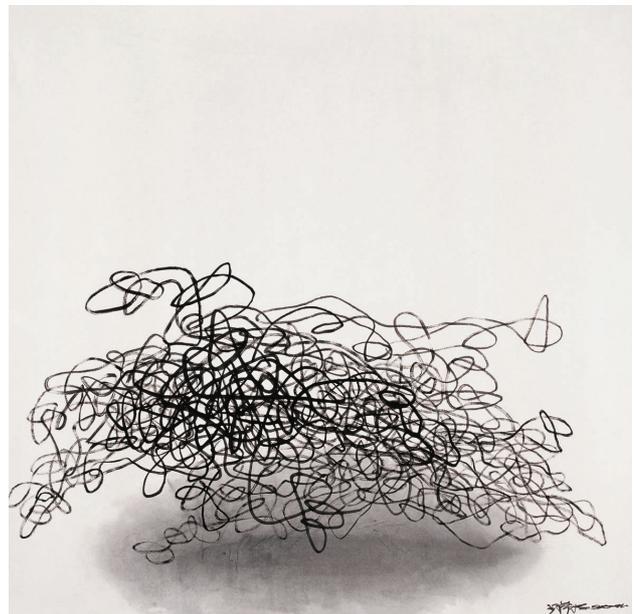
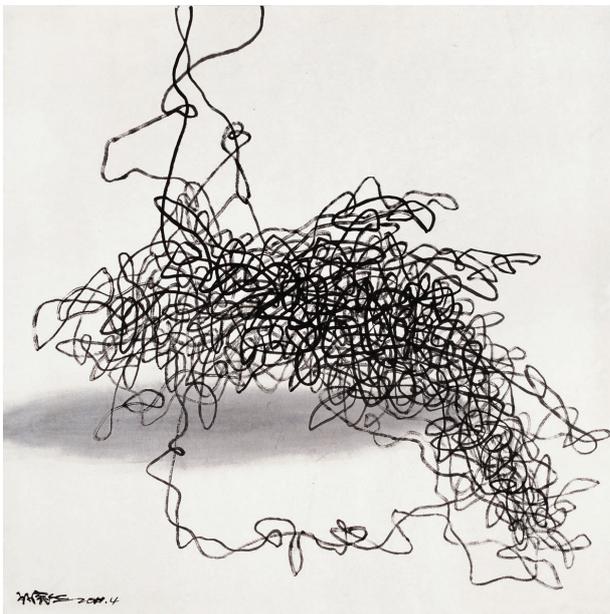


PearlLam Galleries

Shanghai

Wang Huangsheng solo exhibition 'FLUX'



Left: Wang Huangsheng b. 1956, **Moving Visions Series No. 2**, 2011, Ink on paper, 123 x 125 cm (48 7/16 x 49 3/16 in.)
Right: Wang Huangsheng b. 1956, **Moving Visions Series No. 1**, 2011, Ink on paper, 123 x 125 cm (48 7/16 x 49 3/16 in.)

Exhibition Dates

1 June–20 July, 2015

Monday–Sunday, 10:30am–7pm

Pearl Lam Galleries, 181 Middle Jiangxi Road, G/F, Shanghai, China 200002

Shanghai—Pearl Lam Galleries is pleased to present *FLUX*, an exhibition of works by eminent artist and artistic director Wang Huangsheng, which include ink on paper, ink on newspaper, mixed media installations, and video works. Wang, who is versed in classical forms of ink, will exhibit a range of expressive artwork that exudes a sense of expansive and creative energy.

Curated by Dr. Katie Hill, *FLUX* features Wang's experimentation with the form of lines from the perspective of magnetism, which reinvents traditional 'xie-yi' painting using contemporary art language, and hints at the renewed cursive intertwining lines as a constant flux—a fluid, radiant energy in the realm of physics.

In his works, Wang presents the world as holistically or immersively inscribed in poetic terms, reflecting his inner self's conflicting feelings when faced with complex realities. Wang wears many hats as Director of the Central Academy of Fine Arts Museum, curator, and as an artist—roles that intertwine and diverge like the lines in his paintings. Here, the Galleries showcases a selection of paintings from his *Moving Visions*, *Lines Visions* and *Initiating Visions* series, which he began creating in 2011. In his triptych *Clue*, Wang transitions from expressive *xie-yi* painting towards an exploration of pure formal elements in ink brush painting.

The artist's new body of abstract paintings is characterised by the use of continuously circling lines that entangle each other and float on the paper's surface to form an invisible radiant flux. Curator Katie Hill writes, "As a kind of continuum, [flux] contains a sense of timelessness and seems to describe a balance of forces [...]. It also evokes experimental contemporary energy and a flow of movement inwards and outwards."

Wang's *Moving Visions* series was first inspired by his encounter with a mess of electric wires, while its symbolic meaning goes deeper into the artist's daily contemplation on the complex relationship between ink brush art and new realities in society and in the contemporary art world. In his *Lines Visions* series, Wang applies splashes of ink and intense cursive lines onto everyday newspapers, such as 'Reference News' and 'Southern Weekly', which report on societal events, in an attempt to reveal the interplay of mass media and an 'objective truth'. Wang experiments with a Chinese ink painting rendering technique in his new series, *Vacancy Visions* (2015), where he burns and presses the paper, revealing a delicate effect.

As Katie Hill puts it, "Wang Huangsheng's series of ink paintings offer a dynamic flow of lines that move across space like a murmuration of starlings, forming a singular yet mass movement of constant harmonious rhythm. In a kind of extended form of abstract calligraphy, lines transform into squiggles and squiggles sometimes merge into denser formations of scribbles, then the scribbles become proactive non-writing or over-writing everyday political or financial events in the mundane ephemera of daily news."

Wang continues his exploration of lines in his mixed media installations, which use various materials such as xuan paper, iron wire, glass tubes, and acrylic boxes. The works expand beyond calligraphy and graphics to investigate materiality and spatiality. Wang's installation *Seeping* consists of layers of rice paper sprayed with yellow paint, and a thin iron plate standing in a pool of black water-mixed ink. Time materialises itself in this work as the traces of ink gradually seep into the rice paper. *Talking* is a pair of sofas made of transparent acrylic packed with iron wires inside. The contrast between the comfort of sitting and the sharpness of wires arouses a restless feeling among viewers.

Wang Huangsheng will also present a site-specific performative installation entitled *Wrapping*, which was first shown in Guangzhou last year. The work consists of a huge net of entangled iron wires that have been wrapped with pieces of white cloth. Wang sets the cloths on fire, carefully controlling the process to leave the wires with visible burn marks. Wang intends for the sharp contrast of materials to symbolise a conflicting attitude towards life.

Katie Hill writes, "Wang's exquisitely sensitive delicate works convey a rooted sense of being alongside a continuity of time as a constant, ever-shifting 'presence'. With a deep connection to literary and philosophical traditions in which the human spirit is connected through brush and ink, Wang's body of work [...] encapsulates the current contemporaneity in ink practice."

In addition to his artistic practice, Wang Huangsheng has been devoted to the course of Contemporary Chinese Art History since the 1980s. He has served as the editor and publisher of various art magazines and publications, as well as the primary curator for several unprecedented art exhibitions. He oversaw exhibitions such as the First Guangzhou Triennial, CAFAM Biennial, and CAFAM Future, which all played important roles in shaping today's Chinese Non-Profit Art Institutions.

About Wang Huangsheng

Wang Huangsheng was born in 1956 in Shantou, Guangdong Province. He is currently a professor at Central Academy of Fine Arts in Beijing and Director of CAFA Museum. He received his B.A. and Ph.D. in Art History from the Nanjing Arts Institute in 1990 and 2006, respectively.

In addition to being an artist and art professor, Wang is also a major contributor to the development of Contemporary Chinese Art. Between 2000 and 2009, Wang acted as Director of the Guangdong Museum of Art, where he promoted large-scale events such as the Guangzhou Triennial and the Guangzhou Photo Biennial. In 2004 he was awarded the "Knight Medal of Art and Literature" by the French government, and in 2006, he was awarded the Chivalry Honor by the Italian president for his contributions to the betterment of fine arts.

Recent solo exhibitions include *Blade & Line—Wang Huangsheng New Ink Artworks* (2015), CAFA International, Beijing, China; *On the Run—Wang Huangsheng* (2014), RMCA, Guangzhou, China; *The Line to Freedom* (2014), Schiller Gallery, Heidelberg, Germany; *Roaming/Apparition* (2013), WiE KULTUR, Berlin, Germany; and *Boundless: Wang Huangsheng's Works* (2009–2013), Zhejiang Art Museum, Hangzhou and Hubei Museum of Art, Wuhan, China. Recent group exhibitions include *Spiritual as Mountains* (2014), Pearl Lam Galleries, Hong Kong, China; *Rendering the Future* (2014), Asia Art Centre, Beijing, China; and *A New Context Derived from Shuimo* (2014), Si Shang Art Museum, Beijing, China. His work is in many international collections, including Victoria and Albert Museum, London, UK; Uffizi Gallery, Florence, Italy; and National Art Museum of China, Beijing, China.

About Katie Hill

Dr. Katie Hill has extensive experience in the field of contemporary Chinese art, and has been involved in exhibitions as a curator and researcher. She is the Programme Leader of Art of Asia and their Markets at Sotheby's Institute of Art, London, as well as Deputy Principal Editor of the Journal of Contemporary Chinese Art (JCAA). Her recent work includes *In Conversation with Ai Weiwei*, Tate Modern; selector panel/author, *Art of Change, New Directions from China*, Hayward Gallery, London; and specialist advisor/author for *The Chinese Art Book* (Phaidon, 2013). Hill is Director of OCCA, Office of Contemporary Chinese Art, an art consultancy that promotes Chinese artists in the UK.

About Pearl Lam Galleries

Founded by Pearl Lam, Pearl Lam Galleries is a driving force within Asia's contemporary art scene. With over 20 years of experience exhibiting Asian and Western art and design, it is one of the leading and most established contemporary art galleries to be launched out of China.

Playing a vital role in stimulating international dialogue on Chinese and Asian contemporary art, the Galleries is dedicated to championing artists who re-evaluate and challenge perceptions of cultural practice from the region. The Galleries in Hong Kong, Shanghai, and Singapore collaborate with renowned curators, each presenting distinct programming from major solo exhibitions, special projects, and installations to conceptually rigorous group shows. Based on the philosophy of Chinese Literati where art forms have no hierarchy, Pearl Lam Galleries is dedicated to breaking down boundaries between different disciplines, with a unique gallery model committed to encouraging cross-cultural exchange.

Contemporary Chinese Abstract art is heavily represented in the Galleries roster. Influential Chinese artists Zhu Jinshi and Su Xiaobai, who synthesise Chinese sensibilities with an international visual language, are presented internationally with work now included in major private and public collections worldwide. The Galleries has also introduced leading international artists such as Jenny Holzer, Jim Lambie, and Yinka Shonibare MBE (RA) to markets in the region, providing opportunities for new audiences in Asia to encounter their work. Pearl Lam Galleries encourages international artists to create new work which engages specifically with the region, collaborating to produce thought-provoking, culturally relevant work.

Press Enquiries

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