

# ARCHITECTURAL REPRESENTATION I CONTEMPORARY CHINESE ART



**Presented by ELI KLEIN GALLERY**

Nov. 30 ~ Dec. 9, 2019

@ ONE THOUSAND MUSEUM by ZAHA HADID

**BI RONGRONG. BIRDHEAD. LUKE CHING. SZELIT CHEUNG  
CHOW CHUN FAI. CUI XIUWEN. GAO WEIGANG. HU HAIBO  
HUANG RUI. HUNG TUNG-LU. JI ZHOU. LI LANG. LIU BOLIN  
LIU WEIJIAN. SHEN ZHENGLIN. SHI JINSONG. WANG ENLAI  
EASON TSANG KA WAI. YANG MUSHI. ZHANG JIN. ZHOU ZIXI**

# Architectural Representation in Chinese Contemporary Art

Eli Klein Gallery is proud to present "Architectural Representation in Chinese Contemporary Art," a group exhibition of twenty-one artists whose works survey the multitude of approaches of aspects of architecture interplaying with Chinese contemporary art. The exhibition, held on the full-floor penthouse of the One Thousand Museum edifice, not only pays tribute to the architectural giant, but also raises more possibilities in the ever-changing linkage of architecture and fine art. The exhibition will be on view from November 30, 2019 through December 9, 2019—concurrent with Art Basel Miami 2019.

Contemporary art and architecture have become increasingly interconnected, terms such as "deconstructivism" and "abstractionism" link the two fields. In numerous recent projects throughout China such as MOCA Yinchuan, the Harbin Opera House, and the Ningbo Museum, we observe a mixture of the present and the past, the east and the west within the design of these new buildings, further redefining and blurring the line between fine art and design.

A part of Zaha Hadid's legacy that needs more examination is her deep involvement with China, which had been soundly established during her first visit to the country in 1981. Zaha famously claimed: "For many years, I hated nature. As a student I refused to put a plant anywhere." It was her bond with China that had shifted her focus towards an embrace of nature. Zaha visited every single garden in Suzhou, her observation on the manner in which public parks had been the focal point of gatherings in the Chinese society that inspired her many design projects in the country. The striking structure of the Beijing Galaxy SOHO complex, evokes water and land forms in a traditional Chinese sense.

Mankind's relationship with nature has historically and culturally been the focal point of Chinese philosophy, Chinese architecture and Chinese art. The observations of the architectural representation in art by the artists included in this exhibition are as notable as Zaha's—only with their angles more distinct, and their mediums more diverse.

The duplicability aspect of photography is, at its core, architectural. The idea of reproduction, whether it's constructing or deconstructing an imagery with photography, is quietly emphasized in the works by Birdhead, Ji Zhou, Li Lang, Luke Ching and Eason Tsang Ka Wai. More elaborately, in the works by Huang Rui, Szelit Cheung, Wang Enlai and Yang Mushi, architectural concepts were isolated and then reconstructed. Art historian Gao Minglu defines urban spectacle as "a misplacement and distortion of real place and time built on an objective documentary foundation." Painters Chow Chun Fai, Liu Weijian and Zhou Zixi record real place and time with a distortion that is based on social commentary even though each comes from a distinct background. Finally, in Bi Rongrong and Shen Zhenglin's works, architectural concepts are pushed to an extreme and leave viewers anxious to make sense of the unfathomable structures that had been created. When you believe these illusion-filled structures will never possibly become the blueprint of a work of architecture in real life, you ought to think again.

# 《中国当代艺术中的建筑性呈现》

奕来画廊荣幸宣布：将于2019年11月30日至12月9日（2019迈阿密巴塞尔国际艺术博览会同期）在迈阿密 One Thousand Museum 推出展览——“中国当代艺术中的建筑性呈现”，集中展示二十一位艺术家的作品。One Thousand Museum 作为扎哈·哈迪德一生中设计的最后几个项目之一，其本身堪称一件绝美的艺术品。本次展览有幸选址于该建筑奇观的顶层，将探讨建筑元素与中国当代艺术方式多样的交融以及互相影响，在向扎哈致敬的同时，为建筑与艺术这两项无界的领域提出更多的可能性。

当代艺术与当代建筑间的关系正变得越来越紧密。诸如“解构主义”、“抽象主义”、“正空间 / 负空间”等概念被广泛运用于艺术创作与建筑设计中。近几年来，中国呈现了海量的优秀当代建筑，如银川当代美术馆、哈尔滨歌剧院、宁波博物馆、北戴河孤独的图书馆等，我们在这些建筑中看到了越来越多“古为今用、洋为中用”的交叉与渗透。新一代的中国建筑正进一步地把中西方艺术概念、建筑理念乃至文化边界进行着有机的“模糊”并重新定义。

扎哈·哈迪德给中国建筑版图带来了史无前例的影响，而她的精神遗产中常被忽视的一环却是她和中国之间密不可分的情结和渊源。早在1981年扎哈第一次访华，就与中国结下了不解之缘。她曾说过：“很多年以来我都厌恶大自然。学生时代的我拒不在任何一处设计中放置任何一件植物！”正是她的中国情结使她慢慢将风格转变为与自然的和谐统一。她曾经走访过苏州大大小小的每一座园林。而园林正是协调人与自然关系的场所，公共公园和园林在中国社会及文化中具有核心社交场所的重要地位，这一点对扎哈之后在中国的诸多项目产生了举足轻重的影响。北京银河SOHO便是一个极佳的例证，传统的山水之势在该建筑中得以被当代化地展现。扎哈的设计理念与中国文化间千丝万缕的关联还有其他许许多多耐人寻味之处。

人与自然的的关系以及共存方式历来是中国建筑、中国艺术乃至中国哲学的重点之所在。与扎哈的故事类似，本次展览中的艺术家们同样向我们提出了他们自己对于艺术中的建筑性呈现的观察与思考。与扎哈相比，他们的角度更为独特而创作媒介也更为复杂多样。

摄影的可复制性其本身就是建筑的。摄影这种可再生图像的堆砌与反堆砌蕴含了深刻的建筑性思考。这一点在鸟头、计洲、黎朗、程展緯以及曾家偉的作品中体现得淋漓尽致。而在黄锐、張施烈、王恩来和杨牧石的作品中，建筑性的观念被孤立、抽象了出来，随后再进行重新建构。艺术史学家高名潞将都市奇观定义为“在客观记录的基础上对现实地点、场景以及时间进行错位与变形。”周俊輝、刘唯艰和周子曦虽然背景不同，但却在他们的绘画作品中不约而同地以社会关系为基础，对真实的地点和时间进行了错位和变形。最后，在毕蓉蓉和沈正麟的作品中，建筑性的观念被放大并推向极致，从而创造出了不可言状的“建筑物”。正当你觉得如此幻象般的景观绝不可能成为真实生活中的建筑蓝图时，你最好思考清楚再下定论。

# Birdhead

For a Bigger Photo-1, 2015  
Gelatin silver print, paint, wood  
49 1/4 x 49 1/4 inches (125 x 125 cm)



# Bi Rongrong

Pattern XI - Laforet' s Tile - Video 1, 2019  
Two Channel Digital Video  
2 minutes 6 seconds



# Chow Chun Fai

City Hall, 2019  
Acrylic on canvas  
28 x 40 1/8 inches (71 x 102 cm)





Government House, 2019  
Acrylic on canvas  
11 3/4 x 15 3/4 inches (30 x 40 cm)



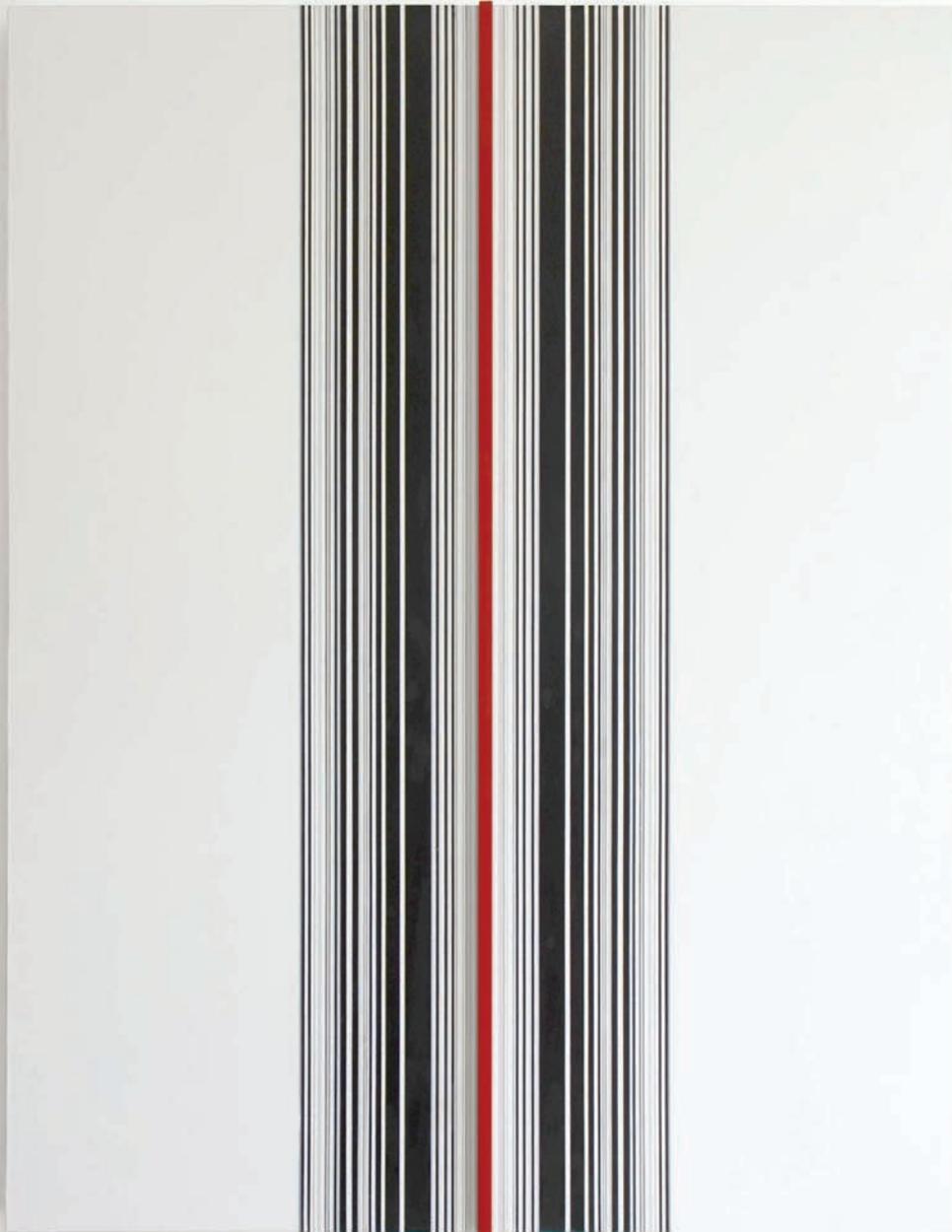
New Town Plaza, 2019  
Acrylic on canvas  
11 3/4 x 7 7/8 inches (30 x 20 cm)

# Cui Xiuwen

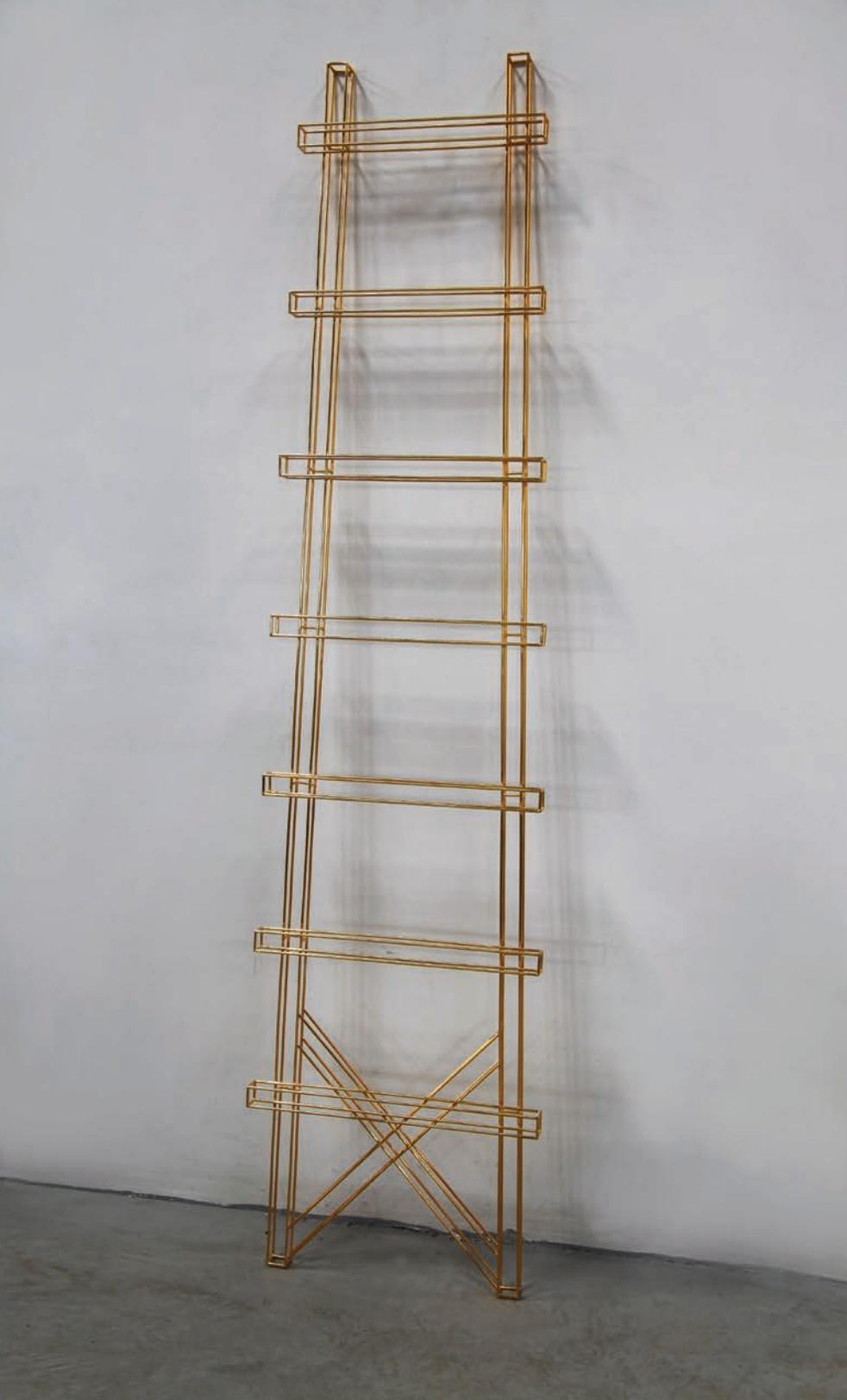
Qin Se No. 6, 2014

Phoebe Bournei and acrylic on canvas  
23 5/8 x 17 3/4 inches (60 x 45 cm)





Reincarnation No. 1, 2014  
Varnished aluminum and acrylic on canvas



# Gao Weigang

Where #6, 2015

24 karat gold on stainless steel

87 x 18 7/8 x 3 1/8 inches (221 x 48 x 8 cm)

# Huang Rui

Cat, 2015

Steel and restored wooden furniture  
44 1/2 x 18 1/8 x 24 5/16 inches (113 x 46 x  
61.7 cm)



eYe, 2014  
Steel and restored wooden furniture  
53 1/8 x 18 1/8 x 21 1/inches (135 x 46 x 54 cm)



# Hu Haibo

Look for No. 1, 2016

Traditional Chinese medicine, gelatin, wooden box  
39 3/8 x 27 1/2 inches (100 x 70 cm)



Look for No. 2, 2016  
Traditional Chinese medicine, gelatin, wooden box  
35 3/8 x 23 5/8 inches (90 x 60 cm)



Look for No. 3, 2016  
Traditional Chinese medicine, gelatin, wooden box  
35 3/8 x 23 5/8 inches (90 x 60 cm)





# Hung Tung-lu

Hung Tung-lu

Asura- Times Square, 2001

Laser Print, Lenticular, Lightbox

70 x 55 x 5 inches (178 x 140 x 13 cm)

# Ji Zhou

Building 2, 2017  
Archival pigment print  
47 1/4 x 92 1/8 inches (120 x 234 cm)



# Li Lang

A Long Day of A Certain Year - B1024, 2019

Giclee print

16 1/2 x 23 5/8 inches (42 x 60 cm)



# Liu Bolin

Hiding In New York No. 4 - Ground Zero, 2011  
Photograph  
46 x 59 inches (117 x 150 cm)



# Liu Weijan

Small Town, 2007  
Acrylic on canvas  
39 3/8 x 39 3/8 inches (100 x 100 cm)





Existence as a Space Concept-Neighbour, 2007  
Acrylic on canvas  
47 1/4 x 63 inches (120 x 160 cm)



Cowboy' s Bemusement, 2007  
Acrylic on canvas  
39 3/8 x 39 3/8 inches (100 x 100 cm)



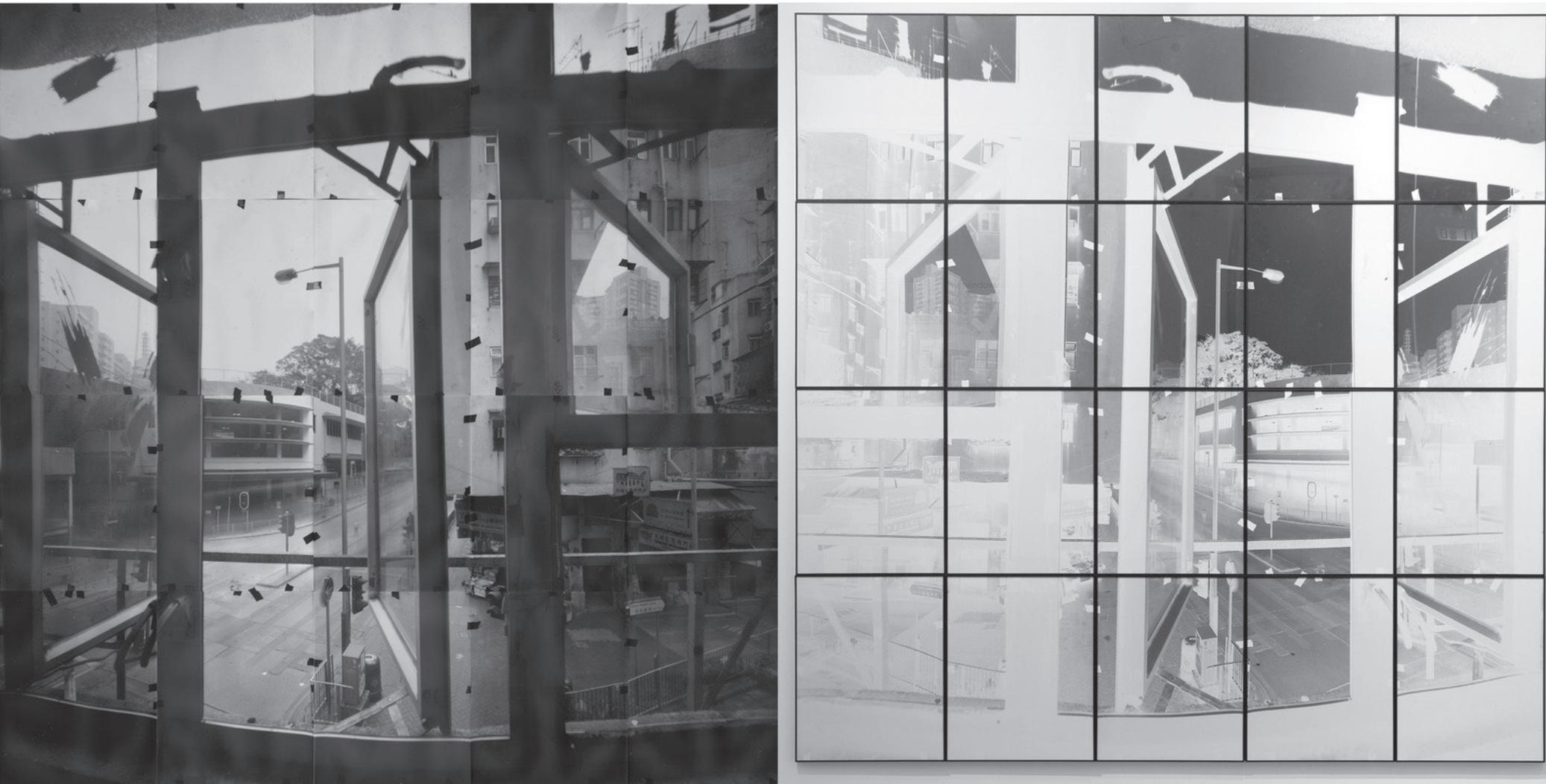
The Putrid Animal, 2009  
Acrylic on canvas  
59 x 59 inches (150 x 150 cm)

# Luke Ching

Second Series, 245 Queen' s Road East, Wanchai, Hong Kong, 2005

Archival print

80 x 160 inches (203.2 x 406.4 cm)



# Shen Zhenglin

Samantha, 2014  
Acrylic and oil on canvas  
48 x 71 7/8 inches (122 x 182.5 cm)

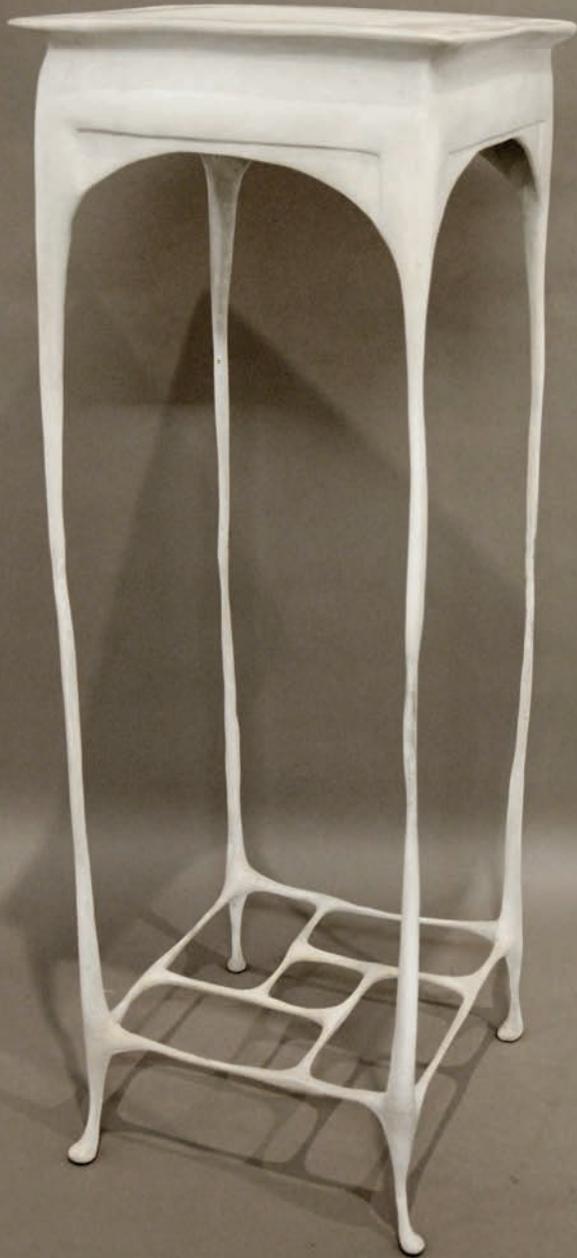


# Shi Jinsong

Huashan Project - Flower Table, 2014

Copper

33 7/8 x 15 3/4 x 15 3/4 inches (86 x 40 x 40 cm)



# Szelit Cheung

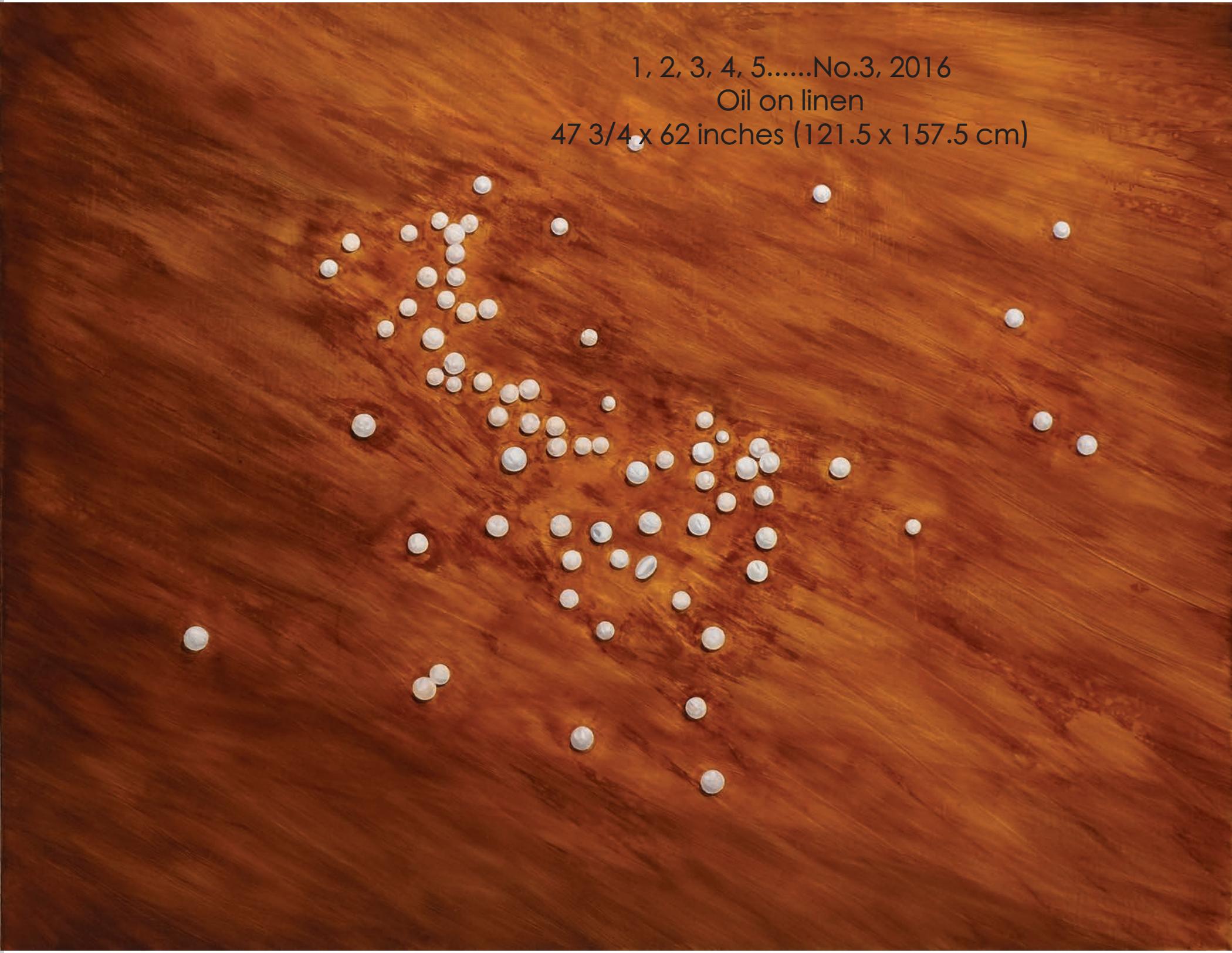
1, 2, 3, 4, 5.....No.2, 2016

Oil on linen

16 x 19 3/4 inches (40.5 x 50 cm)

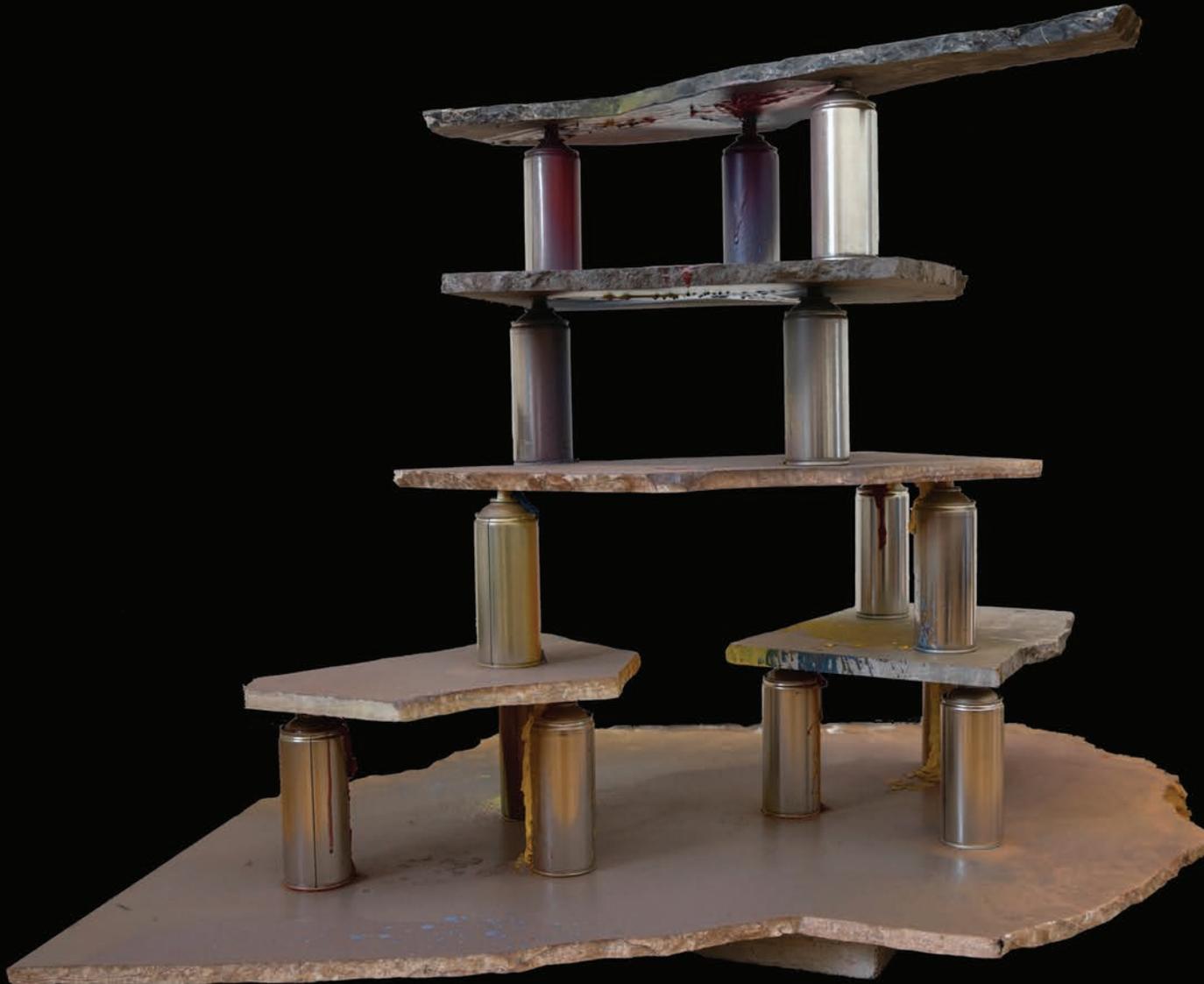


1, 2, 3, 4, 5.....No.3, 2016  
Oil on linen  
47 3/4 x 62 inches (121.5 x 157.5 cm)



# Wang Enlai

Release Pressure, 2019  
Marble, spray paint



# Yang Mushi

Sharpening - Piece, 2017

Filing rack, density board, lacquer

57 1/2 x 65 3/4 x 20 inches (46 x 167 x 51 cm)

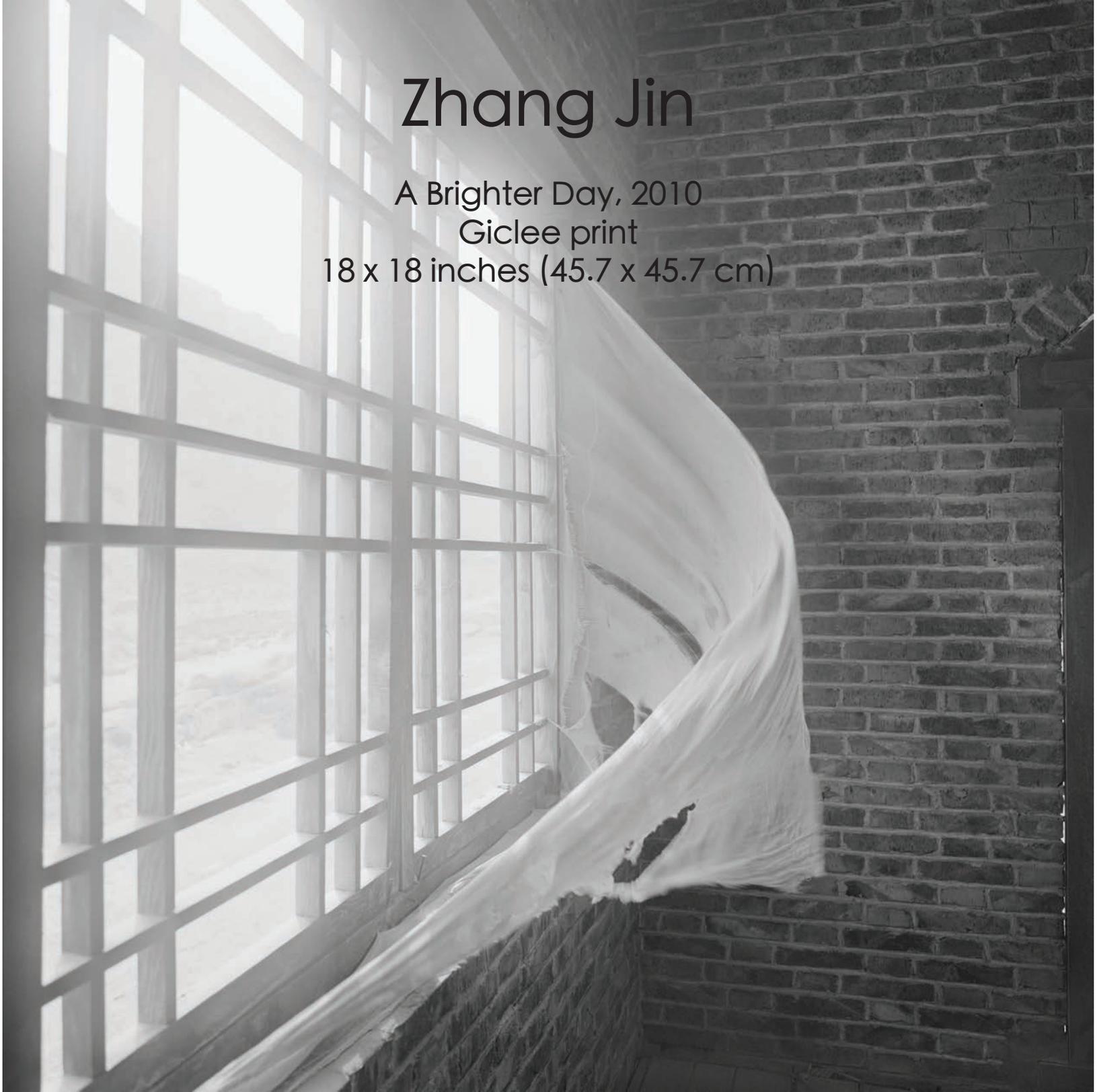


# Zhang Jin

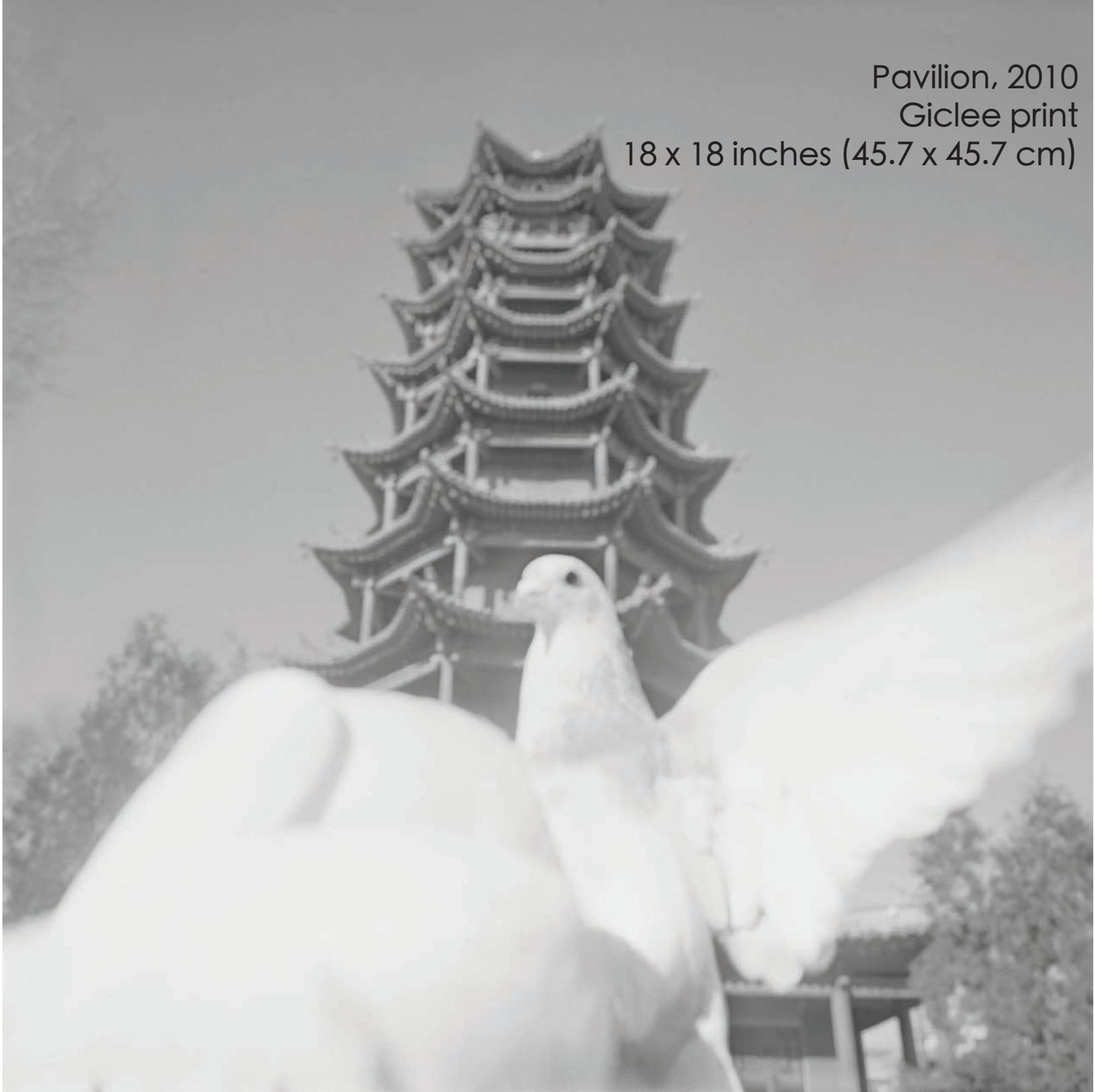
A Brighter Day, 2010

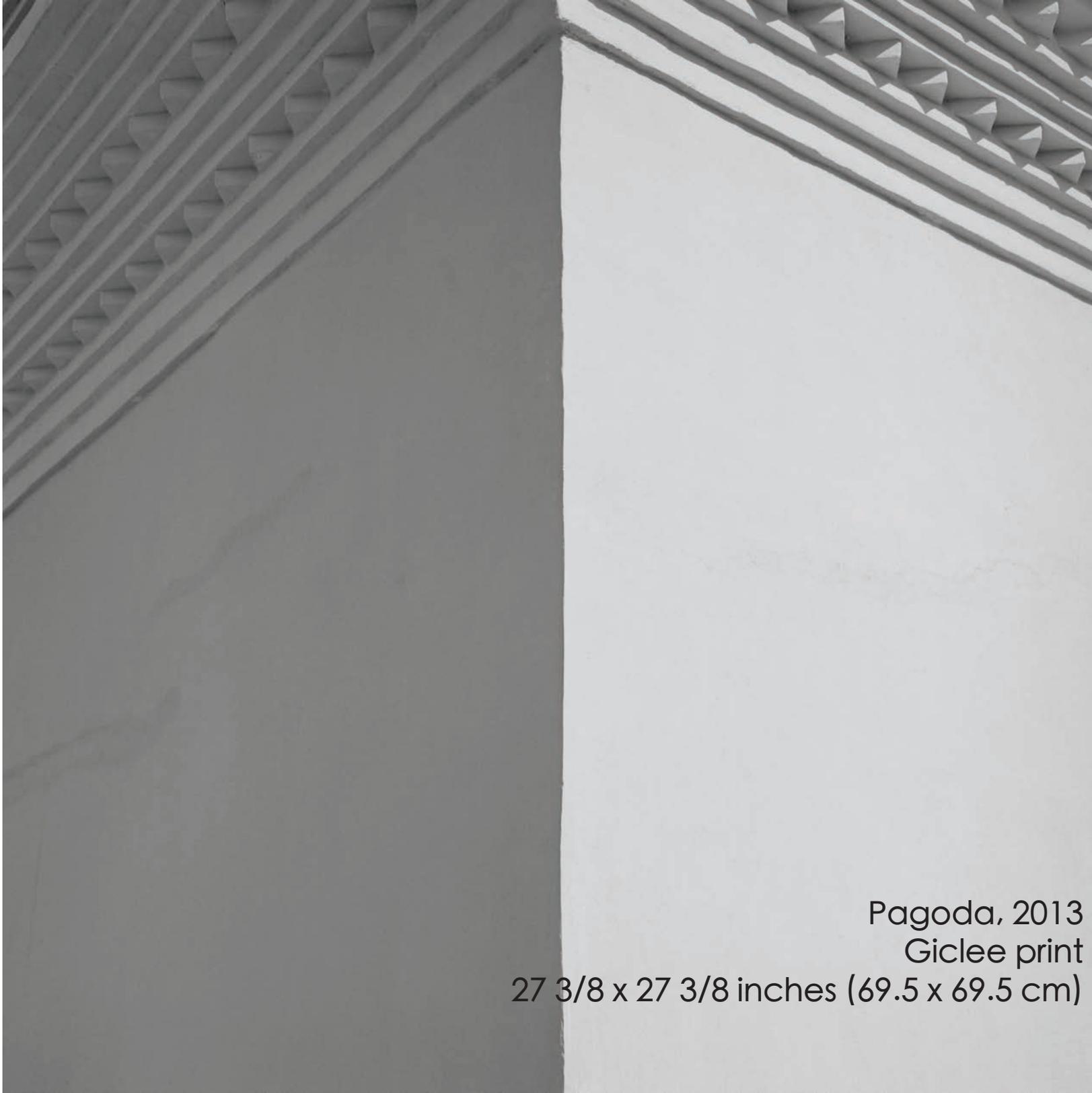
Giclee print

18 x 18 inches (45.7 x 45.7 cm)

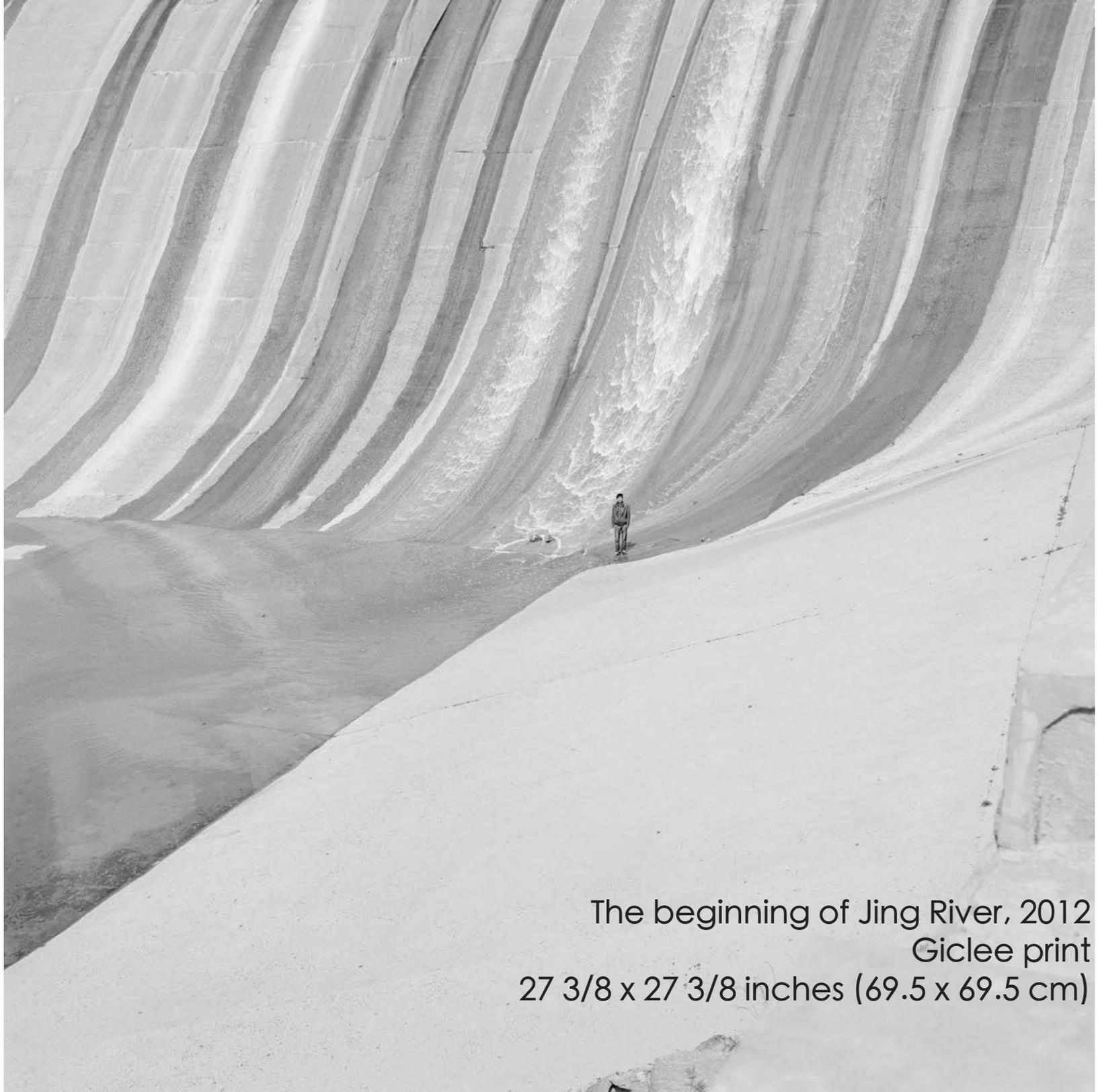


Pavilion, 2010  
Giclee print  
18 x 18 inches (45.7 x 45.7 cm)





Pagoda, 2013  
Giclee print  
27 3/8 x 27 3/8 inches (69.5 x 69.5 cm)



The beginning of Jing River, 2012  
Giclee print  
27 3/8 x 27 3/8 inches (69.5 x 69.5 cm)

# Zhou Zixi

The Flat, 2014  
Oil on canvas  
23 5/8 x 31 1/2 (60 x 80 cm)





China 1946 - 1949: Execution, 2007  
Oil on canvas  
63 x 47 1/4 inches (160 x 120 cm)

# Architectural Representation in Contemporary Chinese Art

Bi Rongrong / Birdhead / Luke Ching / Sze-Hi Cheung  
Chow Chun Fai / Cui Xiuwen / Gao Weigang / Hu Haibo  
Huang Rui / Hung Tung-Lu / Ji Zhou / Li Liang / Liu Bolin  
Liu Weijian / Shen Zhenglin / Shi Jinsong / Susan Tsang  
Ka Wai / Wang Enlai / Yang Mushi / Zhang Jin / Zhou Zixi

Presented by Eli Klein Gallery at One Thousand Museum

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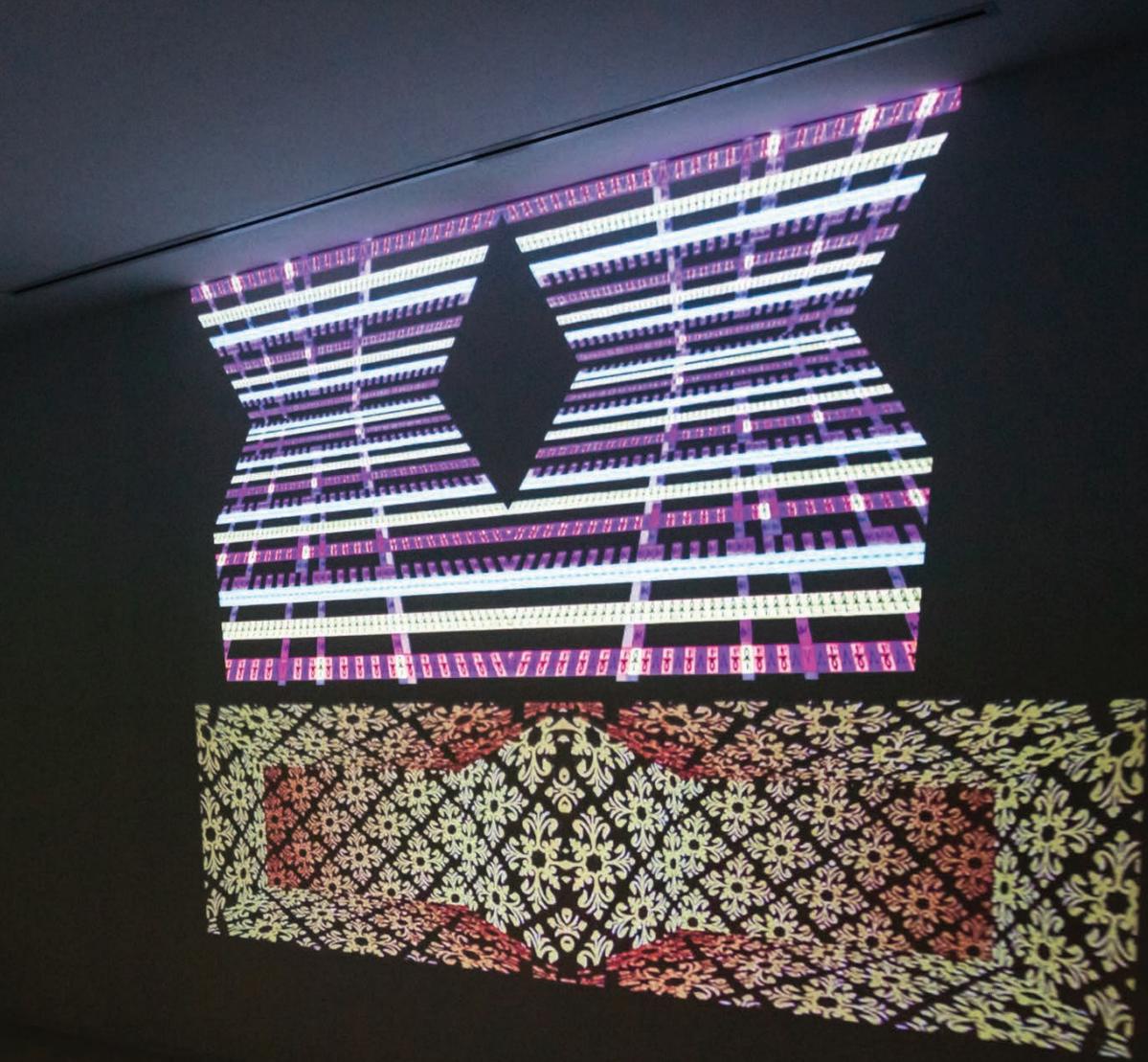


























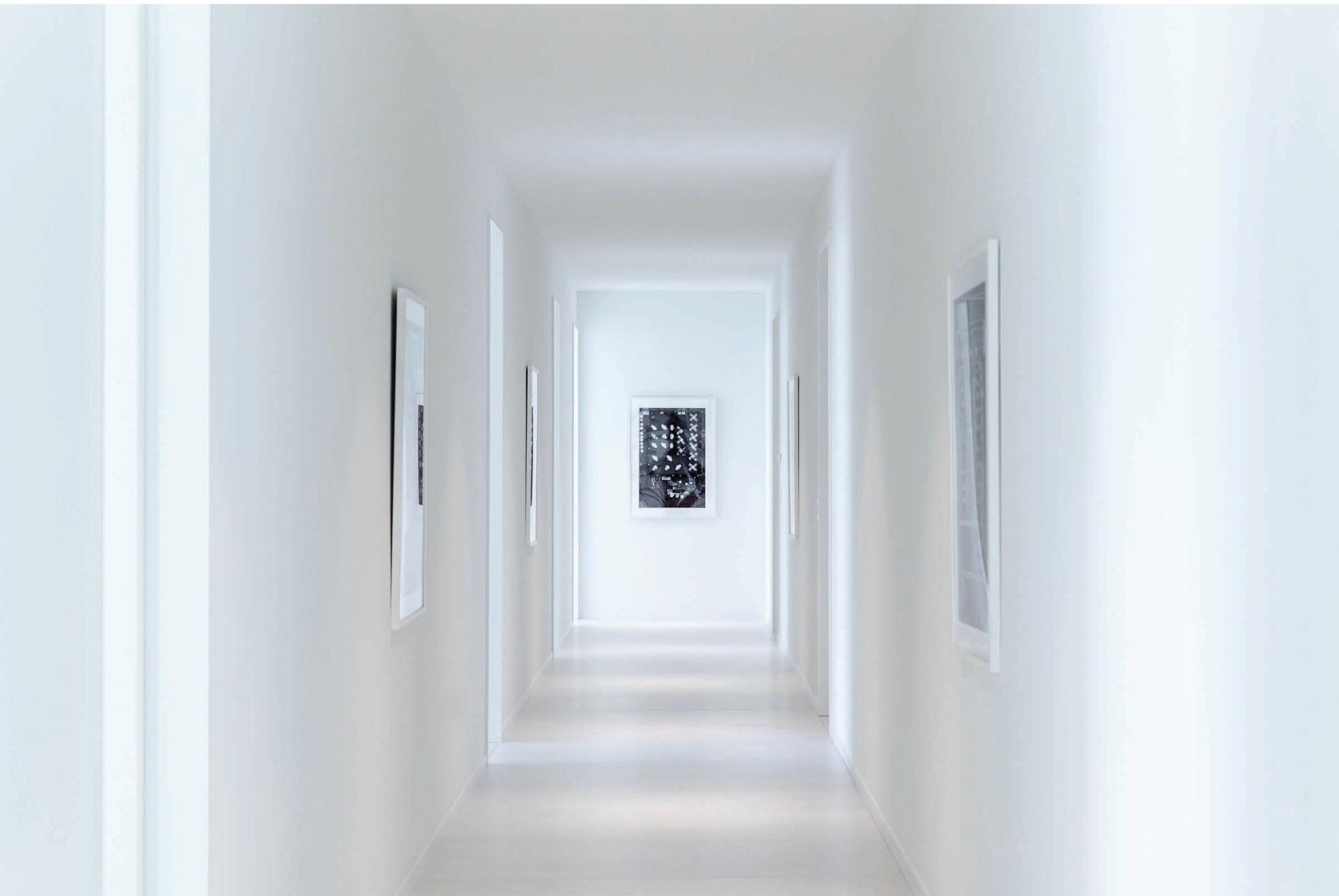






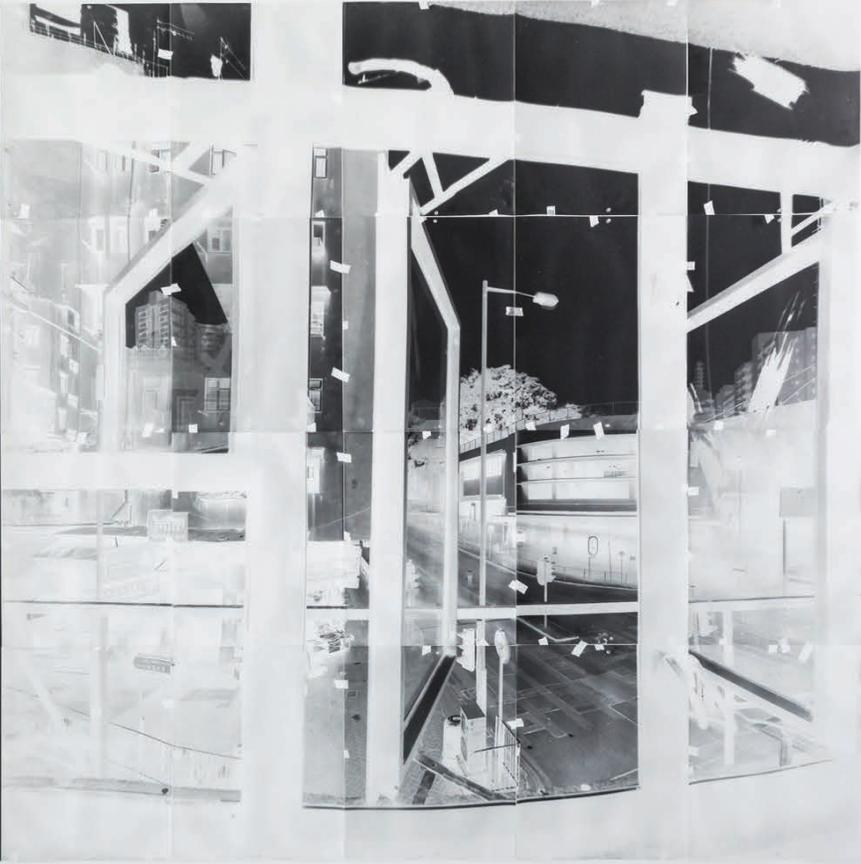




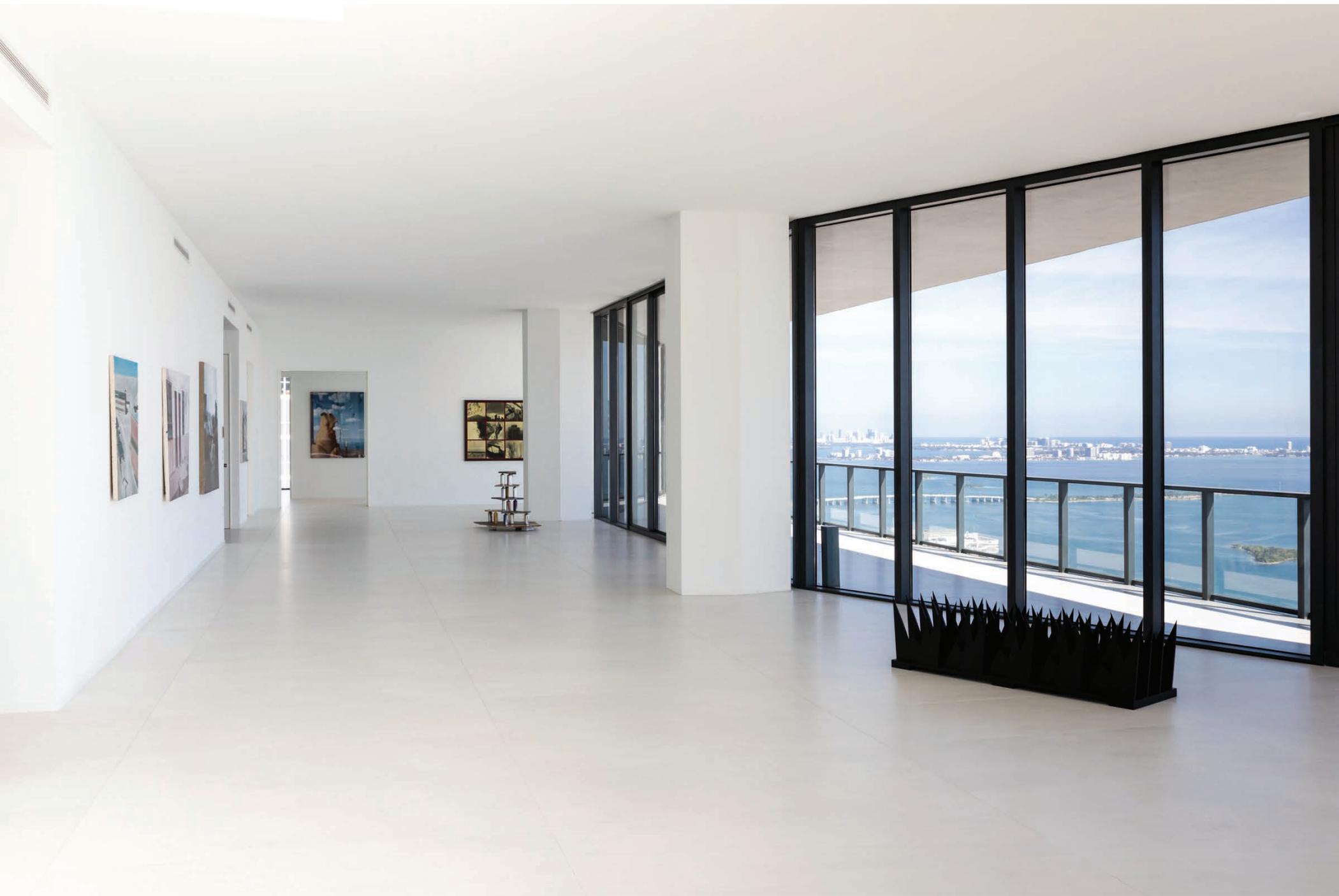










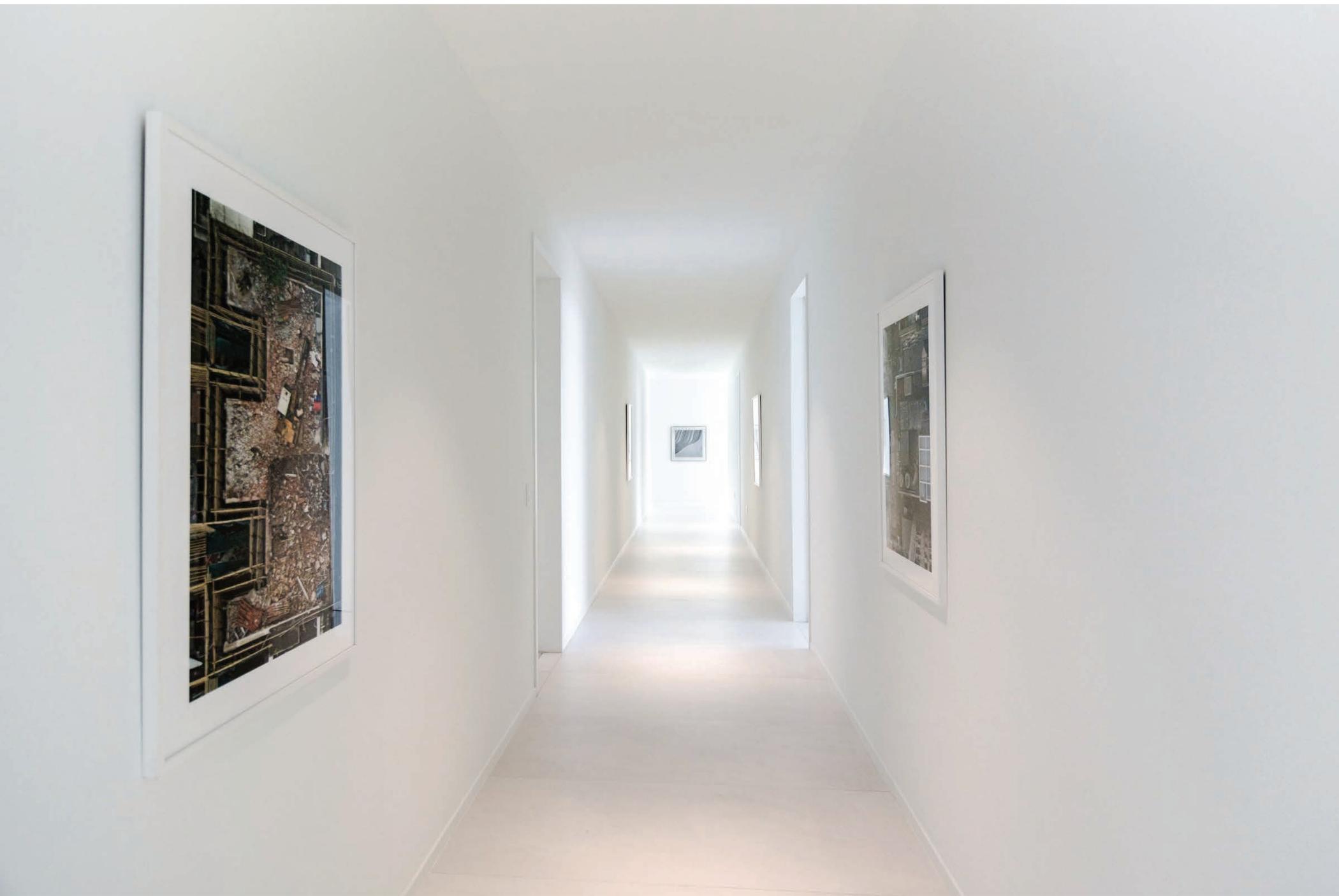












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Space

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