



Pressemappe | Press Kit

Projekt-Nr. 10.5300

Pressekonferenz | Press Conference:

Museum DKM

Güntherstraße 13-15 | Duisburg-Dellviertel

Mittwoch | Wednesday, 17.03.2010, 11h

AI WEIWEI

Barely Something

19.03.2010 – 20.09.2010 | Museum DKM

Inhaltsverzeichnis | Contents

Seite | Page

3	Pressemitteilung 02.03.2010 Press Release 02.03.2010: Barely Something: Einladung zur Pressekonferenz am 17.03.2010 Barely Something: Invitation to the Press Conference on 17.03.2010
5	Konzept Concept Kurator Curator: Roger M. Buerger
7 - 11	Fotos von "Barely Something" im Museum DKM und in der Galerie DKM Photos from "Barely Something" in the Museum DKM and the Gallery DKM
12	Biographie Biography
13	Ausgewählte Einzelausstellungen Selected Solo Exhibitions
14	Ausgewählte Gruppenausstellungen Selected Group Exhibitions
20	Architektur Projekte Architectural Works
22	Literatur Bibliography
28	Ausstellungsvorschau Exhibition Preview
29	Kontakt Contact

Einladungskarte | Invitation Card

Pressemitteilung

AI WEIWEI

Barely Something: Einladung zur Pressekonferenz am 17.03.2010

Ausstellungen im Museum DKM und in der Galerie DKM | 19.03.2010 – 20.09.2010

Duisburg, 02.03.2010 | Ab Freitag, 19.03.2010, wird die Ausstellung “Barely Something“ mit Arbeiten des chinesischen Künstlers Ai Weiwei im Museum DKM und in der Galerie DKM im Duisburger Innenhafen gezeigt. Die Ausstellung läuft vom 19.03.2010 bis 20.09.2010 im Rahmen des Kulturhauptstadtjahrs RUHR.2010. Kurator: Roger M. Buegel.

Es ist Zeit, genauer hinzuschauen. Nach den spektakulären Auftritten in Kassel (2007) und München (2009), widmet sich “Barely Something“ der Aufgabe, die künstlerische Entwicklung von Ai Weiwei (geb. 1957) über die letzten 15 Jahre nachzuzeichnen. Das Spannungsvolle dieser Entwicklung liegt in der einerseits prekären, andererseits formvollendeten Verknüpfung des hochdynamischen China mit Bausteinen der westlichen Moderne. So beleuchtet diese Ausstellung erstmals wieder das New Yorker Frühwerk des Künstlers aus den 80er Jahren, präsentiert aber auch seine neueste Arbeit: eine lyrische Klage über die Opfer der schlechten Regierung.

Zur Ausstellung erscheinen ein Katalog und ein Booklet und sind käuflich zu erwerben im Museum DKM.

Gefördert von:

**Kunststiftung NRW
ifa Institut für Auslandsbeziehungen**

Wir danken den Leihgebern:

**Leister Collection, Schweiz
Sigg Collection, Schweiz
Ruth Noack, Berlin**

**Pressekonferenz Mittwoch, 17. März 2010, 11.00 Uhr im Museum DKM
Presse-Akkreditierung bis zum 12. März 2010 unter www.museum-dkm.de**

**Zur Besichtigung beider Ausstellungsorte bringt ein organisierter Bustransfer die teilnehmende Presse vom Museum DKM (Innenstadt) in die Galerie DKM (Innenhafen).
Abfahrt: im Anschluss an die Pressekonferenz im Museum DKM**

Stiftung DKM

Press Release

AI WEIWEI

Barely Something: Invitation to the Press Conference, 17.03.2010

Exhibitions in Museum DKM and Gallery DKM | 19.03.2010 – 20.09.2010

Duisburg, 02.03.2010 | From Friday, 19.03.2010, the exhibition “Barely Something” by the renowned Chinese artist Ai Weiwei will open in Museum DKM and Gallery DKM. Curated by Roger M. Buergel (director; documenta 12) the exhibition marks the occasion of the European Capital of Culture RUHR.2010, and runs from 19.03.2010 to 20.09.2010.

It's time to take a closer look. After his spectacular appearances in Kassel (2007) and Munich (2009), Ai Weiwei's newest exhibition “Barely Something” will feature his artistic work spanning the last 15 years. The suspense of his career lies in the precarious yet perfectly designed linkage of a highly dynamic China with elements of western Modernity. This exhibition will highlight for the first time the artist's early works from the 1980's in New York, and also present his latest work: a lyrical lament on the victims of bad governance.

A catalogue and booklet will be published to mark the occasion of the exhibition and are available for purchase through Museum DKM.

Sponsored by:

**Kunststiftung NRW
ifa Institut für Auslandsbeziehungen**

Courtesy to the lenders:

**Leister Collection, Switzerland
Sigg Collection, Switzerland
Ruth Noack, Berlin**

Press Conference Wednesday, 17 March 2010, 11.00 h in the Museum DKM
The Deadline for Press Accreditation ends on 12 March 2010 on www.museum-dkm.de

A bus transfer will provide transport to both exhibition locations: Museum DKM (inner city) and Gallery DKM (Inner Harbor).

Departure: immediately following the Press Conference at Museum DKM

Konzept | Concept

Barely Something/Kaum Etwas

Der chinesische Künstler Ai Weiwei (geb. 1957) ist einer der bedeutendsten Künstler der Gegenwart. Einer breiteren Öffentlichkeit im Westen ist er durch seine spektakulären Beiträge für die documenta 12 (2007) und seine Mitarbeit am Vogelnest, dem Olympiastadion in Beijing, bekannt geworden. Geht es heute um China, um das ambivalente Faszinosum eines introvertierten Reiches, das sich der Globalisierung nicht nur öffnet, sondern zu ihrem maßgeblichen Schrittmacher wird, so ist Ai Weiwei aus der Diskussion nicht mehr wegzudenken. Dabei verfügt der Künstler über eine breite Palette von Ausdrucksformen, zu denen neben objektbezogenen oder installativen Arbeiten sowie Architekturprojekten auch das gesellschaftspolitische Engagement zählt. Sein Blog dokumentiert nicht nur tagebuchartig die Begegnungen und Erlebnisse eines "individuellen Bewusstseins" (Ai Weiwei), sondern nutzt die prekären Privilegien eines international bekannten Künstlers in China zur Artikulation und Mobilisierung einer regierungskritischen Öffentlichkeit.

Die Ausstellung im DKM, realisiert anlässlich der Metropole Ruhr 2010, wird sich der Faszination, die von dieser schillernden Künstlerpersönlichkeit ausgeht, nicht entziehen. Dennoch gilt es mit einigen Klischees aufzuräumen, die aus einer unterkomplexen Betrachtung sowohl des chinesischen Reiches und seines politischen Systems als auch der poetischen Möglichkeiten eines globalen Künstlers erwachsen. Ai Weiwei ist weder der Dissident, dem man im Westen ganze Feuilletonseiten einräumt, noch Mr. Big, der Mann der großen ästhetischen Geste. Er kann das sein, er kann diese Parts übernehmen, doch nur weil er in erster Linie ein konzeptueller Künstler ist. Ein Künstler mit einem nüchternen Blick für die Möglichkeiten, die ihm die Welt eröffnet, und für die unhintergehbare Fragilität der Zusammenhänge. Die Ausstellung im DKM macht es sich zum Anliegen, genau diese konzeptuelle Intelligenz und Sensibilität für das Fragile herauszuarbeiten. Neben aktuellen Werken konzentriert sie sich auf beispielhafte Arbeitsformen aus der Frühphase des Künstlers, die ihn bereits als Chronisten des stets abgründigen, manchmal nihilistischen Alltags ausweisen, aber auch als Akteur innerhalb einer unstrukturierten chinesischen Kunstszene, als Kurator inoffizieller Ausstellungen und als Herausgeber von Anthologien, die gezielt künstlerische Bildungsdefizite in China adressieren. Erst auf der Grundlage einer solchen konzeptuellen Perspektive erschließt sich Ai Weiweis ebenso flexibler wie präzise gefasster Werkbegriff, der gleichermaßen Raum lässt für die Integration von traditionellem chinesischem Handwerk (mit Holz und Porzellan) wie für die Organisation von Gruppen (1001 Chinesen in Kassel), oder die Initiative zu einer informellen, anti-systemischen Recherche (über die verschwiegenen Erdbebenopfer in Sichuan).

Der antiquarische Rückbezug ist ein Merkmal der chinesischen Gelehrtenkultur, mit der Ai Weiwei über alle Brüche der Moderne hinweg kommuniziert. Angesichts schierer Gewalt, sei es in Gestalt totalitärer Gehirnwäschen oder brutaler Modernisierungsvorhaben, war es dem Künstler stets ein Anliegen, die Neuheit der Tradition zu belegen. Das Museum DKM verfügt über eigene Bestände an antiken chinesischen Artefakten. Für eine Ausstellung mit Werken von Ai Weiwei bildet es einen spannungsvollen Rahmen, weil das Antike hier seinen exotischen Charakter abstreifen und sich als lebendiger, eben zeitgenössischer Kontext erweisen kann.

Konzept: Roger M. Buergerl

Stiftung DKM

Barely Something

Ai Weiwei (b. 1957) is not only one of today's most cherished artists but also a well-known public intellectual. If contemporary debate centres on China, on a formerly introverted empire that has almost overnight turned into a global power, Ai Weiwei serves as a most eloquent go-between for those in the West who wonder what sort of China they will be dealing with. As an artist, Ai Weiwei commands a wide range of media, including sculpture, photography, installation, architectural work and, last but not least, his notorious blog. While tracking and making public the daily drama and banalities of an "individual consciousness" (Ai Weiwei) the blog is also a tool used by the artist to imagine and foster a counter-public to China's one party-rule.

The exhibition at DKM, realized on the occasion of Ruhr 2010, does not seek to downplay the sheer fascination that Ai Weiwei's work generally musters. Rather it proposes the next step which is to challenge those Western perceptions of China and its political system which are nothing other than misunderstandings. As a figure, Ai Weiwei is neither the exemplary dissident, the lonely hero in the face of a sinister system, nor is he Mr. Big – the sole survivor of the historical avant-gardes. These roles he can play (and he plays them with acumen and cunning) but they are not the real thing. They do not match the artist's conceptual intelligence.

Ai Weiwei's vision is marked by a high degree of sobriety and scepticism, and both are evident in his understanding of how precarious all things material can be. Besides showing new pieces, "Barely Something" draws mainly on early work from the 80's, a period that the artist spent in New York. It also traces his activities as a figure on the unofficial Chinese art-scene – curating subversive exhibitions or editing anthologies, the explicit purpose of which were to address a lack of artistic education in China, particularly in relation to Modernism.

In order to communicate the depth, range and precision of this artist's work to Western audiences it has been essential to stick to certain core concepts. Subsequently, a common thread appears in the exhibition, a thread that connects old Chinese craft (in porcelain and wood), the formation of groups (with 1001 Chinese visiting documenta 12 in Kassel), and the initiative for informal, anti-systemic research (about the schoolchildren that died in the Sichuan earthquake but have been officially neglected). Faced with the spectacle of violent destruction, be it in the form of the Cultural Revolution's collective brainwashing or through capitalist modernization à la China, Ai Weiwei adheres to what Charles Merewether calls the "newness of tradition". Museum DKM houses a considerable collection of antique Chinese artifacts and serves as a proper, living context for a presentation of the artist's work.

Concept: Roger M. Buergerl

Stiftung DKM



Barely Something Museum DKM, 2010 (Foto: Werner J. Hannappel)

Stiftung DKM

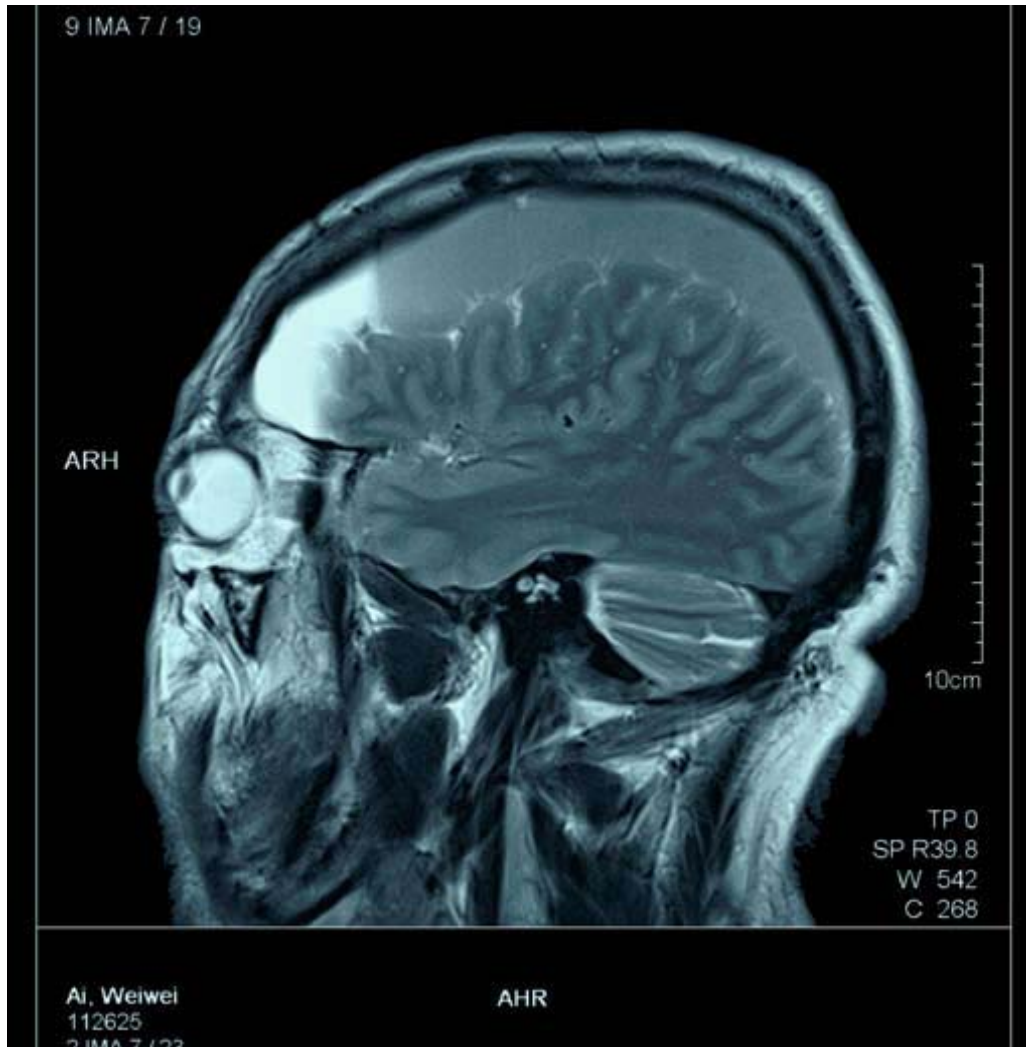


Barely Something Museum DKM, 2010 (Foto: Werner J. Hannappel)



Han Dynasty Urn with Coca Cola Logo, 1994
Urn from Western Han-Dynasty (206 BC – 8 AD) and paint
25 x 28 x 28 cm
Uli Sigg Collection Switzerland
(Foto: Werner J. Hannappel)

Stiftung DKM



MRI images showing Ai Weiwei's cerebral hemorrhage as a result of police brutality in Chengdu, China, August 12th, 2009
200 x 104 cm
(Foto: AWW)

Biographie | Biography AI WEIWEI



Photo: Greg Wallis for Stiftung DKM

Ai Weiwei ist

1957 in Peking, China, geboren, lebt und arbeitet in Peking, China.

Seine Kindheit und Jugend verbrachte Ai Weiwei mit seiner Familie in der Verbannung. Sein Vater, der Dichter Ai Qing, galt als Staatsfeind und so lebte die gesamte Familie in einer verlassenen Provinz an der russisch-chinesischen Grenze. Ende der 70er Jahre kehrte die Familie nach Peking zurück. Ai Weiwei ging mit 24 Jahren in die USA, wo er überwiegend in New York lebte, sich mit performativer und konzeptueller Kunst auseinandersetzte und später an der Parsons School of Design studierte. Es entstanden erste Arbeiten mit Readymades. Nach 12jährigem USA-Aufenthalt ging er nach China zurück und war u.a. als Künstler, Architekt und Kurator tätig.

Sich mit der kulturellen Tradition seines Landes auseinanderzusetzen führte ihn zu der politischen Arbeit wie er sie heute, v.a. über seinen Blog, ausübt, und die ihm international Beachtung schenkt.

Ai Weiwei was

born in Beijing 1957, China; he lives and works in Beijing, China.

Ai Weiwei spent his childhood and young days in exile with his family. His father, the poet Ai Qing, was considered a public enemy so the whole family lived in exile in a deserted province near the Russian-Chinese border. By the end of the 70's the family returned to Beijing. At the age of 24 Ai Weiwei travelled to the US to live in New York, where he worked in performance and conceptual arts and later studied at Parsons School of Design. During this time he started developing his first works with ready-mades. After his 12 year residence in the US he returned to China and worked amongst others as an artist, architect and curator.

Dealing with the cultural traditions of his homeland has led him to his political work today. Through his blog in particular, he attracts considerable international attention, both for his views on politics and his artwork.

Ausgewählte Einzelausstellungen | Selected Solo Exhibitions

- 2010 Barely Something, Museum DKM and Gallery DKM, Duisburg, Germany
Dropping the Urn, ceramics 5000 BCE – 2010 CE, Arcadia University Gallery, Glenside, USA
- 2009 With Milk, Mies van der Rohe Pavilion, Barcelona, Spain
World Map, Faurschou Gallery, Beijing, China
So Sorry, Haus der Kunst, Munich, Germany
According to What?, Mori Art Museum, Tokyo, Japan
Ways Beyond Art, Ivory Press Space, Madrid, Spain
Four Movements, Phillips de Pury, London, UK
Ai Weiwei: New York Photographs 1983-1993, Three Shadows Photography Art Centre, Beijing, China
- 2008 Ai Weiwei, Albion Gallery, London, UK
Ai Weiwei, Hyundai Gallery, Seoul, Korea
Under Construction, Sherman Contemporary Art Foundation, Campbelltown Arts Center, Sydney, Australia
Illumination, Mary Boone Gallery, New York, USA
Go China! Ai Weiwei, Groninger Museum, Groningen, The Netherlands
- 2007 Galerie Urs Meile, Beijing-Lucerne, Lucerne, Switzerland
Traveling Landscapes, AedesLand, Berlin, Germany
- 2006 Fragments, Galerie Urs Meile, Beijing-Lucerne, Beijing, China
- 2004 Kunsthalle Bern, Berne, Switzerland
Caermersklooster - Provinciaal Centrum voor Kunst en Cultuur, Gent, Belgium
Robert Miller Gallery, New York, USA
- 2003 Galerie Urs Meile, Beijing-Lucerne, Lucerne, Switzerland
- 1988 Old Shoes - Safe Sex, Art Waves Gallery, New York, USA
- 1982 Asian Foundation, San Francisco, USA

Ausgewählte Gruppenausstellungen | Selected Group Exhibitions

- 2010
2009
- Contemplating the Void, Guggenheim Museum, New York, USA
Beg, Borrow and Steal, Rubell Family Collection, Miami, USA
Fascination with the Foreign: China – Japan – Europe, The Hetjens Museum, Dusseldorf, Germany
The State of Things, (curator) Bozar Palais des Beaux-Arts, Brussels, Belgium
Pete and Repeat – the works from the Zabłudowicz Collection, 176, London, UK
Void of Memory, Kimusa of Platform 2009, Seoul, Korea
Fairytale, Herzliya Museum of Contemporary Art, Herzliya, Israel
The Making of Art, Schirn Kunsthalle Frankfurt, Frankfurt am Main, Germany
I want to talk to you, T.art Center, Beijing, China
The Big World: Recent Art from China, Chicago Cultural Center, Chicago, USA
Map Games: Dynamic of change, Center for Contemporary Arts (CAOS), Terni, Italy
United Technologies, Lismore Castle, Lismore, Ireland
The Making of Art, Kunsthalle Schirn, Frankfurt am Main, Germany
Action – Camera: Beijing Performance Photography, Morris and Helen Belkin Art Gallery, Vancouver, Canada
Mahjong: Contemporary Chinese Art from the Sigg Collection, The Peabody Essex Museum, Salem, USA
- 2008
- Earthquake, Art Channel, Beijing, China
China: Construction / Deconstruction - Chinese Contemporary Art, Museu de Arte de São Paulo, São Paulo, Brazil
Out there: Architecture Beyond Building, Biennale Architecture, 11th International Architecture Exhibition, Venice, Italy
Liverpool Biennial International 08: Made Up, Tate Liverpool, Liverpool, UK
Super Fengshui: UCCA Site Commissions, Ullens Center for Contemporary Art, Beijing, China
Reconstruction # 3. The Artists Playground, Sudeley Castle, Gloucestershire, UK
China Power Station: Part III. Musee d'Art Moderne Grand-Duc Jean, Luxembourg, Luxembourg
Branded and on Display. Tufts University Art Gallery, Medford, USA
Branded and on Display. Scottsdale Museum of Contemporary Art, Scottsdale, USA
Branded and on Display. Salt Lake City Art Center. Salt Lake City, USA
Second Lives: Remixing the Ordinary, Museum of Arts and Design, New York, USA
Hypallage –The Post-Modern Mode of Contemporary Chinese Art, OCT Art & Design Gallery, Shenzhen, China
Half-Life of a Dream – Contemporary Chinese Art from the Logan Collection, San Francisco Museum of Modern Art, San Francisco, USA
Selections from the Hara Museum's Permanent Collection, Hara Museum of Contemporary Art, Tokyo, Japan
Mahjong: Contemporary Chinese Art from the Sigg Collection, The University of California, Berkeley Art Museum & Pacific Film Archive, Berkeley, USA

Stiftung DKM

- China. The City exp(l)osed, Institut Francais d'Architecture & du Patrimoine, Paris, France
- Map games: Dynamic of change, Today Art Museum, Beijing, China
- China Gold – Chinese Contemporary Art, Musée Maillol, Paris, France
- Interval of Silence, RedStar Gallery, Beijing, China
- Body Media, Duolun Museum of Modern Art, Shanghai, China
- Delirious Beijing, PKM Gallery, Beijing, China
- Community of Tastes, Iberia Center for Contemporary Art, Beijing, China
- New Vista – The Phenomenon of Post-Tradition in Contemporary Art, White Space Gallery, Beijing, China
- Body Media, Tang Contemporary Art, Beijing, China
- Red Aside: Chinese Contemporary Art of the Sigg Collection, Fundacio Joan Miro, Barcelona, Spain
- The Real Thing. Contemporary Art from China, Institut Valencia d'Art Modern (IVAM), Valencia, Spain
- 2007 Sixth Shenzhen Contemporary Sculpture Exhibition A Vista of Perspectives, OCT Contemporary Art Terminal, Shenzhen, China
- Origin Point: Star Star Group. Retrospective Exhibition, Today Art Museum, Beijing, China
- EI – Entity Identity – Beijing Series. Western Concepts – Chinese Drafts, Stedelijk Museum s'Hertogenbosch, MB 's-Hertogenbosch, The Netherlands
- Fortunate Objects: Selections from the Ella Fontanals Cisneros Collection, CIFO – Cisneros Fontanals Art Foundation, Miami, USA
- Inspired by China – Contemporary Furnituremakers Explore Chinese Traditions, Museum of Fort Lauderdale, Fort Lauderdale, USA
- China Now, Cobra Museum, Amsterdam, The Netherlands
- Get It Louder, SOHO Shangdu, Beijing, China
- Something New Pussycat, Klara Wallner Galerie, Berlin, Germany
- Energies – Synergy, Foundation De 11 Lijnen, Oudenburg, Belgium
- Chinese Video: Chord Chances in the Megalopolis, Morono Kiang Gallery, Los Angeles, USA
- Mahjong - Chinesische Gegenwartskunst aus der Sammlung Sigg, Museum der Moderne, Salzburg, Austria
- documenta 12, Kassel, Germany
- Contemporary Art Exhibitions of Kogo Art Space, Kogo Art Space, Hangzhou, China
- Metamorphosis: The Generation of Transformation in Chinese Contemporary Art, Tampere Art Museum, Tampere, Finland
- Thermocline of Art. New Asian Waves, ZKM - Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany
- Art from China – Collection Uli Sigg, Centro Cultural Banco do Brasil, Rio de Janeiro, Brasil
- China Welcomes you... Desires, Struggles, New Identities, Kunsthaus Graz, Graz, Austria
- The Year of the Golden Pig – Contemporary Chinese Art from the Sigg Collection, Lewis Glucksman Gallery, Cork University College, Cork, Ireland

Stiftung DKM

- Money, Beijing Today Gallery, Beijing, China
Forged Realities, Universal Studios, Beijing, China
The Real Thing: Contemporary Art from China, Tate Liverpool, Liverpool, UK
Project We are the future, 2nd Moskow Biennial of Contemporary Art, Art Centre Winzavod, Moskow, Russia
Branded and on Display, Kannert Art Museum, University of Illinois, Champaign, USA
Branded and on Display, Ulrich Museum of Art, Kansas State University, Wichita, USA
A Continuous Dialogue, Galleria Continua, San Gimignano, Italy
What about sculpture? Chambers Fine Art, New York, USA
2006 Art in Motion – Chinese Contemporary Art meets BMW Art Cars, Museum of Contemporary Art Shanghai, Shanghai, China
This Is Not For You – Sculptural Discourses, Thyssen-Bornemisza Art Contemporary, Vienna, Austria
Detours. Tactical Approaches to Urbanization in China, Eric Arthur Gallery, Faculty of Architecture, Landscape and Design, University of Toronto, Toronto, Canada
China now. Faszination einer Weltveränderung, Sammlung Essl, Kunst der Gegenwart, Klosterneuburg / Vienna, Austria
Mahjong – Chinesische Gegenwartskunst aus der Sammlung Sigg, Hamburger Kunsthalle, Hamburg, Germany
MoCA Envisage / Entry Gate: Chinese Aesthetics of Heterogeneity, Museum of Contemporary Art Shanghai, Shanghai, China
The 5th Asia-Pacific Triennial of Contemporary Art, Queensland Art Gallery, Queensland, Australia
Zones of Contact, 15th Biennial of Sydney, Sydney, Australia
Territorial. Ai Weiwei und Serge Spitzer, Museum für Moderne Kunst, Frankfurt am Main, Germany
Altered, Stitched and Gathered, P.S. 1 Contemporary Art Center, Long Island City, New York, USA
China Power Station I, Serpentine Gallery, London, UK
Herzog & de Meuron. No 250. Eine Ausstellung, Haus der Kunst, Munich, Germany
Fill in the Blanks, China Art Archives & Warehouse, Beijing, China
Busan Biennial 2006, Busan Museum of Modern Art, Busan, Korea
Misleading Trails, Samek Art Gallery, Bucknell University, Lewisburg, USA
Misleading Trails, Schick Art Gallery, Skidmore College, Saratoga Springs, USA
Misleading Trails, Boyden Gallery, St. Mary's College of Maryland, St. Mary's City, USA
Cityscapes 'Beijing Welcomes You'. Ein Stadtmodell von Lu Hao sowie Fotografien von Ai Weiwei, Kunsthaus Hamburg, Hamburg, Germany
A Continuous Dialogue, Galleria Continua, Beijing, China
Inspired by China – Contemporary Furnituremakers Explore Chinese Traditions, Peabody Essex Museum, Salem, USA
China Contemporary. Architecture, Art and Visual Culture, Netherlands Architecture Institute, Rotterdam, The Netherlands
Black and Blue, Robert Miller Gallery, New York, USA

Stiftung DKM

- Antique Modernity – Breaking Traditions, Ethan Cohen Fine Arts, New York, USA
- 2006 Beaufort Outside, Museum of Modern Art, Oostende, Belgium
- China zwischen Vergangenheit und Zukunft / Between Past and Future – New Photography and Video from China, Haus der Kulturen der Welt, Berlin, Germany
- Between Past and Future: New Photography and Video from China, Nasher Museum of Art at Duke University, Durham; Santa Barbara Museum of Art, Santa Barbara, USA
- Regeneration. Contemporary Chinese Art from China and the US, Williams College Museum of Art, Williamstown, USA
- 2005 The 2nd Guangzhou Triennial, Guangdong Museum of Art, Guangzhou, China
- Misleading Trails, Fine Arts Gallery, Vanderbilt University, Nashville, USA
- Misleading Trails, Charlotte and Philip Hanes Art Gallery, Wake Forest University, Winston-Salem, USA
- Misleading Trails, University of North Texas Art Gallery, Denton, USA
- Misleading Trails, Altgeld Gallery, Northern Illinois University, DeKalb, USA
- Regeneration. Contemporary Chinese Art from China and the US, Arizona State University Art Museum, Tempe, USA
- Regeneration. Contemporary Chinese Art from China and the US, University Art Gallery, University of California San Diego, La Jolla, USA
- Regeneration. Contemporary Chinese Art from China and the US, Ben Maltz Gallery, Otis Otis College of Art & Design, Los Angeles, USA
- Between Past and Future: New Photography and Video from China, Victoria and Albert Museum, London, UK
- Between Past and Future: New Photography and Video from China, Seattle Art Museum, Seattle, USA
- Convergence at E116/N40, Platform China Contemporary Art Institute, Beijing, China
- A Strange Heaven – Contemporary Chinese Photography, Tennis Palace Art Museum, Helsinki, Finland
- Mahjong - Chinesische Gegenwartskunst aus der Sammlung Sigg, Kunstmuseum Bern, Berne, Switzerland
- 1st Montpellier Biennial of Chinese Contemporary Art, Montpellier, France
- Cina. Prospettive d'Arte Contemporanea / China: As Seen by Contemporary Chinese Artists, Provincia di Milano, Spazio Oberdan, Milan, Italy
- Herzog & de Meuron. An Exhibition, Tate Modern, London, UK
- No 250. An Exhibition. Beauty and Waste in the Architecture of Herzog & de Meuron, Netherlands Architecture Institute, Rotterdam, The Netherlands
- 2004 Silknet – Emerging Chinese Artists, Galerie Urs Meile Beijing-Lucerne, Lucerne, Switzerland
- Persona3, China Art Archives & Warehouse, Beijing, China
- Le Printemps de Chine, CRAC ALSAC, Altkirch, France
- Regeneration. Contemporary Chinese Art from China and the US, David Winton Bell Gallery, List Art Center Brown University, Providence, USA
- Regeneration. Contemporary Chinese Art from China and the US, Samek Art Gallery, Bucknell University, Lewisburg, USA
- Regeneration. Contemporary Chinese Art from China and the US, Jean Paul Slusser

Stiftung DKM

- Gallery, University of Michigan, Ann Arbor, USA
Piss Off, Museum of New Art, Pontiac, USA
The 9th International Architecture Exhibition, The Venice Biennial, Venice, Italy
Misleading Trails, China Art Archives & Warehouse, Beijing, China
On the Edge – Contemporary Chinese Photography & Video, Ethan Cohen Fine Arts, New York, USA
Chinese Object: Dreams & Obsessions, Salvatore Ferragamo Gallery, New York, USA
Between Past and Future: New Photography and Video from China, Museum of Contemporary Art Printemps Chicago and The David and Alfred Smart Museum of Art, Chicago, USA
Between Past and Future: New Photography and Video from China, International Center of Photography, New York, USA
Modern Style in East Asia, Beijing Tokyo Art Projects, Beijing, China
Herzog & de Meuron. No 250. Eine Ausstellung, Schaulager, Basel, Switzerland
2003 New Zone - Chinese Art, Zacheta National Gallery of Art, Warsaw, Poland
A Strange Heaven. Contemporary Chinese Photography, Galerie Rudolfinum, Prague, Czech Republic
Junction. Chinese Contemporary Architecture of Art, Lianyang Architecture Art Museum, Shanghai, China
2002 Cement – Marginal Space in Contemporary Art, Chambers Fine Art, New York, USA
China - Tradition und Moderne, Museum Ludwig Galerie Oberhausen, Oberhausen, Germany
Art from a Changing World, Ludwig Forum for International Art, Henie Onstad Kunstsenter, Høvikodden, Norway
1st Guangzhou Triennale 2002, Guangdong Museum of Art, Guangzhou, China
2001 Take Part II, Galerie Urs Meile, Beijing-Lucerne, Lucerne, Switzerland
Tu Mu. Young Chinese Architecture, Aedes Galerie, Berlin, Germany
Take Part I, Galerie Urs Meile, Beijing-Lucerne, Lucerne, Switzerland
2000 Fuck off, EastLink Gallery, Shanghai, China
Portraits, Figures, Couples and Groups, BizArt, Shanghai, China
Our Chinese Friends, ACC Galerie and Galerie der Bauhaus-Universität (in collaboration with Galerie Urs Meile, Beijing-Lucerne), Weimar, Germany
1999 Innovations Part I, China Art Archives & Warehouse, Beijing, China
d'Apertutto, La Biennale di Venezia, 48. Esposizione Internazionale d'Arte, Venice, Italy
Modern China Art Foundation Collection, Caermersklooster - Provinciaal Centrum voor Kunst en Cultuur, Gent, Belgium
Concepts, Colors and Passions, China Art Archives & Warehouse, Beijing, China
1998 Double Kitsch: Painters from China, Max Protetch, New York, USA
1997 A Point of Contact. Korean, Chinese, Japanese Contemporary Art, Daegu Art & Culture Hall, Daegu, Korea
1996 Begegnung mit China, Ludwig Forum für Internationale Kunst, Aachen, Germany
1995 Configura 2 - Dialog der Kulturen, Angermuseum, Galerie am Fischmarkt, Erfurt, Germany

Stiftung DKM

1993	Change-Chinese Contemporary Art Exhibition, Goteborg Museum, Goteborg, Sweden
1989	Chinese Contemporary Art – The Stars 15 Years, Tokyo Gallery, Tokyo, Japan
	The Stars: Ten Years, Hanart Gallery, Hongkong
	The Stars: Ten Years, Hanart Gallery, Taipei, Taiwan
	The Stars: Ten Years, Paris, France
1987	The Star at Harvard: Chinese Dissident Art, Fairbank Center for East Asian Research, Harvard University, Cambridge, USA
1986	China's New Expression, Municipal Gallery, New York, USA
	Avant-Garde Chinese Art, Albany University Art Museum, New York, USA
1980	The second Star Exhibition, National Art Museum of China, Beijing, China
1979	The first Star Exhibition, outside the National Art Museum of China, Beijing, China

Architektur Projekte | Architectural Works

- 2008 Ordos 100: curator, urban planning, landscape design, Ordos, Inner Mongolia, China (under construction)
Alexander Ochs Gallery: interior renovation object, Berlin, Germany (unrealized)
The Great Pyramid, Dessau, Germany (unrealized)
The Dog House, Tokyo, Japan (unrealized)
- 2007 Fairytale 1001 Dormitory: temporary interior installation for the project "Fairytale 1001" at documenta XII, Kassel, Germany (constructed, temporary)
241 Caochangdi, Caochangdi, Beijing, China (constructed)
Red Brick Art Galleries, Caochangdi, Beijing, China (constructed)
Naga Interior Design, in collaboration with EXH, Beijing, China (constructed)
Undercover Villa, Ordos, Inner Mongolia, China (constructed)
Lage Restaurant, Shanghai, China (constructed)
Kerry Center Auction House, Beijing, China (constructed)
Art Farm, in collaboration with HHF, New York, USA (constructed)
Jiangnanhui, Hangzhou, Zhejiang, China (constructed)
Kunming Art Valley, Kunming, Yunnan, China (unrealized)
- 2006 Three Shadows Photography Art Center, Caochangdi, Beijing, China (constructed)
Tsai Residence, in collaboration with HHF, New York, USA (constructed)
Shulang Factory, Yantai, Shandong, China (constructed)
- 2005 Jinhua Architectural Art Park: curator of landscape design, Jinhua, Zhejiang, China (constructed)
Bian Bian Shopping Street, Jiuzhaigou, Sichuan, China (unrealized)
Club House of Water Villa, Lijiang, Yunnan, China (unrealized)
Memorial for Mountain Climbers, Huangshan, Anhui, China (unrealized)
Courtyard 104 – Galerie Urs Meile, Caochangdi, Beijing, China (constructed)
Tree House, in collaboration with HHF, Lijiang, Yunnan, China (constructed)
Cola House, Hangzhou, Zhejiang, China (constructed)
Qingdao Creative Media Institute of Beijing Film Academy, conjunction with Herzog & De Meuron, Qingdao, Shandong, China (unrealized)
- 2004 National Stadium for Beijing's 2008 Olympics, Beijing, China (realized)
Landscape Design of Beijing's 2008 Olympics, Beijing, China (concept design, unrealized)
Neolithic Pottery Museum, Jinhua Architectural Art Park, Jinhua, Zhejiang, China (constructed)
Courtyard 105, Caochangdi, Beijing, China (constructed)
Cuo House, Beijing, China (unrealized)
Go Where Restaurant, Beijing, China (constructed)
Six Rooms, Nanjing, Jiangsu, China (interior under construction)
Nine Boxes, Beijing, China (constructed)
Ya Bar: space design, Beijing, China (constructed, demolished)
- 2003 Landscape Design of Ai Qing Middle School, Jinhua, Zhejiang, China (constructed)
Commercial & Cultural Center of Jingdong New District, collaboration with Herzog &

Stiftung DKM

- De Meuron, Jinhua, Zhejiang, China (unrealized)
- Songshan Lake Culture and Exhibition Center, Dongguang, Guangzhou, Guangdong (unrealized)
- 2002 Shanghai University of Visual Art, Shanghai, China (unrealized)
- Landscape Design of Ai Qing Cultural Park, Jinhua, Zhejiang, China (constructed)
- Landscape Design of Yiwu River Bank, Jinhua, Zhejiang, China (constructed)
- Anter Automotive Factory, Huaiyin, Jiangsu, China (constructed)
- 2001 Landscape Design Commune by the Great Wall, Beijing, China (constructed)
- Boao Villa, Haikou, Hainan, China (concept design, unrealized)
- Bar Jia 55, Beijing, China (constructed)
- 2000 Landscape Design of Soho Contemporary City, Beijing, China (constructed)
- In Between: installation, Soho Contemporary City, Beijing, China (constructed)
- China Art Archives and Warehouse, Caochangdi, Beijing, China (constructed)
- 1999 Ai Weiwei Studio, Caochangdi, Beijing, China (constructed)

Literatur | Bibliography

Monographien | Monographs

- Ai Weiwei – Herzog & de Meuron, Beijing, Venice, London (2008). London: Albion Gallery.
- Ai Weiwei (2008): Becoming. Images of Beijing's Air Terminal 3. London: Ivorypress Ltd, Beijing: Timezone 8.
- Ai Weiwei; Chen Weiqun (2006). Fragments. Beijing 2006 Ai Weiwei. Beijing: Galerie Urs Meile, TimeZone 8.
- Ai Weiwei; Kataoka Mami; Charles Merewether; Matsubara Hironori (2009). Ai Weiwei. According to What? Tokyo: Mori Art Museum.
- Ai Weiwei (Ed.) (2004). Beijing 10/2003 Ai Weiwei. Documentation of Video Work. Beijing: Timezone 8, Galerie Urs Meile.
- Ai Weiwei; Siemons, Marc (2009). Ai Weiwei. So Sorry. Munich, Berlin, London, New York: Prestel Publishing House.
- Frey, Hans-Joachim (Ed.) (2009). Ai Weiwei – Zemlinsky. Eine florentinische Tragödie. Der Zwerg. Programmheft und Dokumentation. Bremen: Theater Bremen.
- Koegel, Eduard (Ed.) (2007). Ai Weiwei. Fake Design in the Village. Berlin: Aedes.
- Krämer, Dirk & Klaus Maas (Ed.) (2010). Barely Something; Catalogue and booklet. Duisburg.
- Kyungmin Lee; Jihyun Shin (Eds.) (2008). Ai Weiwei. Seoul Korea: Gallery Hyundai.
- Martens, Hans; Lauvergne, Carol (2004). Ai Weiwei. Gent: Caermersklooster Provinciaal Centrum voor Kunst en Cultuur.
- Mary Boone Gallery (Ed.) (2008). Ai Weiwei. Illumination. New York.
- Merewether, Charles (Ed.) (2003). Ai Weiwei. Works: Beijing 1993-2003. Beijing: Timezone 8 Ltd.
- Merewether, Charles (Ed.) (2008). Ai Weiwei. Under Construction. Sydney: University of New South Wales Press, Sherman Contemporary Art Foundation, Campbelltown Arts Centre.
- Wellner, Mathieu (2009). Ai Weiwei. Potrait of a Critical Mind. 'I think just walking in the other direction is a smart choice'. Mono.Kultur No.22, autumn 2009.
- Zijpp, Sue-an van der; Wilson, Mark (Ed.) (2008). Ai Weiwei. Rotterdam: NAI Publishers.

Ausgewählte Publikationen | Selected Bibliography

- Acret, Susan (Ed.) (2003). A Strange Heaven. Contemporary Chinese Photography. Hong Kong: Asia Art Archive. (Galerie Rudolfinum, Prague, 4 Sept. 2003)
- Adam, Hubertus (2009). Mehr Wandfläche, bitte! In: Bauwelt, 15/09, 17.April 2009
- Ai Weiwei (2008). Warum das Nationalstadion dem Volk gehören muss. In: Bauwelt, No.29/30 2008
- Ai Weiwei (2008). Statement. In: Art Asia Pacific Almanac 2008, 3
- Ai Weiwei (2009). Selbst Staub kann etwas erzählen. In: Stadt Bauwelt 18, 24 December 2009
- Ai Weiwei (2009). Ein Monster in Trümmern. Die Vereinigten Staaten träumen von der absoluten Freiheit. Nun wissen wir: Sie führt die Welt ins Verderben. In: Die Zeit, 26.March 2009
- Ai Weiwei (2009). Sichuan Earthquake. In: Ai Weiwei, Andrew Mackenzie, Joseph Grima (authors). 10 x 10 / 3. 100 Architects, 10 Critics. London, New York: Phaidon Press Ltd.
- Ai Weiwei (2009). The MoMA Youth League Stops By. In: Martina Weinhart, Max Hollein (2009). The Making of Art. (catalogue Schirn Kunsthalle Frankfurt 29.May-30.August 2009). Cologne: Verlag Buchhandlung Walter König

Stiftung DKM

- Ai Weiwei (2005). The Multiple Predicaments and Upturns of Chinese Contemporary Art. In: Mahjong. Contemporary Chinese Art from the Sigg Collection (catalogue, Ai Weiwei; Fibicher, Bernhard; Feng Boyi, Eds). Ostfildern-Ruit: Hatje Cantz
- Ai Weiwei; Grosenick, Uta (2007). All the Arts are the Same – and Different (Interview). In: China Art Book. The 80 most renowned Chinese artists (Grosenick, Uta; Schuebbe, Caspar H.; Eds). Cologne: DuMont Buchverlag
- Ai Weiwei; Herzog, Jacques (2007). Concept and Fake. In: Parkett, 81
- Ai Weiwei; Herzog, Jacques (2008). (Concept and Fake). In: Ai Weiwei – Herzog & de Meuron, Beijing, Venice, London (catalogue, Volume 1). London: Albion Gallery
- Ai Weiwei (2004). Andy Warhol. Ai Weiwei. In: I'll be Your Mirror. The Selected Andy Warhol Interviews 1962-1987. Kenneth Goldsmith (copyright) 2004
- Ai Weiwei; Kovskaya, Maya (2008). This may well be the most intense era for contemporary art in all of history. In: ART It, 21/2008
- Ai Weiwei; Schittich, Christian (2008). 'I feel it is my duty to ordinary and repressed people'-'Ich fühle mich den einfachen und unterdrückten Menschen verpflichtet'. In: Detail, 7-8/2008
- Ai Weiwei; Merewether, Charles (2008). Interview transcript. In: Global Art Forum 2 Transcript. Dubai: Art Dubai
- Ai Weiwei; Shi Jian; Feng Keru (2008). Interview with Ai Weiwei. In: Body Media (catalogue, Wei Xing; Zhang Yizhou, Eds). Beijing: Tang Contemporary Art
- Ai Weiwei (2006). S Village, B City. In: Caochangdi Beijing Inside Out. Beijing: Timezone 8, 2009
- Ai Weiwei; Zhang Huajie (2008). Ai Weiwei's "Yangjia Case". In: WorldArt, 76, October 2008
- Ai Weiwei; Smith, Karen (2008). A Brief History of Light. A Conversation with Ai Weiwei. In: Ai Weiwei. Illumination. New York: Mary Boone Gallery
- Ai Weiwei; Zeng Xiaojun (1997). The Grey Cover Book. Beijing: Red Flag Books.
- Ai Weiwei; Zeng Xiaojun (1995). The White Cover Book. Beijing: Red Flag Books.
- Ai Weiwei; Zeng Xiaojun, Xu Bing (1994). The Black Cover Book. Beijing: Red Flag Books.
- Ammer, M. (2007). 2007 Ai Weiwei. Fairytale Performance. In: Documenta Kassel 16/06 – 23/09 2007 (catalogue, Ruth Noack; Roger M. Buerge; Eds). Cologne: Taschen
- Asako Tsurusaki (2010). Ai Weiwei. Interview with Ai Weiwei. In: Quotation, no.6, winter 2010
- Baecker, Angie (2009). Sichuan Earthquake Anniversary. In: artasiapacific, issue 63, May/June 2009
- Bai Lan (2009). Ai Weiwei's Earthquake Blog, 6 Entries. In: Shu Yang (ed.). Earthquake (catalogue). Hong Kong: Culture of China Publication.
- Bartsch, Bernhard (2009). Kreativ und kritisch. Widerstand als Gesamtkunstwerk. In: Neue Zürcher Zeitung, No. 224, 28 September 2009
- Bechtler, Cristina (ed.) (2009). Art and Cultural Policy in China. A Conversation between Ai Weiwei Uli Sigg and Yung Ho Chang, moderated by Peter Pakesch. Vienna: Springer-Verlag
- Benjamin, Simon (2009). Fuck Peking. In: Liberation, 22 June 2009
- Berghuis, Thomas J. (2008). Ai Weiwei: China's Social Consciousness. In: C Arts, July/August 2008
- Bergos, Monica (2009). Un arte muy nutritive. In: El Norte De Castilla, 10 December 2009
- Bernell, Robert; Ai Weiwei (2000). Ai Weiwei with Robert Bernell (Interview). In: Chinese Art at the End of the Millenium (Clark, John; Ed.), Hong Kong: New Art Media Limited
- Betsky, Aaron (2008). Eating One's Bird's Nest and Having It Too: Ai Weiwei Photographs the National Stadium, Beijing. In: Ai Weiwei & Herzog & de Meuron, Beijing, Venice, London (catalogue, Volume 1). London: Albion Gallery
- Beyer, Susanne (2009). Der Handy-Revolutionär. In: Der Spiegel, Nr. 39, 2009

Stiftung DKM

- Bezanov, Gordana; Smaldone Andrew J.; Ai Weiwei (2007). Interview with Ai Weiwei. In: ArtSeen Journal, winter 2007
- Bijlsma, Femke (2006). Lamine this. Chinese artist Ai Weiwei built his own restaurant in 40 days. In: Off the Wall, Spring 2006
- Birnie Danzker, Jo-Anne (2007). documenta 12. In: Yishu. Journal of Contemporary Chinese Art, Fall Issue 2007, Vol.6, No.3
- Birnie Danzker, Jo-Anne (2008). A Conversation with Ai Weiwei. In: Yishu. Journal of Contemporary Chinese Art, July 2008, Vol.7, No.4
- Blume, Georg (2007). Ich habe einen Traum. Ai Weiwei. In: Zeitmagazin, 2007
- Boers, Waling (2006). Touching the Stones. China Kunst Heute. Köln: Verlag der Buchhandlung Walther König
- Brewinska, Maria (2003). New Zone. Chinese Art. In: New Zone Chinese Art (Catalogue). Warsaw: Zacheta National Gallery of Art
- Chaos Y. Chen; Droitcour, Brian (Ed.) (2007). We are Your Future. 2nd Moscow Biennale 2007. Beijing: John Isaacs Books
- Chen Shuyu (2006). Fast City, Instant Landscape: Seventeen Urban Public Mini-structures in Jinhua Architecture Park, Zhejiang. In: Time + Architecture, 1/2006
- Chin-Chin Yap (2003). A Handful of Dust. In: Ai Weiwei. Works: Beijing 1993-2003 (Catalogue, Merewether, Charles, Ed.). Beijing: Timezone 8 Ltd.
- Chin-Chin Yap; Ai Weiwei (2003). Conversations. Ai Weiwei with Chin-Chin Yap. In: Ai Weiwei. Works: Beijing 1993-2003 (Catalogue, Merewether, Charles; Ed.). Beijing: Timezone 8 Ltd.
- Coggins, David (2007). Ai Weiwei's Humane Conceptualism. In: Art in America, September 2007
- Colonnello, Nataline (2007). Fairytale. A Dialogue with Ai Weiwei about his Project for documenta 12, Kassel, 2007. In: Visual Production Shanghai, 3
- Colonnello, Nataline (Ambrozy, Lee; Ed.) (2006). Figments of Fragments. Ai Weiwei on his first Chinese mainland solo exhibition. In: That's Beijing, April 2006
- Colonnello, Nataline (2004). Beyond the Checkmate. In: Art Asia Pacific, 40
- Cooke, Rachel (2008). Ai Weiwei. The Interview. In: The Observer, 6 July 2008
- Derycke, Luc; Mels, Mieke (2008). Het geheim China. Luc Derycke & Mieke Mels in gesprek met Wim Delvoye, Frank Uytterhaegen & Ai Weiwei. Gent: Lineart.
- Doswald, Christoph (2007). Künstler haben in China ein viel höheres Prestige als Manager. Documenta-Star Ai Weiwei über die Kunst als politische Kraft, seine Arbeit mit Herzog & de Meuron und Geld, das zum Fenster hinaus geworfen wird. In: SonntagsZeitung, 25. November 2007
- Dougherty, Michael B. (2009). Agent provocateur. In: Art Basel Miami Beach, December 2009
- Erickson, Britta (2007). China Onward. The Estella Collection Chinese Contemporary Art, 1996-2006. Louisiana Museum of Modern Art
- Feng Boyi (2007). Ai Weiwei. In: China Now. Amstelveen: Cobra Museum voor Moderne Kunst
- Feng Boyi (2002). Ai Weiwei. Ming-Style Furniture 1999 Installation. In: The First Guangzhou Triennial – Reinterpretation: A Decade of Experimental Chinese Art (1990-2000). Guangzhou Chicago: Guangdong Museum of Art, Art Media Resources Ltd. (Wu Hung; Huangsheng; Feng Boyi; Eds.)
- Feng Boyi (Ed.) (2006). China Now. Fascination of a Changing World (catalogue). Vienna: Sammlung Essl Kunst der Gegenwart
- Fibicher, Bernhard (2005). Ai Weiwei. In: Mahjong. Contemporary Chinese Art from the Sigg Collection (catalogue, Ai Weiwei; Fibicher, Bernhard; Feng Boyi; Eds). Ostfildern-Ruit: Hatje Cantz

Stiftung DKM

- Finders, Maria; Vetsch, Peter (Ed.) (2006). Art Basel Conversations. Germany: Art Basel and Hatje Cantz Publishers
- Fuchs, Claudia; Walter, Edith (2007). An interview with Ai Weiwei. In: Architecture & Detail, October 2007
- Galeria Continua (2006). A continuous dialogue (catalogue). Beijing: Galeria Continua.
- Grube, Katherine (2009). Ai continues activism against China; Government responds. In: Art Asia Pacific 65, Sep/Oct 2009
- Grube, Katherine (2009). Ai Weiwei Hospitalized After Beating by Chinese Police. In: Art Asia Pacific 66, Nov/Dec 2009
- Gutierrez, Laurent; Portefaix, Valerie (2007). Ai Weiwei explores MAP office. (interview) In: The Parrot's Tale. MAP BOOK PUBLISHERS
- Hasting, Julia (designer) (2005). 100 Architects 10 Critics. London/New York: Phaidon
- Hausler, Harriet; Bastian, Aeneas (2009). Aus Künstlersicht. Bielefeld: Kerber Verlag, 2009
- Haverkamp, Anselm (2009). Das Historische-Erhabene. Über Ai Weiwei im Haus der Kunst, München. In: Texte zur Kunst, No.76, December 2009
- Hironori, Matsubara (2009). Architecture According to the Site. In: Ai Weiwei. According to what? (catalogue) Mori Art Museum
- Holzwarth, Hans Werner (Ed.) (2008). Art Now Vol 3. A cutting-edge selection of today's most exciting artists. Köln: Taschen
- Hosch, Alexander (2007). China's Renaissance Man. In: Architectural Digest, March 2007
- Huang Rui (Ed.) (2004). Beijing 798. Reflections on Art, Architecture and Society in China. Timezone 8 and Thinking Hands
- Jasper, Adam (2008). Critical mass. Ai Weiwei. In: ArtReview, May 2008
- Jocks, Heinz-Norbert (2007). Ai Weiwei. Das Märchen von 1001 Chinesen. Ein Gespräch mit Heinz-Norbert Jocks. In: Kunstforum International, 187, August-September 2007
- Jocks, Heinz-Norbert (2008). Ai Weiwei. Was heißt Leben? Ein Gespräch mit Heinz-Norbert Jocks. In: Kunstforum International, 194, November-December 2008
- Jodidio, Philip (Ed.) (2007). Fake Design. In: Architecture in China. Cologne: Taschen
- Jodidio, Philip (2009). Ai Weiwei – Fake Design. In: Architecture Now 6 (Jodidio, Philip). Cologne: Taschen
- King, Natalie; Ai Weiwei (2008). There is no future. An interview with Ai Weiwei. In: Art & Australia, No. 4 winter 2008
- Kirby, Simon (2009). Truth, no Matter the Power. Controversial Chinese artist and dissident Ai Weiwei's only fear is silence. In: Utne, May/June 2009
- Klein, Caroline; Kogel, Eduard (2005). Made in China. Neue chinesische Architektur. München: Deutsche Verlags-Anstalt
- Koegel, Eduard (2008). Grass-Roots-Branding. Ai Weiwei und Caochangdi. In: Archithese, April 2008
- Kovskaya, Maya (2008). This may well be the most intense era for contemporary art in all of history. Interview with Ai Weiwei. In: ARTiT, Fall/Winter 2008
- Kreuger, Justus (2006). Soul Reversal. Beijing's gallery is a brave attempt to be everything its contemporary aren't: contemporary but respectful of architectural tradition, functional but sacred, and focused completely on art. In: Perspective, October 2006
- Kyungmin Lee; Jihyun Shin (Eds.) (2008). Interview with Ai Weiwei. In: Ai Weiwei (Catalogue, Kyungmin Lee; Jihyun Shin; Eds.). Seoul Korea: Gallery Hyundai

Stiftung DKM

- Lauvergne, Carol (2004). Renaissance. In: Martens, Hans; Lauvergne, Carol (2004). Ai Weiwei (Catalogue). Gent: Caermersklooster Provinciaal Centrum voor Kunst en Cultuur
- Leanza, Beatrice (2004). Interval – From Dabeyao to Dabeyao. In: Martens, Hans; Lauvergne, Carol (2004). Ai Weiwei (Catalogue). Gent: Caermersklooster Provinciaal Centrum voor Kunst en Cultuur
- Li Rong Kun (2009): Ai Weiwei – New York Photographs 1983-1993. In: New Vision, 1/2009
- Lu, Carol (2009). Ai Weiwei. In: Anne Ellegood (Ed.). Vitamin 3-D. New Perspectives in Sculpture and Installation. London, New York: Phaidon Press Ltd.
- Lucas, Antonio (2009). Ai Weiwei. La fragilidad del Imperio. In: ARS magazine, Jul/Sep 2009
- Lu Heng-Zhong (2006). An Interview with Ai Weiwei, One of the Architects of Jinhua Architecture Park, Zhejiang. In: Time + Architecture, 1
- Lu Heng-Zhong (2006). Interview: Jinhua Architectural Park. Ai Weiwei. In: Architecture and Urbanism, December 2006
- Mami, Kataoka (2009). According to what? – A Questioning Attitude. In: Ai Weiwei. According to what? (catalogue). Mori Art Museum
- McDonald, John (2008). Destruction and Creation. In: The Sydney Morning Herald, 17-18 May 2008
- Meacham, Steve (2008). Child of the revolution in revolt. In: The Sydney Morning Herald, 24.04.2008
- Merewether, Charles (2007). At the Time. In: Ai Weiwei. Works 2004-2007 (Catalogue, Urs Meile; Ed.), Beijing, Lucerne: Galerie Urs Meile, JRP Ringier
- Merewether, Charles (Ed.) (2003). Ai Weiwei. Works: Beijing 1993-2003 (Catalogue). Beijing: Timezone 8 Ltd.
- Merewether, Charles, Ai Weiwei (2003). Changing Perspective (Interview). In: Ai Weiwei. Works: Beijing 1993-2003 (Catalogue, Merewether, Charles; Ed.). Beijing: Timezone 8 Ltd.
- Merewether, Charles (2009). The House of the People: Forms of Collaboration. In: Ai Weiwei. According to what? (catalogue) Mori Art Museum
- Murray, Michael (1986). Avant-Garde Chinese Art. Beijing/New York. (catalogue) New York: City Gallery
- Muynck, Bert de (2008). 'I jumped on the wrong train'. Ai Weiwei looks back on his short but intense career as an architect. In: Mark, No.12, February/March 2008
- Napack, Jonathan (2008). Ai Weiwei. In: Ai Weiwei (Catalogue, Kyungmin Lee; Jihyun Shin; Eds.). Seoul Korea: Gallery Hyundai
- Niermann, Ingo (2007). Ai Weiwei. The Materials of Ai Weiwei. In: China Welcomes You ... Desires, Struggles, New Identities (Pakesch, Peter; Ed.). Köln: Verlag der Buchhandlung Walther König
- Noack, Ruth (2008). 2008 Chinese Contemporary Art Awards. CCAA Timezone 8, 2008
- Oster, Shai (2009). Ai Weiwei. A Chinese contemporary artist's take on his country's past. In: The Wall Street Journal Asia. 22-23 May 2009
- Pakesch, Peter (2007). A Bowl of Pearls. In: Ai Weiwei. Works 2004-2007 (Catalogue, Urs Meile; Ed.), Beijing, Lucerne: Galerie Urs Meile, JRP Ringier
- Péus, Camilla (2007). Kunstkaiser. In: Architektur und Wohnen, 3
- Pollack, Barbara (2006). A Bowl of Pearls, a Ton of Tea, and an Olympic Stadium. In: Artnews, October 2006
- Qin Lei (2006). Ai Weiwei. Building now and here. In: Domus, August 2006
- Qin Lei (2006). Dialogue. A dialogue between Ai Weiwei and WM Architecture on subject of 'control'. In: Domus, August 2006
- Reinoso, Jose (2009). Ai Weiwei, un artista contra la autoridad. In: El Pais, 16 May 2009

Stiftung DKM

- Sae-mi Kim (2008). Realization of fairy tale. A conversation with Ai Weiwei. In: Art in Asia, May-June 2008
- Sans, Jerome (2009). Ai Weiwei. Fake-Fuck. In: Interviews with 32 contemporary artists by Jerome Sans. UCCA 2009
- Schittich, Christian (2008). 'I feel it is my duty to ordinary and repressed people'. In conversation with Ai Weiwei. In: Detail, 2008 7/8
- Shi Jian, Feng Keru (2007). Interview: Ai Weiwei. In: Domus, January 2007
- Siemons, Mark (2009). China as Readymade: On the Ai Weiwei System (China as Readymade. Über das System Ai Weiwei) In: Ai Weiwei. So Sorry. (exhibition catalogue) 2009
- Sigg, Uli (2009). Konfusionsismus. Der Sammler Uli Sigg über den Künstler Ai Weiwei – ein Porträt. In: Smith, Karen (2008). Ai Weiwei. 21st Century Beijing Man. In: Artist Profile, 2/2008
- Smith, Karen (2009). Fairytale: A Documentary. In: Ai Weiwei. So Sorry. (exhibition catalogue) 2009
- Sonna, Birgid; Schluter, Ralf (2009). Ai Weiwei, braucht die chinesische Gesellschaft Künstler als Sprachrohr für die Wahrheit? In: Das Kunstmagazin, December 2009
- Thea, Carolee (2008). Making Everything. A conversation with Ai Weiwei. In: Sculpture, Vol.27, No.10
- Tiffin, Sarah (2006). Ai Weiwei. Refined Anarchy. In: The 5th Asia-Pacific Triennial of Contemporary Art (Seear, Lynne; Raffel, Suhanya; Eds.), Queensland Australia: Queensland Art Gallery
- Tinari, Philip (2007). Chairs and Visitors. In: Ai Weiwei. Works 2004-2007 (Catalogue, Urs Meile, Ed.), Beijing, Lucerne: Galerie Urs Meile, JRP Ringier
- Tinari, Philip; Ciampi, Mario (2008). Ai Weiwei. In: Artists in China. Inside the Contemporary Studio. London: Thames & Hudson
- Tinari, Philip (2007). Some Simple Reflections on an Artist in a City 2001 – 2007. In: Parkett, 81
- Tröster, Christian (2008). Pekings Polit-Poet. In: Häuser, 2
- Ulrich Hobrist, Hans (2009). Hans Ulrich Obrist: The China Interviews. Hong Kong and Beijing: Office of Discourse Engineering
- Van den Bussche, Willy (2006). Ai Weiwei. In: 2006 Beaufort. 2e Triennale d'art contemporain sur mer (Catalogue). Gent: Borgerhoff & Lamberigts
- Wang Jingli; Lu Chang'an (2007). Interview with Ai Weiwei. In: China Welcomes You ... Desires, Struggles, New Identities. Supplement to the exhibition catalogue (Pakesch, Peter; Ed.). Köln: Verlag der Buchhandlung Walther König
- Watts, Jonathan (2008). China using games as 'warfare', says stadium designer. In: The Guardian, 2 August 2008
- Welti, Alfred (2009). 'Sie lebte sieben Jahre glücklich auf dieser Welt'. In: Der Stern, No. 42, 8.10.2009
- Wu Jiahua (Ed.) (2005). Ai Weiwei. In: World Architecture Review. (Chinese), April 2005, no.3
- Xiaozhe Xie (2004). Regeneration. Contemporary Chinese Art from China and the US. Lewisburg: Bucknell University (Samek Art Gallery)
- Ye Bu (2002). Ai Weiwei's Studio-home. In: Time + Architecture, June 2002
- Zijp, Sue-An van der (2008). Ai Weiwei. In: Go China! Assen-Groningen (catalogue)

Stiftung DKM

Ausstellungsvorschau | Exhibition Preview

Museum DKM

AI WEIWEI (1957, CN)

19.03.2010 – 20.09.2010

MISCHA KUBALL (1959, D)

02.10.2010 – 23.01.2011

Galerie DKM

AI WEIWEI (1957, CN)

19.03.2010 – 20.09.2010

MISCHA KUBALL (1959, D)

02.10.2010 – 23.01.2011

KATHARINA HINSBERG (1967, D)

04.02.2011 – 29.05.2011


Stiftung DKM

Kontakt | Contact

Projekt-Nr.	10.5300
Pressekontakt	Tazalika te Reh T 49 (0)203. 93 555 47-0 F +49 (0)203. 93 555 47-99 mail@stiftung-dkm.de www.stiftung-dkm.de
Postanschrift	Stiftung DKM Güntherstraße 13-15 47051 Duisburg
Ausstellungsorte	Museum DKM Stiftung DKM Güntherstraße 13-15 47051 Duisburg-Dellviertel Fr. – Mo. 12 – 18h Di. – Do. für Gruppen nach Voranmeldung Erwachsene 10 EUR Ermäßigt 5 EUR Entry 10 EUR Students 5 EUR Galerie DKM Stiftung DKM Philosophenweg 17A 47051 Duisburg-Innenhafen täglich 0 – 24h einsehbar open 24/7 Eintritt frei Admission free

Die Ausstellung wird gefördert von | The exhibition is sponsored by:

KUNSTSTIFTUNG  NRW

i f a  Institut für Auslands-
beziehungen e. V.