

**N E W S**

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of living in Japan. In the film *Shower* by Zhang Yang, Lao Liu, who thinks water can not only wash human bodies but also cleanse the soul, there is always the calligraphy of "Virtue is like Water" hanging in the public bathroom in the film. Nowadays, how precious it is to find a moment to enjoy a bath. Simple objects in Yu's paintings are filled with fun, such as books, wine, teapots, horses, windowsills. The simplicity of composition and the space, plain lines, and hazy light ink make the paintings natural and genial.

The works of Sun Jing and Yu Qiping embody a contemporary *literati*, of a leisured and idyllic sense in urban life, a yearning for the unity of nature and man, a life attitude of returning to the roots.

Sun Jing was born in Haining, Zhejiang, in 1979 and lives in Shanghai. She has been invited to hold several solo exhibitions in FQ Projects. Yu Qiping became the editor of *Jiang Su Art Magazine* in 1984.

The exhibition is presented at FQ Projects at House 76, Lane 927 Mid Huaihai Road (enter from Maoming Rd / Nanchang Rd), Shanghai. Tel: (86-21) 6466 2940 E-mail: info@fqprojects.com Website: www.fqprojects.com.

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**CHINA**

**From The Quotidian To The Cosmic**

**D**elineated contours, a blur of decipherable imagery, a wistful expressive tide between the figurative and the abstract—Edouard Malingue Gallery Shanghai is presenting *Celestial Phenomena*, the first ever solo exhibition by Zheng Zhou (b.1969, China), through October 22, 2017.

A painter of instinct, Zheng conveys observations from the world, ad hoc as



**Above: Sun Jing, Under the Himalayas No.1, 2017, ink and paper collage on paper, 69 x 34 cm x 4.**



**Left: Yu Qiping, High Clouds with Sunken Sun, 2015, ink on paper, 45 x 45 cm. Images: Courtesy of FQ Project.**

they may be. His strokes, furtive yet decisive, have sense of urgency to grasp, to depict, to capture that mesmeric cosmos, the 'phenomena' we, or more precisely he, is a witness to. Referencing the *I Ching (The Book of Changes)*, Zheng channels the astronomical, remarking on the myriad components that make up our universe, mimicking its duplicity through his subject

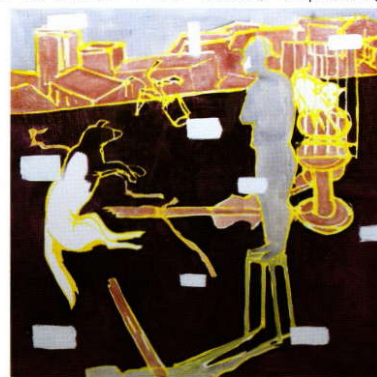
range, hues, and techniques.

A prolific painter, Zheng debuted by studying printmaking at the Zhejiang Academy of Fine Arts, which led to a post at the printmaking department of the China Academy of Arts from 1994 to 1996. Zheng subsequently shifted his creative practice to painting, pursuing a Masters in oil painting at the China Academy of Art from 1997 to 1999, follow-

ing which he became a lecturer at the China Academy of Art Affiliated High School from 2000–2010. During these years, Zheng painted, systematically, doggedly, before finally relocating to Beijing in 2013. Zheng painted canvas after canvas, depicting a range of phenomena, albeit away from the public eye—a private stream of observational consciousness.

Figures, crowds, animals, and objects—elements of the quotidian are the protagonists of Zheng's vision, except none are depicted quite as is. Consider the major panoramic work *Past Life* (2017); faintly outlined characters, seemingly women through the contrasting accents of two-piece underwear, hover in various poses across. In addition to the individuals' painterly overlapping, lines connect the abstract shapes, as if each element were a star in Zheng's anthropomorphic constellation. Between each ad-hoc, dispersed figure, blocks of color ranging from faint yellow and vivid blue trace eliciting emotion to passion, fury. The composition, loose yet defined, is a collage of moments frozen in time.

Delving deeper into the anthropomorphic, Zheng depicts individual figures or small clusters, emphasizing



**Above left: Zheng Zhou, Embrace, 2017, acrylic and oil on canvas, 40 x 40 cm. Above right: Zheng Zhou, Master, 2016, oil on canvas, 80 x 80 cm. Images: Courtesy of Edouard Malingue Gallery.**



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their stance or interaction. *Embrace* (2017) abstractly captures two individuals in a loving bind, whereas *Five Stars Meet* (2017) presents a man and woman who stand face to face, connected by neon yellow dots and lines signaling a constellation. The portrayals vary in emotional stance, as *Death Shadow* (2017) portrays a naked figure holding a skull down by their crotch, an ominous shadow hovering behind them.

The segments of life captured by Zheng vary in warmth and emotion, from the tranquil, white figure in *Human Peace* (2015) to the tenebrous vision of a devilish figure amidst a crackling fire of snakes in *Song of Fear* (2017).

Zheng's body of work is marked by an unapologetic pluralism. Casting a painterly net, he captures and entangles the variance of existence as defined by the possibilities of what is and what could be, but also how one perceives it. Each painting is a portal unto a segment of our cosmos,

Edouard Malingue Gallery is at 2879 Longteng Avenue, Xuhui District, 200232, Shanghai. Website: edouardmalingue.com. Tel: (86-21) 6468 2389.

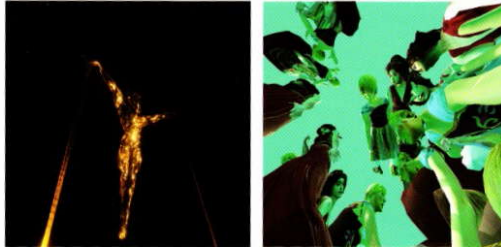
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### CHINA

#### New Virtual Art

Faurschou Foundation is presenting some of the highest-quality Virtual Reality (VR) art available in the world. The exhibition entitled *Virtual Reality Art* is on view in Beijing through February 3, 2018. It consists of five consecutive "sub-exhibitions" for each participating artist: Christian Lemmerz, Erik Parker, Paul McCarthy, Tony Oursler, and Yu Hong.

Virtual Reality made a successful entry onto the global art scene at an unusually fast pace and is entering



**Above left:** Christian Lemmerz, *La Apparizione*, 2017. © Christian Lemmerz and Khora Contemporary. Courtesy the artist and Khora Contemporary. **Above right:** Paul McCarthy, *C.S.S.C. Coach Stage Coach VR Experiment Mary and Eve*, 2017. © Paul McCarthy and Khora Contemporary. Courtesy the artist, Hauser & Wirth, Xavier Hufkens and Khora Contemporary.



Erik Parker, *Switchstance Bay*, 2016. © Erik Parker and Khora Contemporary. Courtesy the artist and Khora Contemporary.



Tony Oursler, *Space Men r My Friende*, 2016. © Tony Oursler and Khora Contemporary. Courtesy the artist and Khora Contemporary.



Yu Hong, *She's Already Gone*, 2017. © Yu Hong and Khora Contemporary. Courtesy the artist and Khora Contemporary.

a groundbreaking period, enabling artists to cross boundaries and expand their field unlike ever before. It is impossible to do justice to Virtual Reality art with a mere description. In order to understand it, one must experience it firsthand. The medium opens up an entirely new world for both artists and viewers.

In collaboration with Khora Contemporary, Faurschou Foundation has worked with several artists to create Virtual Reality art, namely Christian Lemmerz, Erik Parker, Paul McCarthy, and Tony Oursler. With this new exhibition, the Foundation has also revealed a new piece by Chinese artist, Yu Hong. Each artwork is exhibited for a month with complementary sketches, books, and art for each of the artists and their respective VR pieces (Christian Lemmerz: August 27 – September 29, 2017; Erik Parker: October 1 – 27, 2017; Paul McCarthy: October 29 to November 24, 2017; Tony Oursler: November 26, 2017 – January 5, 2018, and Yu Hong: January 7 – February 3, 2018).

Faurschou Foundation continues collaborating with Khora Contemporary after the successful exhibition, *New Media (Virtual Reality)*, in connection to the *Venice Biennale 2017*. Khora Contemporary was established in 2016 in Copenhagen by five partners with a common passion for art, and a shared vision of VR's significance in the art landscape of the future. Khora Contemporary conducts extensive research on this progressive medium and specializes in translating the vision of established and emerging artists into the language of VR.

Entering the VR of Lemmerz's *La Apparizione*, one encounters the "Crucified One." A golden, tortured body released from the cross and floating in absolute darkness his wounds revealing fles and blood behind the glistening, metal surface of his skin