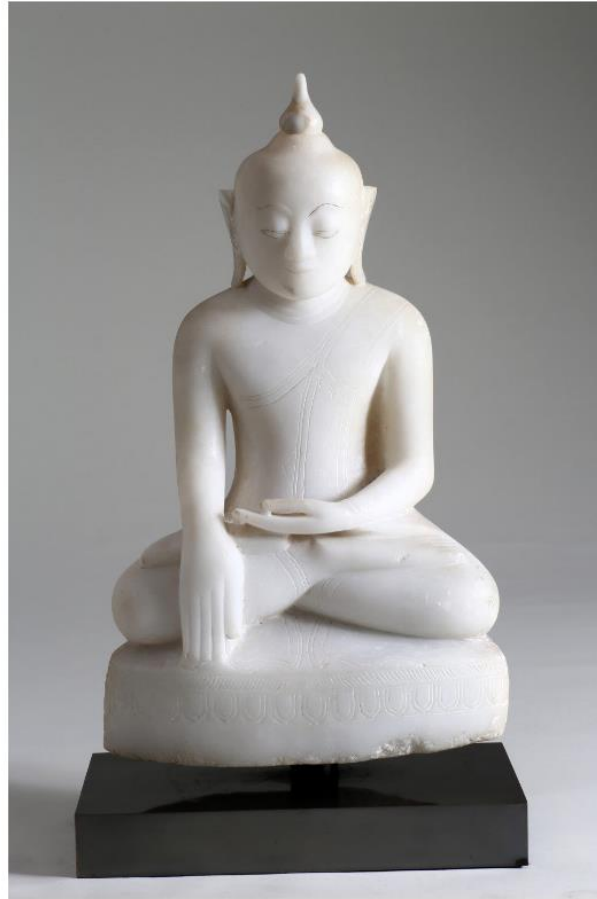


“The 5th Collectors’ Contemporary Collaboration” is on at the Hong Kong Arts Centre (HKAC). If Tang Contemporary is more “now”, this mix of distinctive collections and Chinese contemporary art archives helps audiences understand the art scene’s development over the years.



Alabaster seated Buddha, Shan, 19th century

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The HKAC is presenting the collections of three renowned collectors – Guan Yi, Lu Xun and Zheng Hao – and includes archives from leading scholars and curators Fei Dawei and Gao Minglu in an exhibition detailing great Chinese art milestones since Deng Xiaoping opened the country up in the late 1970s.

“This exhibition outlines contemporary art in China from three different collectors’ aspects through works and archives. Due to China’s vast size, the art scene in different regions largely varies from each other and this fifth edition focuses primarily on private collections in the eastern and coastal areas, to review the history of leading cities,” says curator Ling Min, associate professor of art history at Shanghai Academy of Fine Arts, Shanghai University.

Each collector offers a distinctive experience, showing the arts scene’s evolution from the 1970s.

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Guan Yi presents *Today No Water 1/5* (1985) [2005 edition], a large-character poster created by Wu Shanzhuan, along with Zhong Ming’s art piece *He is Himself – Sartre* (1980). The latter stirred controversy in the art scene on its release, as it diverged from the normal depictions of Chinese art from the revolution to the 1970s: Chairman Mao, workers, peasants and soldiers.

Lu Xun introduces architectural work surrounding the stunning Nanjing Sifang Art Museum. A highlight is photo work detailing *Movement Field* (2016) by Xu Zhen, which daringly details famous protest marches, defying the political milieu in which it is set. *Your Future’s Bleak, You’re So Last Week* (2014) by Hong Kong artist Lee Kit, has imagery evoking turmoil in political, cultural and economic environments.

Lastly, Zheng Hao has selected works by German conceptual artist Joseph Beuys whose work is being presented at the Hong Kong Arts Centre for the first time, and includes *White Rabbit* (1979) and *We Are the Revolution* (1972).