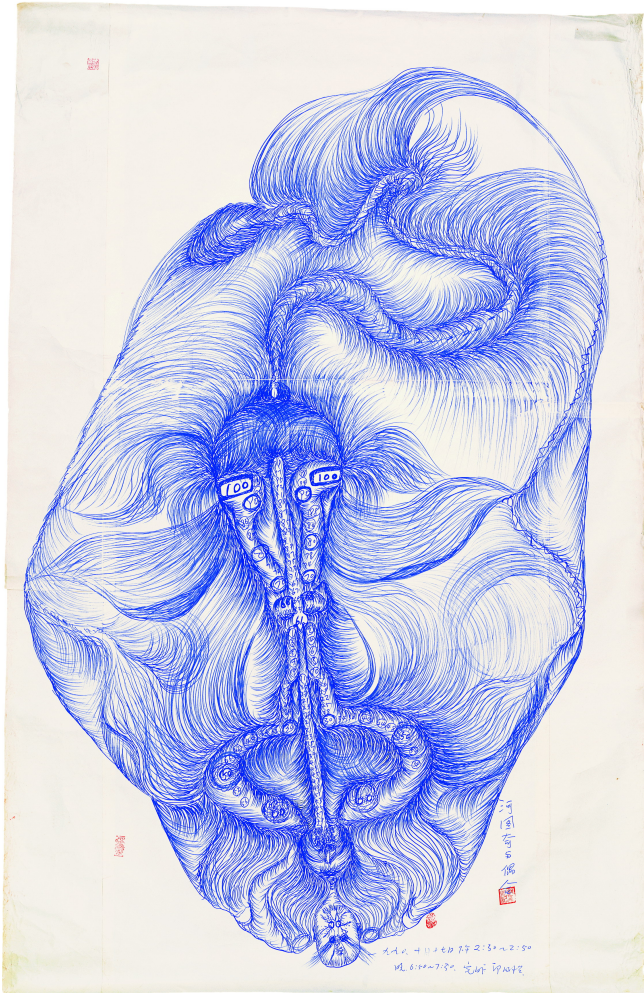


Guo Fengyi

By Norman Rosenthal



I first encountered her work when I was in Beijing working on the *China: The Three Emperors from the Qing Dynasty* exhibition at the Royal Academy. I went out to the 798 Factory Dashanzi in the suburbs of Beijing and to see lots and lots of studios and artists. But one thing stood out: the large banner-like drawings by Guo Fengyi ... they were outstanding, like huge flags. What

struck me was their graphic quality, the colours and presence, how modern they were and how *authentic* and Chinese they were. It was the most compelling and original thing I saw because of this duality. So I was happily surprised when I entered the Basel Art Fair to see hanging the large drawings of **Guo Fengyi**. Once again they made a huge impression on me and stood out in that large space. It was that beautiful totem-like aspect ... they were like the internal ghosts that were floating on these scrolls of papers. That duality of modernity and Chineseness struck yet again ... and their universality was revealed!

Sir Norman Rosenthal
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