是延綿1.5公里的河濱步道之起點。龍騰大道沿著黃浦江畔平行伸展，途經一個重建成高尚社區的前工業區，兩旁的藝廊有如雨後春筍般陸續開業。

「過去三年，西岸已穩步發展成上海不能錯過的藝術目的地。」香港攝影家暨普利茲獎得主劉香成說。他是上海攝影藝術中心（SCoP）的創始人，對於區內的優秀藝廊數目日增，他深表讚賞。回溯至2014年，他得到當時的徐匯區區長親自邀請，自由運用當地一個藝術空間，而徐匯區正是西岸的所在地。他指出：「上海這個地方，尤其是發展蓬勃的文化領域，給予我很多寶貴靈感。」

SCoP於2015年創立，集中展示攝影媒介作品。「能夠在展覽中近距離欣賞照片，感受攝影的力量和微妙之處，是非常富有啟發性的體驗。」劉氏指出，他在1970年代參觀紐約國際攝影中心的經驗，對其事業發展有著莫大影響。「我希望為SCoP建立一個定位，成為促進中國攝影全新對話的地方。」

事實上，SCoP最近不少展覽的焦點，除了中國攝影師以外，也著重有關中國的題材。去年的「繆斯：張海兒」展覽，呈現了中國其中一位經驗豐富的前衛攝影師之作，至於今年初舉行的「蝶夢百年：影后胡蝶私人珍藏照片展」則展出超過200張由民國時期傳奇女星胡蝶珍藏留存的照片。

余德耀美術館由一個舊飛機庫改建而成，是西岸文化走廊另一地標，創辦者為印尼億萬富豪華僑暨藝術收藏家余德耀。面積9,000平方米的館址內，不時舉行余氏個人藏品及駐訪當代藝術家展覽。該館現正舉行 Joshua Nathanson 個展，展期至4月4日；這位藝術家以洛杉磯為基地，去年參與該館的上海駐留計劃。一系列新作秉承 Nathanson 的強烈個人風格，構圖層次豐富，並採用鮮明活潑的色彩，靈感來自淮海路的購物中心和顧村公園等。

何浦林的香格納畫廊新址，位於一幢外型恍如貨櫃的建築物內。與此同時，該畫廊在M50創意園依然繼續營運藝術空間。他說：「這裡比在莫干山路更嚴謹。在莫干山路，你想掛什麼畫都沒有問題，氣氛較





Housed in a building resembling shipping containers is the latest branch of Helbling's ShanghaiART, which still operates in M50. "It's more serious here than Moganshan. There you can just hang a picture," says Helbling. "The requirements for curating and lighting are high here, while [in Moganshan] things are more relaxed." With the money that has gone into venues such as the Long, Yuz and SCoP, indeed, the quality of art that can be found in the West Bund seems to be better.

And the area's art boom shows no signs of slowing. Across the road is Tank Shanghai, a huge new project slated to open at the end of the year. The US\$15 million project will see the five 15m-high former fuel silos of Longhua Airport transformed into an art venue. This is the most ambitious project yet from nightclub

owner-turned-art collector Qiao Zhibing. Famed for exhibiting his collection at his club, Shanghai Night, he already operates the much smaller Qiao Space nearby. But perhaps the biggest proof of Shanghai taking on global relevance in the art world is this: in 2019, the West Bund will welcome a Chinese outpost of Paris' revered temple of modern art, the Centre Pompidou.

Shanghai's art scene has come a long way, but the establishment of the West Bund has put the city on the global art map, particularly where contemporary art is concerned. "Beijing is, without a doubt, the cultural hub of China but Shanghai is slowly carving its own niche in this space. Within the next 10 to 15 years it will probably be the art centre of Asia," says Maruma. ★

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「在未來10年至15年，上海大有機會成為亞洲的藝術中心」

為輕鬆一些。但在這裡，策展和燈光的要求都十分高。」當然，隨著大量資金投放於龍美術館、余德耀美術館和上海攝影藝術中心等場地，西岸區的藝術品質素，似乎也比其他地區為高。

該區的藝術發展，完全沒有放緩的跡象。不遠處的全新大型項目油罐藝術中心，將於年底隆重面世。項目斥資1,500萬美元打造，將前龍華機場五個15米高的舊儲油罐轉化成藝術場地。創始人喬志兵由夜店大亨轉型為藝術收藏家，油罐藝術中心是其迄今最具野心的項目。喬志兵向來喜於其俱樂部「

上海之夜」展示個人藏品，並在附近經營小型藝廊喬空間。不過，上海在國際藝術界地位攀升的最大證明，卻可能是另一項目：到了2019年，巴黎現代藝術殿堂——龐比度中心將會在上海設立據點，大舉進駐西岸區。

上海藝壇多年來不斷邁步前進，而西岸更進一步推動該市立足環球藝術版圖，尤其是當代藝術方面。高山說：「北京毋疑是中國的文化之都，但上海也憑藉西岸這個區域，逐漸塑造其獨特優勢。在未來10年至15年，這裡大有機會成為亞洲的藝術中心。」

NOW SHOWING

當前展覽

LONG MUSEUM

Lane 3398, Longteng Ave, Xuhui District; thelongmuseum.org

Showing until 29 April, "Asian Impression" looks at contemporary art in China, Japan and South Korea and in particular its relationship and reaction to Western art and the establishment of its own aesthetics.

龍美術館

徐匯區龍騰大道3398號; thelongmuseum.org

「東方氣質」展現一系列中日韓當代藝術品，從中反映西方藝術對亞洲當代藝術所產生的影響和兩者之間的關係，以及三地個別發展出的獨特美學。展期至4月29日。

SHANGHART

2555 Longteng Ave, Xuhui District; shanghartgallery.com

"Analogue LOL", showing now till 13 May, is British artist Michael Dean's first solo exhibition in China and takes inspiration from the pictorial language and text-based communication of emotion via our digital devices.

香格納畫廊

徐匯區龍騰大道2555號; shanghartgallery.com

「笑之類比」是英國藝術家邁克爾迪恩 (Michael Dean) 在中國舉行的首次個展，其創作靈感源自流動裝置上常用的表情符號和文字訊息的情感交流。展期至5月13日。

SHANGHAI CENTER OF PHOTOGRAPHY

2555-1 Longteng Ave, Xuhui District; scop.org.cn

"Lois Conner: A Long View" – from now till 10 June – showcases the work of the New York-based photographer. Her annual trips to China since the '80s have allowed her to follow the transformation of the People's Republic and to share her unique understanding of the country's changing urban and rural mien.

上海攝影藝術中心

徐匯區龍騰大道2555-1號; scop.org.cn

「康蘭絲：路漫漫，上下求索」展示紐約攝影師康蘭絲 (Lois Conner) 的作品。康蘭絲自1980年代以來一年一度的中國之行，讓她緊緊跟上了中華人民共和國的轉型腳步。對於中國翻天覆地的城市和農村風貌，她透過攝影作品與觀眾分享其獨特的解讀。展期至6月3日。

Hong Kong Airlines flies to Shanghai daily. For more information, visit hongkongairlines.com

香港航空每日均設有航班來回香港與上海。查閱更多訊息，請瀏覽hongkongairlines.com