

**'Too Much Flavor'**

*Chambers Fine Art*  
 210 11th Avenue, near 24th Street  
 Chelsea  
 Through March 8

This show of works by seven young Chinese artists is a severely truncated version of a larger exhibition that appeared in Shanghai and Singapore. Organized by Gu Zhenqing, an independent curator in Beijing, its theme is the consumerist overload that has accompanied a market economy in China, swamping traditional Confucian ideals of a balance between abstemiousness and greed, and harmony between culture and nature.

As if to present personal evidence of this muchness, Hong Hao photographs ensembles of the mass-produced minutiae of his daily life. Shi Jinsong turns corporate logos into cast-metal objects resembling archaic weapons. In panoramic photographs by Weng Fen, uniformed Chinese schoolgirls stare as if mesmerized at the spectacle of urban construction on the rise.

Other artists focus attention on the body. Zhu Fadong turns it into a vehicle for advertising, and Zhou Xiaohu into a medium for cartoon animation (the cartoons are drawn on a man's bare torso), while Jin Feng subjects his own face to an ingenious, hand-executed version of digital scrambling by covering it with a mask of stick-on squares.

Zhu Fadong's versions of political posters and advertisements sell ideas and instant coffee with comparable fervor. Finally, a video by Qiu Zhijie packages the new China in a rapid-fire barrage of historical and contemporary images peppered with apocalyptic, computer-produced explosions.

New York tends to get a fair number of contemporary Chinese art shows like this one, edited versions of larger projects elsewhere. But new art is being produced non-stop in China itself, and if samplers like this are the only way to keep with the flow, so be it. The sorting out and contextualizing will come later. Consider the array at Chambers raw material for that.

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