

Edouard Malingue Gallery
马凌画廊

Sixth floor, 33 Des Voeux Road
Central, Hong Kong

2202, 2879 Longteng Avenue
Xuhui District, Shanghai

≡ edouardmalingue.com

WEST BUND ART & DESIGN 2017
November 9 – 12, 2017

Booth D7
Su-Mei Tse, Laurent Grasso, Jeremy
Everett, Yuan Yuan, Eric Baudart, Chou
Yu-Cheng

ArtReview Asia 'XiànChǎng': X4, X9, X15
Eric Baudart, Wang Wei

Shanghai
Chou Yu-Cheng
'Refresh, Sacrifice, New Hygiene,
Infection, Clean, Robot, Air,
Housekeeping, www.ayibang.com,
Cigarette, Dyson, Modern People'
11 November, 2017 – 7 January, 2018

Hong Kong
Kwan Sheng Chi
'Blue is the new black'
26 October – 30 November, 2017

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Edouard Malingue Gallery is presenting works by Su-Mei Tse, Laurent Grasso, Jeremy Everett, Yuan Yuan, Eric Baudart and Chou Yu-Cheng on the booth and public installations by Wang Wei and Eric Baudart as part of the curated ArtReview Asia 'Xiàn Chǎng' section.

Booth D7 : Su-Mei Tse, Laurent Grasso, Jeremy Everett, Yuan Yuan, Eric Baudart, Chou Yu-Cheng

Su-Mei Tse (b. 1973, Luxembourg) has a lyrical practice, which spans video, installation, photography and sculpture. A trained classical cellist of Chinese and British descent, Tse weaves a meditative, visual tale empowering the language of music as a primary voice. Investigating associations between places, geographies, cultures, traditions, Tse's work elicits a cross-stimulation of the senses, where time and its flow are suspended in a gentle state of contemplation. Presented will be various mirror works from her 'Faded' series as well as 'The Pond' (2015), a dual work composed of two photographs partially covered by glass and placed on the floor, the diptych presents nymphs appearing mysteriously from the depths of the water. Su-Mei Tse is an internationally-celebrated artist who rose to prominence in 2003 when she represented Luxembourg at the Venice Biennale and was awarded the prestigious Leone d'Oro award. Tse's work has since been exhibited nationally and internationally including a current major retrospective at MUDAM, Luxembourg (2017), which will travel to Switzerland, Taipei and Shanghai. Tse has additionally been the recipient of multiple prizes, including the Prize for Contemporary Art by the Foundation Prince Pierre of Monaco (2009) and the Edward Steichen Award, Luxembourg (2005).

Laurent Grasso (b. 1972, France) pursues a complex conceptual practice that delves into science, history, mythology and supernatural phenomena to weave a research-filled narrative bordering the actual and the inconceivable. Oscillating between multiple temporalities as well as geographies, Grasso engages our notions of time and locale, creating work that tests our knowledge in a manner tending on the epistemological. On display will be a series of 'Studies into the Past' works, several depicting supernatural phenomena and others depicting a pair of eyes, the all using medieval painting techniques, the all blurring our notion of past, present and future. In addition, the film 'Soleil Double' (2014) will be presented as well as several wood panel works including 'Soleil Noir' (2015), and the light installation 'Neon Eye' (2017). Laurent Grasso is an established artist. In 2015 he was awarded the esteemed Order of Arts and Letters by the French Ministry of Culture, and in 2008 was awarded the prestigious Marcel Duchamp prize. Grasso has held exhibitions at MASS MoCA, USA; Pompidou-Metz, France; Jeu de Paume, Paris; Museum of Contemporary Art, Montreal; Kunsthau Baselland, Basel; Bass Museum, Miami, amongst others. Moreover, his work is held in collections around the world, including the Centre Pompidou, Paris, Mori Art Museum, Tokyo and Leeum, Samsung Museum, Seoul.

Jeremy Everett (b. 1979, USA) creates works that exist as the fragment of a sentence, a lyrical exposé, released into the world with precise abandon; the visual confrontation of a new world that exists within yet beyond our own. With an initial degree in Landscape Architecture, Everett traversed into the art of making. Citing inspirations such as Land Art masters Robert Smithson and Michael Heizer, Everett's work stems from a centre of intuition and subtly evolves beyond process and creation; neither never fully created nor complete, its significance is in its evolving state between beauty and decay. On display is 'Untitled' (2015), a photographic work that juxtaposes strewn bottles across a pool, playing in their abandon with the reflection of a neoclassical building. Jeremy Everett is a highly celebrated emerging artist who has held exhibitions in Los Angeles, New York, Paris, San Francisco, London, Chicago and Hong Kong, amongst other locations.

Everett recently held a residency at Hooper Projects in Los Angeles. Everett's practice has been extensively featured in publications and critical reviews including Phaidon, l'Officiel de l'Art, Muse Magazine, The New York Times, The Smithsonian Magazine, Flash Art, Modern Painters and ArtReview, amongst others.

Yuan Yuan (b. 1973, Zhejiang) approaches the canvas as an exploration of a particular thematic: the interior and exterior of spaces that evince a trace of humanity and a passing of time. Notably vacant, the areas portrayed balance an apocalyptic aura of desolation with a distinct sense of previous inhabitation. The presented works draw on Yuan Yuan's previous practice but reveal the impact of his recent experiences in Europe and the USA. Depicting elaborate scenes, they evince the contemporary plague that strikes architectural constructs: buildings are emblems of an age, yet around the world – where rapid and radical changes are constantly occurring – the significance of such symbols are constantly in flux. Yuan has held exhibitions worldwide to international acclaim. Two major publications have been published about his practice and he was selected for Phaidon's book on contemporary painting 'Vitamin P3' that invites international experts to write about the world's most exciting painters. Moreover, Yuan's work is held in major collections the White Rabbit Collection.

Eric Baudart (b. 1972, France) flushes everyday, commonplace utensils of everyday contextualisation and repurposes them to create oeuvres that titter on the edge of artifice. Baudart pursues a practice that evolves from Duchamp's readymade, whilst simultaneously devolving from it; the works or situations proposed are not mere found objects but rather reconfigured and repurposed, composed and re-choreographed materials that have been carefully assembled or molded to mount a delicate ballet of shapes, colour and form. On display are several 'Millimétré Graph Paper CMYK' (2017) works created by the systematic scratching at graph paper to the point of abstraction and 'Cubikron 2.0' (2013), which stands as a clear rectangular plinth albeit made of honey-combed plastic: a testimony to the adages of Antiquity, yet, simultaneously a kind of affront to its original marble materiality. The works complement Baudart's further presentation of two major installations as part of ArtReview Asia's 'Xiàn Chǎng' sector. Baudart has been widely exhibited at the MAMCO, Geneva; Le Petit Palais, Paris; La Centrale for Contemporary Art, Brussels; Bass Museum of Art, Miami; Fondation d'Entreprise Ricard, Paris; La Maison Rouge, Paris. In 2011 he was the recipient of the Meurice Prize for contemporary art. Baudart's work is held in various notable museum collections, including the MFA, Boston and the MAMCO, Geneva.

Chou Yu-Cheng (b. 1976) pursues a practice that builds, across multiple mediums, a subtle critique of mass media, institutions and the mechanisms that produce them. A graduate from l'Ecole Nationale Supérieure des Beaux-Arts de Paris, and the research programme La Seine, Chou has gained international recognition for his dialectical interplay between the source and results of his creations. Through his selective conversations, Chou shapes a minimal yet deliberate set of intellectual and aesthetic tricks, which ultimately play on the properties of art, object and space. On display is 'Refurbish #7' (2017), a new work which follows with his solo exhibition at Edouard Malingue Gallery, Shanghai. Chou has held multiple exhibitions including the Taipei Fine Art Museum, Taipei; Kaohsiung Fine Art Museum, Kaohsiung; Kuandu Museum, Taipei; Museum of Contemporary Art Denver, Colorado. Group exhibitions include Asian Art Biennial, Taiwan; Queens Museum, NY; Taipei Biennial, Taipei; Mücsarnok Museum, Budapest; China National Convention Center, Beijing; Museum of Contemporary Art, Taipei. Chou held a residency at Künstlerhaus Bethanien, Berlin (2015) and the Chinese Centre For Contemporary Art (CFCCA), Manchester (2013). Chou's work is held at the Hong-Gah Museum, Taiwan and CFCCA, UK.

ArtReview Asia 'Xiàn Chǎng' Section

X15

Wang Wei

Shadow, 2017

Mosaic Tiles

1350 x 1020 cm

Edouard Malingue Gallery is pleased to present 'Shadow', a public installation by Chinese conceptual artist Wang Wei (1972). 'Shadow' (2017) follows from Wang Wei's interest in creating immersive settings that are not so much artworks but rather vehicles for situating artifice in the context of life. As such, Wang Wei actively appropriates existing spaces and visual elements, which he then enlarges and adapts according to the exhibition setting. Through this intrinsic process of engagement and decontextualisation, he questions the veracity of natural forms before fresh eyes and constructs windows for investigating new layers of meaning. Wang Wei is a leading artist whose work has been exhibited in numerous important exhibitions including: 12th Chinese Pavilion, International Architecture Exhibition, La Biennale di Venezia, Italy (2010); Shenzhen Hong Kong Bi-City Biennale of Architecture and Urbanism, Shenzhen, China (2009); The Real Thing: Contemporary Art From China, Tate Liverpool, UK (2007); Foreign Objects, Kunsthalle Wien Project Space, Vienna, Austria (2007); Beyond: The Second Guangzhou Triennial, Guangdong Museum of Art, (2005); A Second Sight, International Biennale of Contemporary Art, National Gallery in Prague, Czech Republic, (2005); Between Past and Future: New Photography and Video from China, International Center of Photography, New York (2004); The First Guangzhou Triennial, Guangdong Museum of Art, China, (2002).

X4

Eric Baudart

Cubikron 3.3, 2017

Steel, Nylon

240 x 240 x 210 cm

X9

Eric Baudart

Atmosphère, 2016

Aquarium, oil, electric fan

183 x 82 x 82 cm (stand included)

Two further installations by Eric Baudart will be presented. Returning to the West Bund is 'Atmosphère' (2016), an evolution from his running series bearing the same title in which he places various types of operating ventilators in a clear aquarium filled with yellow canola oil, 'Atmosphère' takes on a larger than life form so that the viewer's interaction with the artwork is shifted from one of peering to that of being physically absorbed. Absurd, humorous and mildly perturbing, the apparatus operates, moving in a cyclical motion against the thick substance, creating slow, citrine ripples. The sculpture series takes inspiration from a conversation between Marcel Duchamp, Fernand Léger and Constantin Brancusi, when Duchamp, hinting to the perfection of natural simplicity, announced 'Painting is dead. Who could make something better than this propeller? Could you?' Furthermore, 'Cubikron 3.3' (2017) will be presented. Standing outdoors and composed of metallic bedsprings arranged to form a cuboidal structure, Cubikron 3.3 toys with the ordinary object's skeletal properties: placed one in front of the other, the coils weave an intricate visual maze of dark silver juxtapositions. Over a period of time, as weather takes its toll, the sculpture shifts, changing in hues to the impact of its surroundings.

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Edouard Malingue Gallery was founded in Hong Kong in 2010 to build a critical dialogue between Asian and international contemporary artists, both emerging and established, who combine aesthetic concern with conceptual enquiry, and work across different disciplines from video and installation to painting and sound. In 2016 the gallery opened a second space in Shanghai, creating a wider platform of exchange for its roster of artists. In addition to presenting dynamic solo exhibitions, the gallery pushes the boundaries of art in public spaces and stimulates artistic discourse through collaborations with curators worldwide.