

XIAO KE GAN G

迎归

2023.01.21 - 2023.03.25

DETROIT

Eli Klein Gallery  
398 West Street, New York, NY 10014





In “Detour,” life’s most unanticipated occurrences have guided the artist’s painting and his incorporation of setbacks have created a visually distinct artistry. “Detour” consists of 19 paintings on a variety of scales, ranging from 16 inches to 10 feet, “detouring” through the totality of the artist’s recent experiments in painting.

“ Detour ”

Xiao Kegang’s practice has centered around the observation of the world from different perspectives and principles, or “cognitive alternatives.” A half-face of an owl could resemble an ionic column. A left foot could invoke a right-leaning shrub. These paintings are visually harmonic, but cognitively puzzling. Xiao Kegang expects viewers to tour through his canvas, identifying their own objects of interest.

Xiao Kegang’s first solo exhibition in the US.

The foregrounds and backgrounds are often interchangeable in Xiao Kegang's works.

“LIFE”  
 51 for instance, the fruits and flowers consist of the objects in the foreground, in the fashion of a traditional still life painting. However, Kegang creates an airy white line which connects these items, flattening the entire surface, causing the color fields of white to become a foreground.

Three large-scale works command the gallery's back space. With features of both cave paintings and maps, these works are simultaneously flat and dimensional. They are mazes filled with color, content, order, distortion, proximity and distance.

Viewers may find themselves trapped inside these paintings in a state of confusion and anxiety, while totally relaxed in the bliss of their abstract beauty.

“Mixed Scenery”  
 51 the form of the fish shares intimate relationships with a bone, a flower, and some blue clouds. In 1951, American essayist Clement Greenberg declared Jewish master painter Chaim Soutine's treatment of fish and flesh “exotic,” thanks to its lack of “reassuring unity.” Xiao Kegang's portrayal on animals offers a similar discomfort in its lack of “reassuring unity.” In opposition to Soutine's desire to feature his fish and flesh, Xiao Kegang's bold colors serve the intention for animals and non-animals to become unified.

## 《误入歧途》

生命中看似与艺术相关或无关的不期而遇指引着肖克刚的绘画创作。将看似“无用”亦或“无美”的经验融入创作中，构成了肖克刚豁达而个性化的方法论，从而塑造出一种独特的视觉艺术性。

《误入歧途》将集中展示19幅画作，从16英寸到10英尺不等，可被视为艺术家沿着近期绘画实验的整体性所走入过的“歧途”，而这些“歧途”最终成为了肖克刚绘画语境中不可或缺的经历。有时我们误入的“歧途”最终都会成为我们的一部分。

肖克刚的绘画实践围绕着“多面性认知”这一核心观念，即从不同视角和原则来展开、观察、解读世界。猫头鹰的半张脸与希腊爱奥尼克柱相似。一只左脚令人联想与其相对应的向右倾斜的灌木。这些画作通常在视觉上是和谐的，但在认知上却是似是而非、模棱两可的。肖克刚希望观者在画布上畅游，并辨识出由自己的认知拼接出的图像。

例如在《静物》  
中，

前景由传统静物画方式描绘的水果和花卉组成，然而肖克刚用一条流动、轻盈的白线将这些物品连接起来，使画面变得平整的同时，白色的色域也成为了前景。

三件大型作品占据了画廊的后展厅空间。这些作品具有洞穴壁画和地图的特质，既是平面的，又具有空间感，似一个个充满色彩、内容、秩序、扭曲、亲切感和距离感的迷宫。观者也许会发现在自己的思维和认识陷入困惑之时，双眼感受到的是恰恰是使人放松的抽象美感。

在《静物》  
中，

鱼的形态与一块骨头、一朵花、和一些蓝色的云朵有着紧密的视觉关联。1951年，美国作家Clement Greenberg评论犹太画家Chaim Soutine对于鱼和肉的处理为“奇异的”，因为它缺乏“令人安心的统一性”。肖克刚对于动物的刻画也因缺乏这种统一性而具有相似程度的不适感。但与Soutine为了衬托出绘画中的动物不同，肖克刚大胆的色彩运用旨在融合他作品中的动物和非动物形象。





Xiao Kegang  
Mixed Scenery II, 2021  
Acrylic on canvas  
39 3/8 x 54 3/8 inches (100 x 138 cm)





Xiao Kegang  
The Luncheon on the Grass, 2013  
Acrylic on canvas  
59 x 47 1/4 inches (150 x 120 cm)

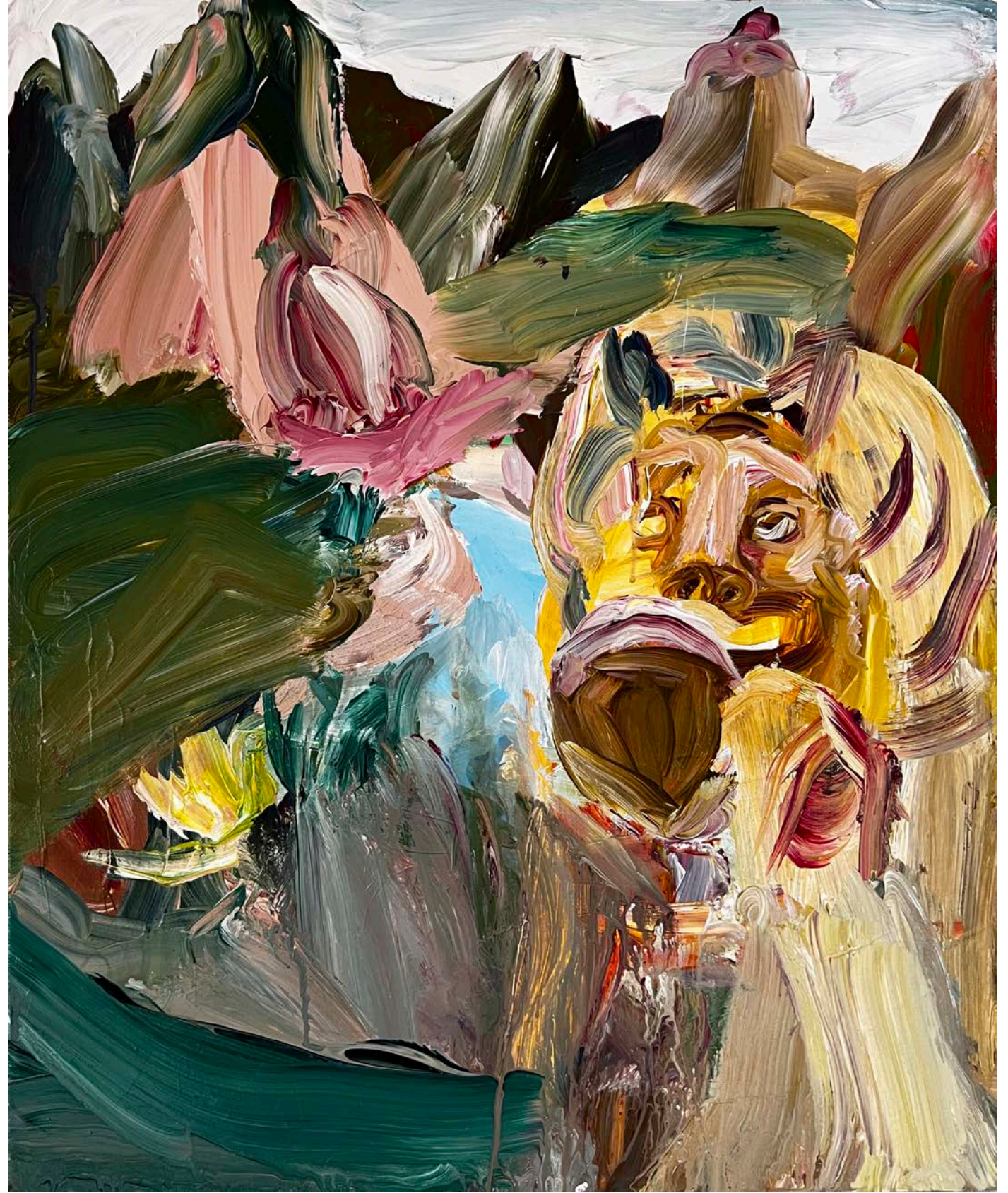




Xiao Kegang  
Wood in Forest X, 2022  
Acrylic on canvas  
19 5/8 x 15 3/4 inches (50 x 40 cm)

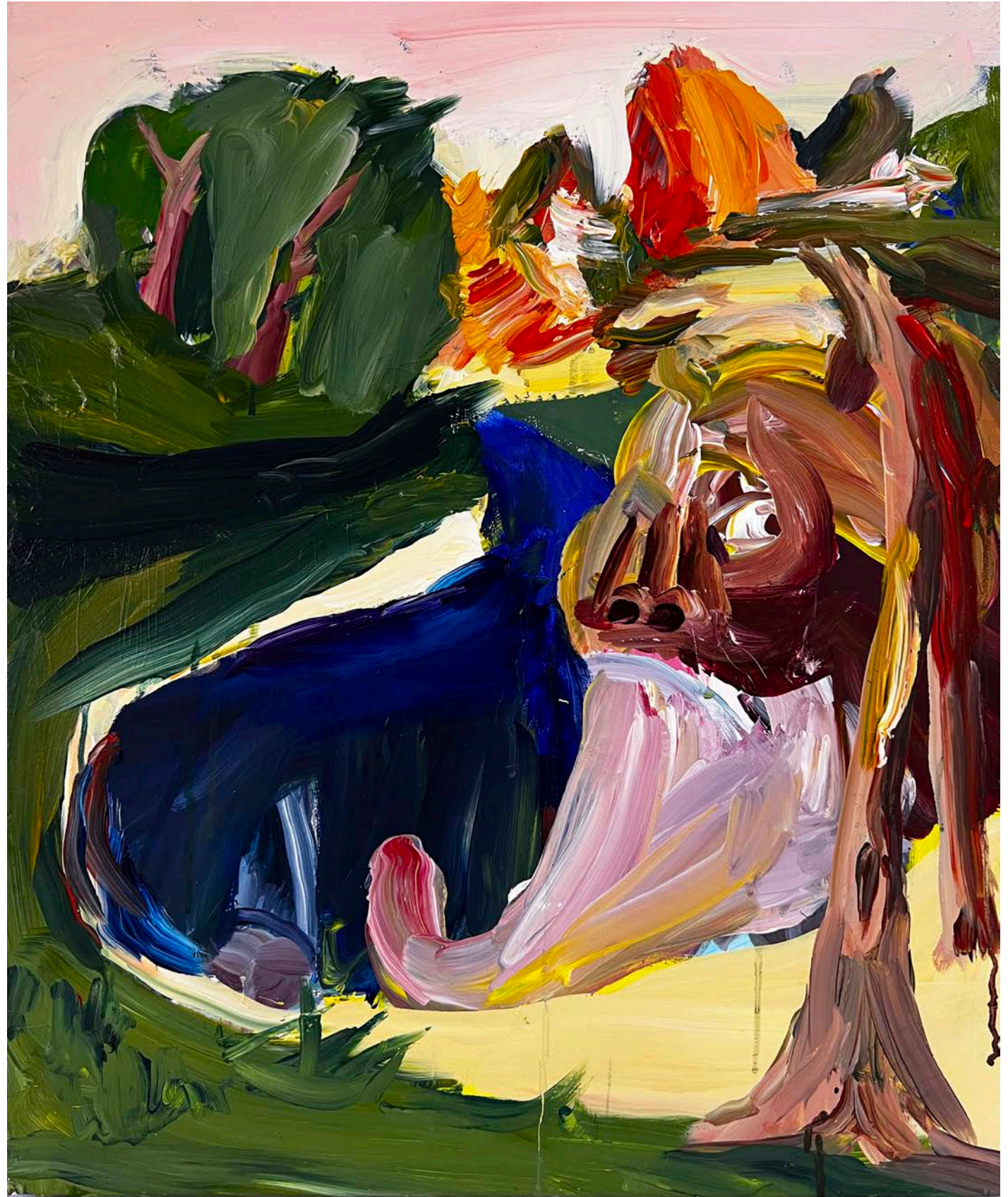


Xiao Kegang  
Wood in Forest III, 2022  
Acrylic on canvas  
23 5/8 x 19 5/8 inches (60 x 50 cm)





Xiao Kegang  
Wood in Forest I, 2022  
Acrylic on canvas  
23 5/8 x 19 5/8 inches (60 x 50 cm)







Xiao Kegang  
Water in Creek, 2022  
Acrylic on canvas  
90 1/2 x 118 1/8 inches (230 x 300 cm)





刻入艺术  
—肖克刚

Xiao Kegang  
Superimposed Bodies, 2021  
Acrylic on canvas  
35 3/8 x 47 1/4 inches (90 x 120 cm)





刻入  
肖克刚

Xiao Kegang  
Superimposed Bodies, 2021  
Acrylic on canvas  
35 3/8 x 47 1/4 inches (90 x 120 cm)





Xiao Kegang  
Goya and Flower, 2022  
Acrylic and pencil on canvas  
47 1/4 x 59 inches (120 x 150 cm)









Xiao Kegang  
Anonymous III, 2020  
Acrylic on canvas  
54 3/8 x 39 3/8 inches (138 x 100 cm)





Xiao Kegang  
Anonymous I, 2020  
Acrylic on canvas  
47 1/4 x 35 3/8 inches (120 x 90 cm)





刻入艺术  
肖克刚

Xiao Kegang  
The Steep Mountain, 2022  
Acrylic on canvas  
78 3/4 x 118 1/8 inches (200 x 300 cm)





Xiao Kegang  
Still Life, 2021  
Acrylic on canvas  
39 3/8 x 54 3/8 inches (100 x 138 cm)





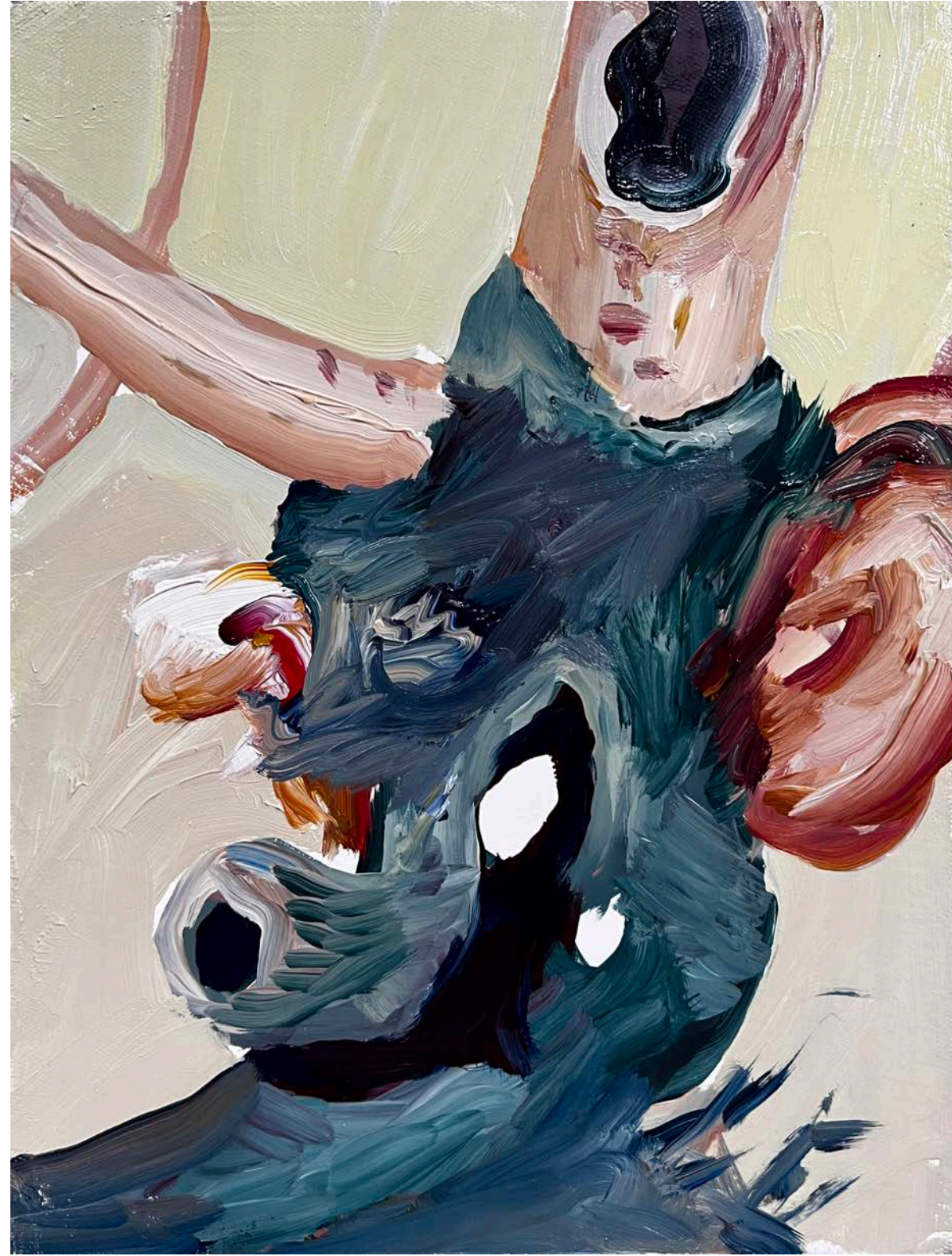




视觉艺术  
—肖克刚

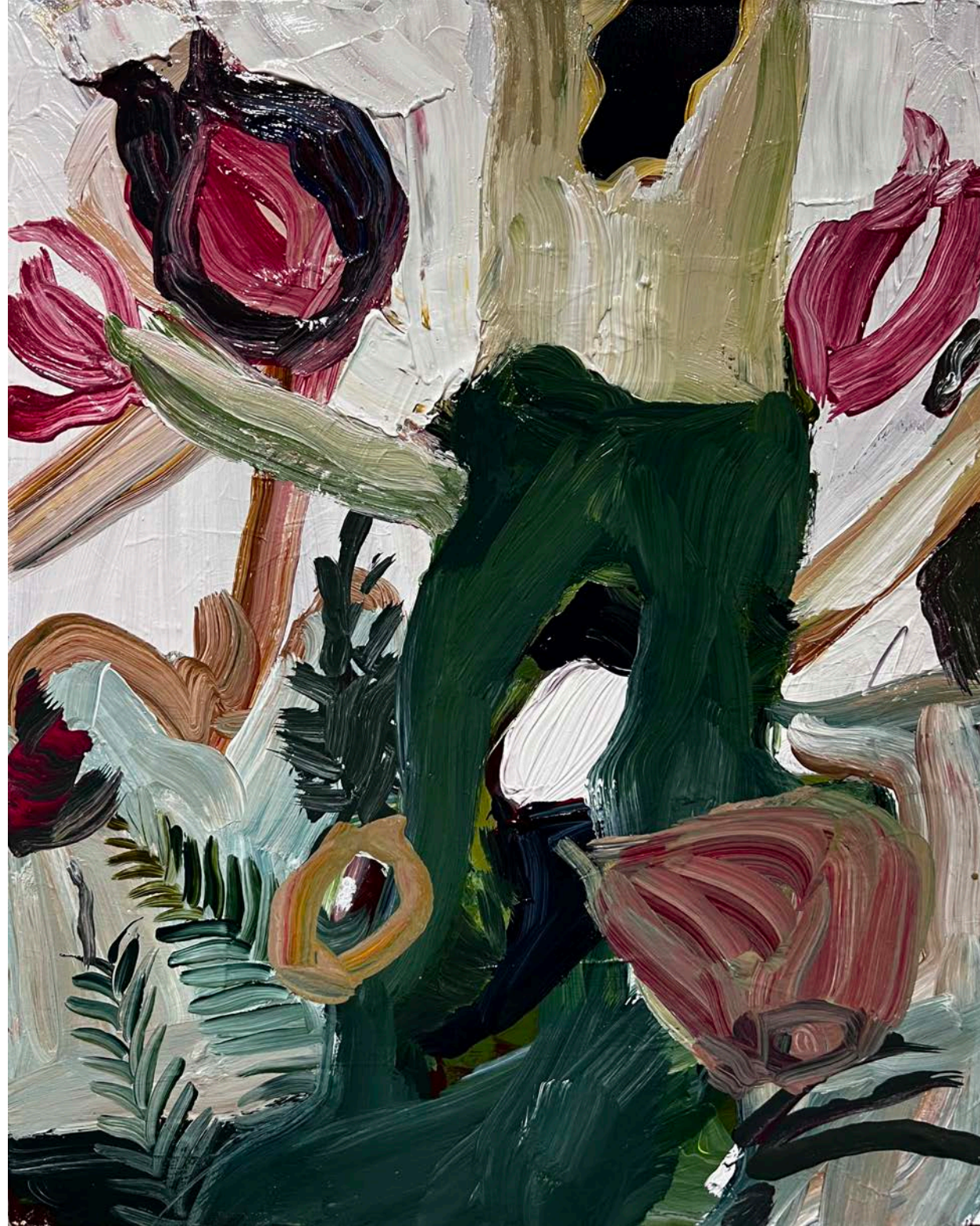
Xiao Kegang  
Mixed Scenery III, 2021  
Acrylic on canvas  
35 3/8 x 47 1/4 inches (90 x 120 cm)





Xiao Kegang  
Sapling in Forest 3, 2022  
Acrylic on canvas  
19 5/8 x 15 3/4 inches (40 x 30 cm)





Xiao Kegang  
Sapling in Wood 2, 2022  
Acrylic on canvas  
19 5/8 x 15 3/4 inches (50 x 40 cm)



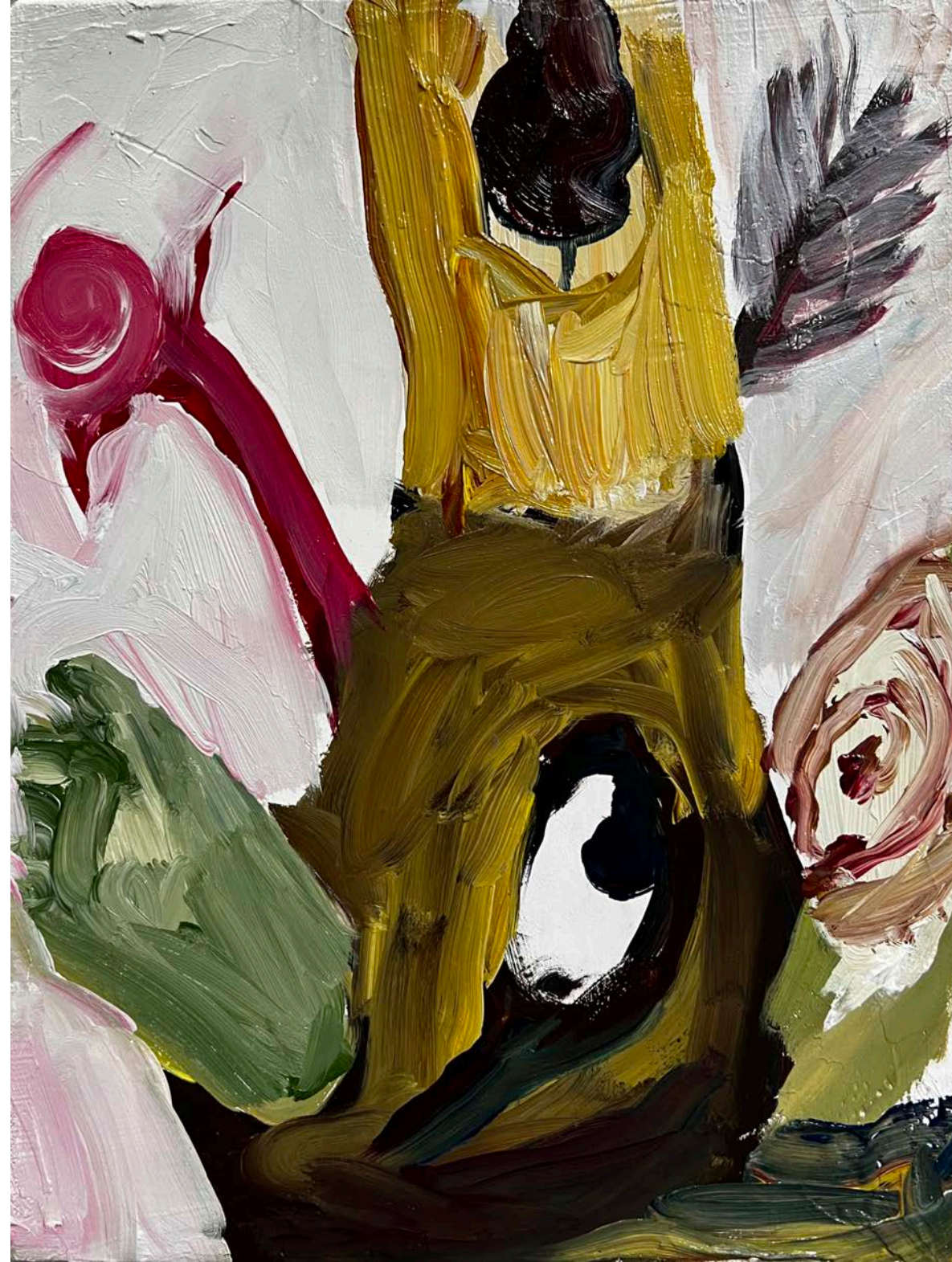


Xiao Kegang  
Mixed Scenery VI, 2021  
Acrylic on canvas  
59 x 47 1/4 inches (150 x 120 cm)









Xiao Kegang  
Sapling in Forest 4, 2022  
Acrylic on canvas  
19 5/8 x 15 3/4 inches (40 x 30 cm)





裂世入眼  
—肖克刚

Xiao Kegang  
Mixed Scenery V, 2021  
Acrylic on canvas  
38 1/4 x 47 1/4 inches (90 x 120 cm)







# Xiao Kegang

Born 1968 in Sichuan, China. Lives and works in Chengdu, China

## EDUCATION

1991 B.A., Fine Arts Department, Southwestern Normal University, Xi'an, China

## SOLO EXHIBITIONS

2022 Just follow your heart, He Duoling Art Museum, Chengdu, China

2019 Anonymous, A Thousand Plateaus Art Space, Chengdu, China

2017 Darkness in the Light, Surplus Space, Wuhan, China

2011 The Peach Garden of Travelling: Untimely Painting, The Art Museum of Sichuan University, Chengdu, China

## SELECTED GROUP EXHIBITIONS

2022 Art Gallery's Eyes—Season Four, Chengdu Art Museum, Chengdu, China  
Portraits in Contemporary Art from Sichuan and Chongqing, SEN-MUSEUM, Chengdu, China

2021 Tangle of Revolution and Political Soul, Shanghai Gallery of Art, Shanghai  
Compounded Performance, Up Art Space, Guiyang, China

2020 Force Majeure, Eli Klein Gallery, New York

2019 Extreme Mix - Guangzhou Airport Biennale 2019, Guangzhou Airport Resort, Guangzhou, China

2016 NANKAN: Inexplicit Ethics and De-ranking Perspective, Surplus Space, Wuhan, China

2015 The Spectres in the Double Shadow, Alioth Art Center, Shanghai

2014 Genealogy of Techniques: Form, Conception and Cognition —Painting Practices of He Duoling and Xiao Kegang, Today Art Museum, Beijing  
He Gong and My Friends, A Thousand Plateaus Art Space, Chengdu, China

2012 Annals of Probing on Painting, K. Gallery, Chengdu, China

2008 Four Years Blue House Saving Lives With Art, K. Gallery, Chengdu, China

2007 Labor and Poetry - Art Exhibition, Fei Gallery, Guangzhou, China  
Still Sensations: Xiao Kegang & Luo Yinglong, A Thousand Plateaus Art Space, Chengdu, China

2006 New Power Chinese Contemporary Art Biennale, Yuangong Art Museum, Shanghai  
New Power Beijing Exhibition, TS1 Gallery, Beijing

1991 Chongqing Youth Exhibition, Chongqing, China

## SELECTED AWARDS

2010 The 2010 Sovereign Asian Art Prize [shortlisted]



# 肖克刚

1968年出生于中国四川。现居住并工作于中国成都。

## 教育背景

1991 西南师范大学美术系学士毕业

## 个展

2022 《行吟自见——肖克刚在2022》，何多苓美术馆，成都，中国

2019 《肖克刚：匿名》，千高原艺术空间，成都，中国

2017 《堕落口》，剩余空间，武汉，中国

2011 《移动的桃花源：不合时宜的绘画》，四川大学美术馆，成都，中国

## 主要群展

2022 《美术馆之眼——第四季》，成都市美术馆，成都，中国  
《缪斯喜神——川渝当代艺术中的人像》，森的美术馆，成都，中国

2021 《靡菲斯特的舞步》，SGA沪申画廊，上海  
《混合演绎》，上空间，贵阳，中国

2020 《不可抗力》，奕來画廊，纽约

2019 《极限混合》，广州空港双年展，广州，中国

2016 《难看：暧昧的伦理，去阶级眼光》，剩余空间，武汉，中国

2015 《复象的幽灵》，玉衡艺术中心，上海

2014 《技法的系谱：形式，观念与认知——何多苓、肖克刚的绘画实践》，今日美术馆，北京  
《何工与我的朋友们》，千高原艺术空间，成都，中国

2012 《原‘画’志四联》，K画廊，成都，中国

2008 《蓝顶四年——用艺术拯救生命》，K画廊，成都，中国

2007 《诗意与劳作》，广州扉艺廊，广州，中国  
《隐秘的态度——肖克刚罗应龙作品展》，千高原艺术空间，成都，中国

2006 《新动力中国当代艺术双年展》，原弓美术馆，上海  
《新动力北京邀请展》，TS1，北京

1991 《重庆市青年美展》，重庆，中国

## 主要奖项

2010 Sovereign杰出亚洲艺术奖(入围)



ELI 奕来  
KLEIN 画廊

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