

THE AESTHETICS OF CHAOS

ALEXANDRE OUAIRY + TAO HONGJING
DUO – SOLO EXHIBITION

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THE AESTHETICS OF CHAOS

The impostor is dead, long live the artist! In November 2015, when Tao Hongjing was opening his new exhibition in Beijing, international press including the *Beijing Morning*, *The New York Times* and *L'Express*, were reporting on an extraordinary intrigue. The talented artist Tao Hongjing, an upcoming figure in the Chinese contemporary market over the past ten years, was none other than French artist Alexandre Ouairy. The conceptual artist had developed a split personality, an artistic performance allowing him to work beyond his own limits. In the words of the Goncourt prize-winner Romain Gary, alias Émile Ajar, "The habit of only being oneself ends up completely depriving us of the rest of the world, of all other beings; "I" is the end of possibilities."¹

ifa gallery takes up the challenge of organising the debut double exhibition: both posthumously of artist Tao Hongjing, a borrowed identity definitively put to rest, and of contemporary works from artist Alexandre Ouairy.

Born in Nantes, graduate of the National Superior Art School of Grenoble, Alexandre Ouairy has been living in Shanghai since the 2000s. At this period, contemporary Chinese artists were much sought-after both in China and internationally. Even if his work aroused the interest of local galleries and exhibition curators, such was not the case for collectors, at this time wishing to invest mainly in Chinese artworks, the "hot investment" of the moment.

Alexandre Ouairy then had the idea of creating a Chinese pseudonym. "In Shanghai there was imitation Louis Vuitton or Prada everywhere. So I thought: if they are making fake bags, why shouldn't I make a fake Chinese artist?" Ouairy explains to the AFP journalist. He adopted the name Tao Hongjing, a surreptitious reference to a 6th century Chinese intellectual. Overnight, the works of Tao Hongjing met with growing success. Assisted by his Chinese gallerist, from whom he borrowed some details of personal background, Alexandre Ouairy contrived the biography of his Chinese alter-ego, graduate of the Shanghai Theatre Academy and the National Superior Art School of Grenoble. Passing himself off as his own assistant, he attended all his exhibitions openings, with his gallerist taking on the role whenever a journalist or collector sought to have personal contact.

Thus Alexandre Ouairy carries out a truly long-term artistic performance, managing to create a double personality for himself, imbued with Asian culture. Tao Hongjing exhibits in many museums, galleries and art fairs. He is subject of no less than eight solo shows, applauded abundantly by art critics, whilst also participating in group shows alongside Alexandre Ouairy.

And then on the 4th April 2015 (Qingming Festival, also known as Tomb-Sweeping Day), the news breaks out: Tao Hongjing passed away during research on his latest project. Alexandre Ouairy has decided to bring down his mask and reveal his true identity. The audacity of the artistic imposture, the quality of his artworks and the recognition by Chinese intellectuals all contribute to this incredible sequence of events, creating a sensation in the media.

However, it is not a process of cultural mystification but rather of integration, a re-creation of the artist's creative processes. A borrowed name becomes a synonym of liberty in an age of formatted thinking and pigeon-holing. Many writers and artists have employed pseudonyms to allow themselves to create free from the constraints of preconceived ideas that critics might take from their biographies: the French writers of the Resistance of the Second World War, and several woman writers who sought to gain acceptance within literary circles (the Brontë sisters, George Sand, Marie de Heredia-Reignier...). Other artists employed a pseudonym in order to be free to change literary style and affirm themselves as multifaceted talents. The painter Eugène Galien-Laloue allowed himself four different names for four different veins of inspiration, whilst the writer Boris Vian created the American author Vernon Sullivan in order to write a detective novel in a style considered scandalous, "I Spit on your Graves", about the difficulties of Afro-Americans in the southern states of USA at that time.

¹ Romain Gary, *Les trésors de la mer Rouge*, folio, p.109-110.

The aging writer, frustrated by the jaded greetings his work got, created himself a double, young and talented, Emile Ajar. Creating another author gave him the opportunity to re-invent his writing style and win the Goncourt prize twice, in 1956 and 1975, matter that would not have been possible otherwise.

In this way Alexandre Ouairy produced, during a ten-year period under the name of Tao Hongjing, powerful conceptual work that makes fun of stereotyped vision of the art market and the value given to so-called exotic cultures. This borrowed name gave him the legitimacy to examine the recent economic changes of China. Installations, neon, sculptures, and paintings: the work of Tao Hongjing is varied and questions the codes of Asian contemporary art. His works on rice paper exhibited at ifa gallery form part of the series Safety First. The images are created from the artist's red ink stamp, the traditional signature in China. The superimposed seals form the contours of the ancient industrial neighbourhoods of Shanghai, evoking the disappearance of one state of affairs and the incessant reconstruction of another, such the first piece in the series, a ship carrying export goods, symbol of the first steps in China's economic rise. By using the stamp, rather than ink, to create his images, he causes both the image to become elusive, and his artist's signature to become illegible. The image is both constructed and dissolved: a trace of things past.

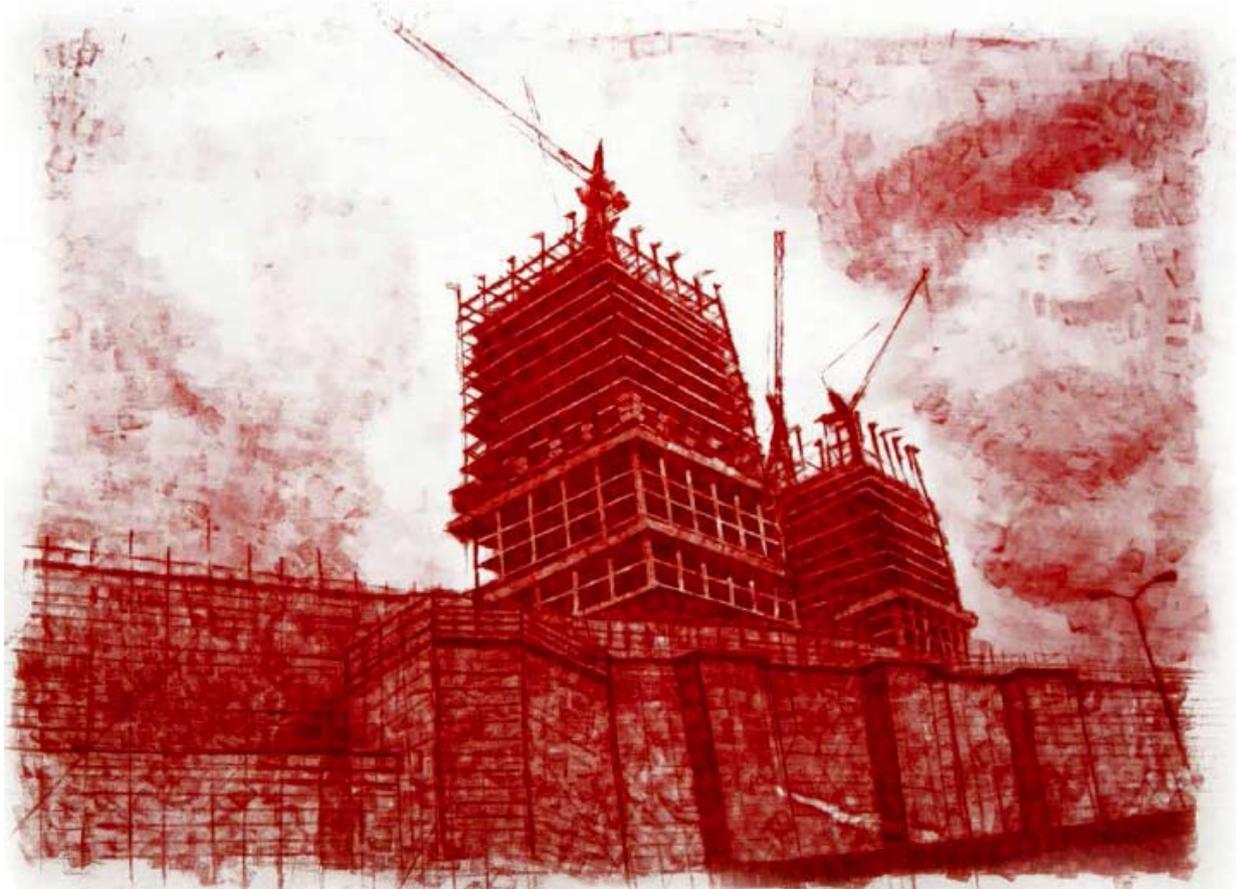
Alexandre Ouairy is also exhibiting his most recent pieces, undoubtedly his most radical. Absence and the notion of disappearance, hovering between reality and fiction, is one of his key concepts. At first sight, they would appear to be black light-absorbing panels. They are in fact photographic works printed on black paper. Upon closer inspection, one can make out the ink relief, from which the image can be pieced together though never entirely seen: an atomic mushroom, a wreck, a riot, a fire ... so many states of emergency, rapids passages from a presence to an absence. The work presents a trail of incidents, previously seen but no longer existing. In a similar vein, the artist's sculptures, never before exhibited, are presenting themselves as charred models of places or things in a state of precariousness - an aesthetic of chaos.

The works of Alexandre Ouairy, like those of his alter-ego Tao Hongjing, are an experience of absence and pose the question of masks: between reality or an incarnated fiction, which is the more real?

TAO HONGJING

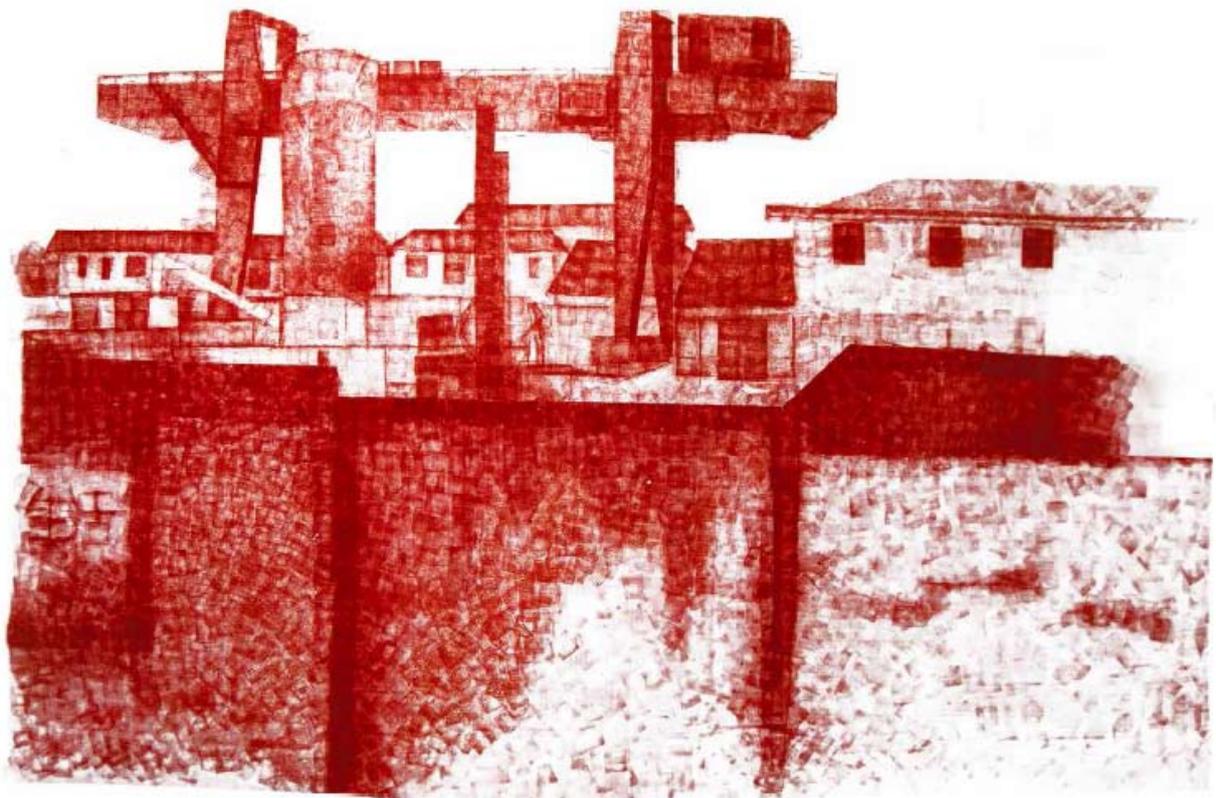
1979 JIANGSU, CHINA

2015 CHINA †



SAFETY FIRST 2014

red ink on rice paper mounted on wooden board, 163x118cm



SAFETY FIRST 2014
red ink on rice paper mounted on wooden board, 155x107cm

A graduate of the Theatre Academy of Shanghai, Tao Hongjing also studied at the National Superior Art School of Grenoble.

Tao Hongjing grew up under the regime of the "four Modernisations", aimed at turning China into a great economic power at the outset of the 21st century. These reforms insisted on the economic dependence of China and covered four different areas: agriculture, industry, science/technology and national defence.

Although following the trail of China's economic change of past decades, Tao Hongjing's artwork is not influenced by commercialized consumer products – unlike the work of many other artists of his generation. His carefully considered installations and paintings focus instead in a more general manner on government political and economic objectives.

Tao Hongjing has exhibited at the 1918 Artspace (Shanghai, China), Studio Rouge (Hong Kong, China), Shun Gallery (Shanghai, China), Red Gate Gallery (Beijing, China), Galerie d'art (Prague, Czech Republic) and at OUI (Grenoble, France).

The artist passed away the 4th April 2015, at the age of 36 ans, while working on his latest project.

SOLO EXHIBITION

2015 - "Death is Going Home", Red Gate Gallery, Beijing, China
2015 - "Death is Going Home", Shun Art Gallery, Shanghai, China
2014 - "Safety Firt", Meou Art Centre, Shanghai, China
2013 - "Retrospective", Studio Rouge, Hong Kong, China
2013 - "Stamping Out", Studio Rouge on The Bund, Shanghai, China
2012 - "Nirvana", Studio Rouge M50, Shanghai, China
2011 - "Amitabha", Studio Rouge on the Bund, Shanghai, China
2010 - "To Get Rich is Glorious", Studio Rouge at the Bund, Shanghai, China
2009 - "To Get Rich is Glorious", 1918 Artspace, Shanghai, China

GROUP EXHIBITION

2016 - "The Aesthetics of Chaos", ifa gallery, Brussels, Belgium
2014 - "Transmedia", Hongqiao Center, Shanghai, China
2014 - "Another City", Hongmei Art Festival, Shanghai, China
2014 - "Mono", Shun Art Gallery, Shanghai, China
2013 - "Secret 7", Chris Gile, Shanghai, China
2013 - "45cbm", Staatlich Kunsthalle, Baden-Baden, Germany
2012 - Guanju Art Fair, Guanju, Korea
2012 - The Carousel Collection - Kallio Kunsthalle, Helsinki, Finland
2012 - "Enter The Dragon", Studio Rouge on the Bund, Shanghai, China
2011 - "Amitabha", Blue Lotus, Hong Kong, China
2010 - "I am thinking of you", Dyaporama, Tokyo, Japan
2010 - "Beyond The Path of Madness", Dyaporama, Tokyo, Japan
2010 - "A Simple Story", Mladých Gallery, Brno, Czech Republic
2010 - Yong Kang Lu Art Space, Shanghai, China
2009 - "30 degrees 2", Red Gate Gallery, Beijing, China
2009 - "Kaléidoscope", Institut Français, Köln, Germany
2009 - "30 degrees", Island 6, Shanghai, China
2008 - "Furniture", Passage, Lyon, France
2011 - "15 days without You", ifa gallery, Shanghai, China

PUBLICATIONS

2014 - "Safety First", Chang Fangyuan, Shanghai Publishing College Edition
2013 - "Tao Hongjing", George Mitchell, Studio Rouge Edition
2008 - "Schumpeter", Stephane Sauzedde, AAA Edition

ALEXANDRE OUAIRY

1980 NANTES, FRANCE



SHIPWREK (picture may differ from photograph) 2016
duotone gicle print mounted on aluminium, 100x75 cm



COUNTERAINER 2016
pvc, aluminium, wood and electric circuit, 55.5x55.5x30cm

Graduate of the National Superior Art School of Grenoble (France) in 2004, Alexandre Ouairy is a French artist who has also studied at the Arts department of Shanghai University.

Born in Nantes, this multidisciplinary artist develops an art focussed on the connections between thought processes and artistic creativity. Interested by the laws and codes that regulate the worlds of design, urbanism and social behaviour, he attempts to bypass the traditional and unalterable structures of society and of the market.

The artistic work of Alexandre Ouairy reinvents visual codes with the aim of revealing that which cannot be seen, or offering a different perception of reality. His paintings and installations reveal his work to be not only a new visual experimentation but also a conceptual investigation.

He has taken part in exhibitions including the Lyon Biennial, GNS (Palais de Tokyo, Paris), and the Moscow Museum of Contemporary Art.

Alexandre Ouairy currently lives and works in Shanghai.

SOLO EXHIBITIONS

2015 – “Collective Delirium-Part II”, ifa gallery, Brussels, Belgium
2014 – “Collective Delirium-Part I”, ifa gallery, Brussels, Belgium
2014 – “Safety First”, Meou Art Center, Shanghai, China
2013 – “Stamping Out”, Studio Rouge On The Bund, Shanghai, China
2013 – “Retrospective”, Studio Rouge, Hong Kong, China
2012 – “Moving a Canon to the Central Column”, Bazaar, Shanghai, China
2010 – “To Get Rich is Glorious”, Studio Rouge at the Bund, Shanghai, China
2010 – “Beyond the Path of Madness”, Dyaporama, Tokyo, Japan
2009 – “Send me to Koln”, Amspace, Shanghai, China

GROUP EXHIBITIONS

2016 – “The Aesthetics of Chaos”, ifa gallery, Brussels, Belgium
2015 – Art Paris Art Fair, Paris France
2015 – Art Beirut, Beirut, Lebanon
2015 – “The Stroke of a Pen”, ifa gallery, Brussels, Belgium
2014 – “Mono”, Shuna Art Gallery, Shanghai, China
2014 – “Another City”, Hongmei Art Festival, Shanghai, China
2013 – “Drawing and What”, ifa gallery, Shanghai, China
2013 – “Secret 7”, Chris Gill Space, Shanghai, China
2013 – “Paper Infinite”, Reel, Shanghai, China
2013 – “45CBM”, Staatlich Kunsthalle, Baden-Baden, Germany
2012 – “My Country”, ifa gallery, Shanghai, China
2012 – “Through the Looking Glass”, Design Quartier Ehrenfeld, Cologne, Germany
2012 – “Amithaba”, Studio Rouge on the Bund, Shanghai, China
2011 – “Permanent Collection”, CCCA, Strasbourg, France
2011 – “A Simple Story”, Mlad’ych Gallery, Brno, Czech Republic
2011 – Yong Kang Lu Art Space, Shanghai, China
2010 – “Xi Yang Jing”, Institut Français, Cologne, Germany

2010 – “To Get Rich is Glorious”, 1918 Artspace, Shanghai, China
2010 – “Symposium: Found in Translation”, Songpu 727, Shanghai, China
2010 – “30 Degrees 2”, Red Gate Gallery, Beijing, China
2010 – “30 Degrees”, Island6, Shanghai, China
2009 – “Shu Fu”, Biennale Off, Shanghai, China
2009 – “Nadine”, Huo Po Ke Ai Za Zhi, Hong Kong, China
2009 – “Joseph Alois Schumpeter”, Oui, Grenoble, France
2009 – “Girls With a Purpose”, Huo Po Ke Ai Za Zhi, Hong Kong, China
2009 – “Ghost Residency”, Tapei, Taiwan
2009 – “Furniture”, Passage, Lyon, France
2009 – “Chiel”, Para-Site
2009 – “10”, 1918 Artspace, Shanghai, China
2008 – “Nature Morte”, Nogallery, Praha, Czech Republic
2008 – “Le Noël de Oui”, Oui, Grenoble, France
2008 – “Kaleidoscope”, Espace Brochage Express, Paris, France
2008 – “Hello Beijing”, 1918 Artspace, Beijing, China
2008 – “Asian Art Fair”, Pier 4, New York, USA
2007 – “Soft Lotion”, Shanghai, China
2007 – “Mulhouse 06”, Mulhouse, France
2007 – “Free Party 2”, Galerie des Beaux-Arts, Grenoble, France
2007 – “Free Party”, Contemporary Art Centre, Moscow, Russia
2006 – “Kunst”, Galerie des Beaux-Arts, Grenoble, France
2006 – “Exhib DHMR”, Grenoble, France
2006 – “DHMR”, MOMA, Warsaw, Poland
2005 – Catalog DHMR, France
2004 – Summertime Festival, Lyon, France
2004 – Résidence Minimum Exemplaire, Clamecy, France
2004 – Residency Program, Shanghai, China
2004 – Printemps de Septembre, Toulouse, France
2004 – “Megamix”, Dickhead Records, France
2004 – “GNS”, Palais de Tokyo, Paris, France
2004 – “Camping”, National School of Design, Limoges, France
2004 – “A Night with Zim”, Dickhead Man Records, France
2002 – “Biennale Musiques en Scène”, MOCA, Lyon, France

The Telegraph

Chinese artist Tao Hongjing reveals he's a Frenchman called Alexandre

As a struggling artist living in Shanghai, Alexandre Ouairy came up with the perfect business plan - a Chinese alter ego whose work sold for far greater sums



French artist Alexandre Ouairy poses in front of his paintings during preparations for an exhibition at the Red Gate Gallery in Beijing. Photo: AFP/Getty

A French artist has revealed to surprised international buyers that the work they have been purchasing for more than a decade by a Chinese artist named Tao Hongjin was in fact made by him.

Fifteen years ago Alexandre Ouairy was an unknown French conceptualist living in Shanghai, China's commercial hub.

The country's economic transformation was well under way and the Chinese appetite for luxury goods extended beyond cars, clothes and furniture to expensive modern art.

But as just another foreign artist in China, struggling to get his work included in exhibitions, this all passed Mr Ouairy by.

"At that time the exhibitions were in private galleries who had to pay high rent and the people who were promoting me were finding it financially difficult to do so," he said.

"But China was famous for doing fake Louis Vuitton bags and fake Gucci bags and so on, so I got the idea of making a fake Chinese artist."

Spurred on by the promise of getting his work shown at exhibitions, Mr Ouairy slipped into the background and re-branded himself as Tao Hongjing, taking the name from a fifth-century philosopher.

The re-invention paid instant dividends and it wasn't long before his alter ego had established a reputation on the local art scene. He was now being compared to other Chinese artists, but his work – neon Chinese characters, golden Buddha statues – had a distinctly foreign feel, which made it stand out.

As the contemporary generation of domestic artists was only slowly emerging from decades of strict, inward-looking Communist rule, this foreign-looking flair displayed by a local artist made waves on the art scene.

Mr Ouairy is the first to admit that his new-found Chinese identity had put him on the map.

"At the beginning when I started, yes definitely, because that generation of Chinese artists grew up in a different time," he said, comparing his artistic outlook to those who "worked during a very strong Communist era".

But with the latest generation of Chinese artists there is a "common cultural bond", he says.

As Chinese and Western artists have gradually converged in style, Mr Ouairy felt he no longer needed Tao Hongjing, and his Chinese self will be laid to rest with an exhibition opening in Beijing this weekend titled "Death is Going Home".

Mr Ouairy said that while many in the West knew his real identity, he had worked hard to keep it a secret in China, often avoiding press interviews and not appearing at his own exhibitions.

Imposture: l'artiste chinois en vogue à Pékin était... français

Génie ou opportunisme? Un artiste chinois très en vogue à Pékin s'est révélé être... un Français. Après avoir vendu ses oeuvres pendant dix ans sous un pseudonyme chinois, cet artiste a aujourd'hui levé le masque. Alors que s'ouvre à Pékin sa nouvelle exposition, sous nom d'emprunt, il assure que sa démarche était de «jouer avec le marché et les stéréotypes».

«Né dans le Sud de la Chine», selon sa notice biographique, Tao Hongjing, artiste «chinois» multi-exposé à Tokyo, Paris ou New York, a pourtant les yeux bleus, la peau blanche et les cheveux blonds plutôt associés aux «lao wai», surnom des Occidentaux en Chine. «Mon vrai nom est Alexandre Ouairy», dit en souriant le Français de 36 ans, Nantais de naissance, formé aux Beaux-arts à Grenoble et débarqué en 2000 à Shanghai pour «l'aventure», dans une ville alors quasi-dépourvue de galeries d'art. Dans l'une d'elles, il

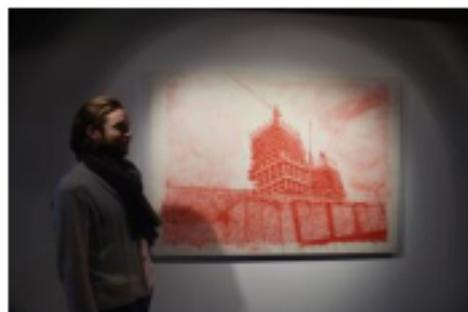
commence à exposer, sous son vrai nom, mais «l'intérêt du public était limité, voire nul», se remémore M. Ouairy, qui ne voit qu'une seule explication: «C'était dû au fait que j'étais étranger».

Dans le Shanghai des années 2000, les artistes chinois, valeurs montantes, monopolisent les regards. «Les collectionneurs étaient surtout étrangers, et ils voulaient acheter chinois, car pour eux c'était un bon investissement.» Alexandre Ouairy, «frustré», se désole de ne pouvoir «créer un dialogue» avec spectateurs et artistes chinois via ses créations, ignorées.

Du jour au lendemain, le succès était au rendez-vous

En 2005, le marché de l'art contemporain chinois décolle et le Nantais a un déclic: «Je voyais à Shanghai toutes ces contrefaçons Louis Vuitton ou Prada. Et je me suis dit: s'ils fabriquent des faux sacs, pourquoi ne fabriquerais-je pas un faux artiste chinois?».

Alexandre et le galeriste chinois qui l'expose cisèlent alors à quatre mains la biographie imaginaire de l'artiste fictif (un mélange de leurs deux vies) et lui attribuent un nom: Tao Hongjing. «C'est inspiré d'un philosophe chinois des 4ème et 5ème siècles, qui était assez blagueur. C'est comme cette idée de pseudo: pour moi, c'était une blague». Et cela fonctionne: «Du jour au lendemain, le succès a été au rendez-vous», explique l'artiste, dont les créations suscitent alors la frénésie du marché et l'intérêt subit des amateurs. «On vendait une ou deux oeuvres par mois, contre une ou deux par exposition avant».



Pour doper sa cote, un Nantais se fait passer pour un artiste chinois

Alexandre Ouairy a bâti sa carrière sur un mensonge : pendant dix ans, il s'est fait passer pour Tao Hongjing, dupant tout le marché de l'art contemporain.

Avoir un pseudonyme pour un artiste est plutôt commun. Se faire passer pour autre, mentir sur ses origines et duper le marché si fermé de l'art l'est moins. Ainsi, on croyait que Tao Hongjing, multi-exposé à Tokyo, Paris ou New York, était un artiste « né dans le sud de la Chine ». La vérité est tout autre. Alexandre Ouairy, 36 ans, est originaire de Nantes et a été formé aux Beaux-Arts à Grenoble. En 2000, il tente l'aventure chinoise en arrivant à Shanghai, ville dépourvue de galeries d'art à l'époque. Il commence à exposer avec son vrai nom, sans succès. « C'était dû au fait que j'étais étranger, explique l'artiste. Les collectionneurs étaient surtout étrangers, et ils voulaient acheter chinois, car pour eux c'était un bon investissement. »

Sa carrière est au point mort. En 2005, il a une idée qui va changer sa vie : « Je voyais à Shanghai toutes ces contrefaçons Louis Vuitton ou Prada. Et je me suis dit : *s'ils fabriquent des faux sacs, pourquoi ne fabriquerais-je pas un faux artiste chinois ?* ». » Avec son galeriste, il met au point la supercherie, invente la vie de Tao Hongjing et assiste au grand renversement : « Du jour au lendemain, le succès a été au rendez-vous, signale l'artiste. On vendait une ou deux œuvres par mois, contre une ou deux par exposition avant. » L'intérêt des collectionneurs et des médias oblige les deux hommes à mettre en place un stratagème : c'est par exemple le galeriste chinois qui répond aux interviews. Mais cela fonctionne : alors qu'il reste anonyme, le prix de ses créations explose, atteignant près de 30 000 euros pour une sculpture quand une sérigraphie ne se vendait que 220 euros à ses débuts.

Une notoriété désormais suffisante

Ce récit digne d'un roman d'Alexandre Dumas montre l'importance des clichés et des stéréotypes du marché de l'art. « La nationalité est évidemment très importante, affirme à l'Agence France-Presse Yang Yang, fondatrice à Pékin de Gallery Yang, qui expose artistes chinois et étrangers. L'art contemporain est lié à un territoire, la prétendue internationalisation de l'art, ça n'existe pas vraiment. » La nationalité chinoise compte dans le monde de l'art contemporain : dans le top 50 (par chiffre d'affaires aux enchères), ils sont 17, selon un rapport du cabinet Artprice, et les artistes chinois représentent 21 % des recettes mondiales.

Aujourd'hui, Tao Hongjing est mort. Vive Alexandre Ouairy ! « Nul besoin désormais du prétexte Tao Hongjing pour établir un dialogue. L'art conceptuel, mon domaine, suscite beaucoup plus d'intérêt qu'il y a dix ans, les différences culturelles s'étant estompées entre Chinois et étrangers. J'ai désormais acquis une notoriété suffisante », conclut-il.

IFA GALLERY

ifa gallery is established by Alexis Kouzmine-Karavaïeff in 2006-2007 in a 700sqm converted textile factory space in Moganshan Road – M50 Creative Centre – Shanghai's contemporary art district. With a quality exhibition programme of principally Chinese contemporary art, and a supporting line-up of performances the gallery contributes to the dynamism of the area. Major exhibitions during that time include the solo shows of Park Sung-Tae (Korea) and sought-after young artist Liu Bolin (China). From summer 2008 to summer 2013, ifa occupies a charming residence built in 1923 for an official of the British Customs House, located in Shanghai at 621 Changde Road (Jing'An district). The gallery offers an innovative and artistic angle to the central part of the city and acted as an artistic meeting point for contemporary art in Shanghai.

Fall 2013, ifa gallery moves its premises to the heart and capital of Europe, Brussels. Located in the old central district of Marolles, the gallery offers a dynamic programme with its main artists from China and new artists from the region. At the meantime, a new exhibition space opens in March 2014 in the district of Jing'An in Shanghai, where ifa gallery continues to showcase some local artists.

ifa gallery exhibits contemporary art from China and Beyond, regardless of artists origin. We represent both established artists such as Dai Guangyu, a leading figure of China's avant-garde, the Gao Brothers and Wu Junyong; as well as emerging artists, including recent graduates of the fine arts schools in Beijing and Hangzhou such as Fan Jiupeng and Li Rui, or foreigners based in China, such as Zane Mellupe from Latvia or Christophe Demaître from Belgium.

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