

“Plight Under the Hemispherical Dome” Ye Hong Xing & NanChuan DaoSheng Duo Exhibition

Exhibition Duration: January 8th -February 27th, 2022

Artist: Ye Hong Xing NanChuan Daosheng

Venue: Art+ Shanghai Gallery (New Location)

Yifeng Shopping Mall, 99 East Beijing Road, Unit L207, 2nd Floor

Huangpu District,

200002 Shanghai, China

Tue-Sun, 10:30am-6:30pm (Monday Closed)

www.artplusshanghai.com

For press inquiries please contact:

Gia (WeChat: Longying00111)

gia@artplusshanghai.com

gallery@artplusshanghai.com

Press Release

Art+ Shanghai Gallery is honored to present Ye Hong Xing and Nanchuan Daosheng's duo exhibition *“Plight Under the Hemispherical Dome”* as the inaugural show of 2022. The exhibition will spotlight the last works of Ye Hongxing's Numeral Series and Nanchuan's Construction and Still Life series.

About the Exhibition

By Luan Zhichao

How to re-establish order in chaos and how to explore the possibility of chaos in order - these are the two major themes proposed in Ye Hongxing's “numeral series” and Nan Chuan Dao Sheng's “Construction” and “Still Life” series, though they two work this out in their creations via different approaches: In terms of materials, Ye Hongxing uses plastic cartoon stickers to collage as background and gilded three-dimensional objects to collage as the main image, while Nan Chuan Dao Sheng applies common oil painting materials on canvas. In terms of technique, the former is more precise, and the collage is done delicately by hand based on a given image to form a specific image, while the latter is more like a trial, letting the image gradually take shape in the process of overlapping brush strokes. In terms of images, the former seems more classical, with specific imagery, while the latter seems more modern, leaving the viewer with more possibilities to shape an image. But in fact, despite the obvious differences between their new works on the figurative level, they seem to tread on different paths to a certain extent, but in fact they are reaching for the same goal.

Ye Hongxing uses basic elements to structure the composition of the picture: square, circle, numeral, and golden bumps like reliefs attached to large black and white images. The images as background include traditional Chinese symbols, such as auspicious clouds, ripples, phoenixes, dragons, peonies, grass and leaves, flying cranes, fish, etc., as well as Western and modern images such as the son of God, monitors, airplanes, ships, guns, tanks, etc. These overlapping and juxtaposed images are attached important meanings in daily life and culture, yet they are collaged with cheap cartoon stickers, a kind of miniature plastic products common in Yiwu's small commodity market. The circles and Arabic numerals in the circles are attached to the surface of the canvas, and the gold and its luster appear to be more important than the background images largely in black and white, but they are actually collage of cheap three-dimensional objects - images of seemingly clear and important messages are in fact made of thousands of cheap objects. Moreover, the cartoon stickers and three-dimensional objects are mostly animals or popular images and language expressions. The Arabic numerals that are the subject of these works can be considered, in a way, an international language that can refer to everything, be arranged and combined in any context. However, when there is no context, the numerals are just numbers: an empty numerical symbol. Nan Chuan Dao Sheng uses a few colors to structure the composition of the picture: red, white, black, and blue, which eventually form areas of color with blurred edges or distorted shapes that are about to deformation; the images are of abstract expressionism style tension, yet seemingly surrealistic; looking like contemporary urban architectures, but also future cyberpunk cities, or a castle in a fairy tale book, or a landscape painting by some ancient Chinese literati. The images are kind of in developing, emerging on the canvas gradually in the brushstrokes. Yet, when a completed image is about to take shape, it always breaks down its own existing appearance or is destroyed by the next stroke and goes to another imagery. Viewing such images is like watching phantom. The flat background is cut by vertical blocks of color, hence is transferring into gaps, or the shadow casts of the foreground, thus breaking the balance between the foreground and the background, which are supposed to highlight each other - the result is that, the background attempts to squeeze out of the gaps, while the foreground attempts to hide in the background, integrating and interfering with each other. These strokes and images are driven more by emotions than by a certain imagery or signifier. They seem to be in the same conspiracy and at the same time in the deconstruction of each other.

Whether it is the elements of the image, the image itself, or the reference of the image, on the one hand, they try to construct a signified, coded image through many elements or brush strokes, and on the other hand, they try to deconstruct these images into an ambiguous, chaotic world of symbols or colors. These works are always in a state of self-suspension, being self-justified and self-criticizing, co-existing and contradicting, joining and escaping because of the continuous construction and deconstruction. This situation, when is concerned with their artistic approach - whether it is the collage of countless images or the constant attempt of brush strokes - is in a way fundamentally a symptom of existential plight experience in this era, that is, how to re-establish order in chaos and how to explore the possibility of chaos in order.

About Ye Hongxing

Born in 1972, in Guangxi province, China, Ye Hongxing attended the Art Department at the Guilin Normal University for her BFA. Later she moved to Beijing where she graduated in 1998, completing her Master's degree in the Printmaking Department of the Central Academy of Fine Art. At the end of her MA, Ye Hongxing returned to Guangxi province where she was invited as an artist-in-residence to live and work in the Yuzile Sculpture Park in Guilin. One of the recent artist residency programs she has completed includes a monthlong program at Lux Art Institute in San Diego, USA. Ye Hongxing is the recipient of several awards including the Dragon Air Emerging Chinese Artist Award in 2006, selected by the Director of Art Cologne and curator of the Asian Art Museum.

Ye Hongxing's unique aesthetic has earned her popular acclaim worldwide. She has collaborated with designer Christian Louboutin and is widely collected by high-profile figures within China. Ye Hongxing has exhibited at galleries and museums throughout China, Europe, and the United States, and has been shown internationally at fairs including Paris Art Fair, London Art Fair, Art Central (Hong Kong), Art Stage Singapore, India Art Fair (New Delhi), Art Basel (Miami), SH Contemporary Art Fair (Shanghai), Art Beijing Contemporary Art Fair (Beijing), Art Taipei, Art Cologne, Scope (Basel, New York), PULSE (New York), Art Asia (Miami), where her installation was labeled one of the fair's highlights.

Recently, she has been featured as one of the influential female artists in them Beijing fashion magazine SKP in the issue "Woman of the Future".

The most recent solo exhibitions include *Prajñāpāramitā: Ye Hongxing Solo Exhibition* at the Opposite House, Beijing (2017), *The Accumulation of Silence: Ye Hongxing Solo Exhibition* at Art+ Shanghai Gallery, Shanghai, (2016); *The Dazzling World of Ye Hongxing*, Art Lexing, Miami (2015); *The Fantasy Factory: Ye Hongxing Solo Exhibition*, Art+ Shanghai Gallery, Shanghai (2014); *East of Eden*, Ye Hongxing Solo Exhibition at Scream Gallery, London (2013), *Ye Hongxing & Quin Weihong* at Christian Louboutin, Hong Kong (2013); *Unweave The Rainbow*, Scream Gallery, London (2012), *Common Wealth: Ye Hongxing Solo Exhibition* at Art+ Shanghai Gallery, Shanghai (2012); *The Modern Utopia* at Scream Gallery, London (2012); *Ye Hongxing Solo Show*, Zee Stone Gallery, Hong Kong (2011).

About NanChuan DaoSheng

Born in Lijiang in 1993, Nanchuan Daocheng belongs to an ethnic group of Naxi people. After graduating from high school, his choice fell on New York – the city big enough to contain the insurgent spirit of a young Naxi man from Lijiang. Upon his arrival in 2015, Nanchuan enrolled

in the Fashion Design Department of the Parsons School of Design. Quickly realizing that the intricacies of sewing and stitching were not for him, he transferred to the Parson's Fine Arts department.

As a Chinese who has been exposed to a variety of cultural and academic experiences, he tries to achieve harmony between traditional Chinese philosophy of expression, European and American postmodernist perception of the world, and prehistoric unembellished portrayals of the reality.