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Artist: Liu Ye Venue: Fondazione Prada, Milan Exhibition Title: Storytelling Date: January 30, 2020 - January 10, 2021 Curated by: Udo Kittelmann Click here to view slideshow Full gallery of images, press release and link available after the jump. Images: Images courtesy of the artist and Fondazione Prada, Milan. Photos by Roberto Marossi. Press Release: Milan, 10 December 2020 - Fondazione Prada presents Storytelling, a solo show by Chinese painter Liu Ye, curated by Udo Kittelmann. On view from 30 January to 10 January 2021 (press preview on 29 January), it will take place in Nord gallery at Fondazione Prada in Milan venue. Following the first iteration held in 2016 at Prada Rong Zhai in Shanghai, the exhibition travels to Milan for a new presentation, featuring a selection of 35 paintings realized from 1992 onwards in Shanghai. Liu Ye's 1987-2017's works related harmoniously with the 1918 historical residence's original furnishings, decorations and colours, creating a symbiotic relationship with the intimate spaces and small rooms of Prada Rong Zhai. In Milan the paintings will generate a chromatic and material contrast with the concrete walls and the industrial environment of Fondazione Prada's venue, in order to activate a new narrative sequence and an enigmatic contrast with these large exhibition spaces. The geographical dislocation will contribute to focus on the ability of Liu Ye to create a personal pictorial universe, which does not align with any particular artistic movement. Liu Ye expresses an intimate and sensual imagination, that feeds on heterogeneous sources related to literature, history of art and popular culture from the Western and Eastern world, giving rise to atmospheres which evoke introspection, purity and suspension. In the artist's body of works the stylistic features of fairytale coexist with sense of fun and a paradoxical vein. Referring to his own artistic production, he underlined that "every work is my self-portrait". Combining different elements and sources, his paintings are generated by a plurality of creative forces: memory, observation, imagination and artistic education. All his works are pervaded by a certain ambiguity as they seem suspended between two worlds: reality and invention. During his career he created a personal domain, at the same time accessible and impenetrable to others, which can be described as a subjective reality. One of the most distinctive feature of Liu Ye's initial approach was the collision of anachronisms, typical of an individual immersed in a foreign culture: modern art motives combined with old masters' quotations, western cultural references associated to Chinese cultural icons. The autobiographical nature of his work assumed another connotation after his return to his homeland from Europe in the late nineties. He employed his art as a mean of self-exploration and discovery, in a context in which artistic creation and daily life mutually influenced each other. As he specified, "Even though I have never become an abstract artist, I am nonetheless interested in stripping down narrative and simplifying it". His visual narratives don't progress linearly or logically; they are based on contrast as a collage of different forms and languages. As Udo Kittelmann highlights, "I experienced back then, Liu Ye's paintings struck me as manifesting knowledge of the history of European culture and painting. He was born in 1964 in Beijing, China where he currently lives. His education includes: Liu Ye: Storytelling, Prada Rong Zhai, Shanghai (2016); VIVA curated by Christine Macel (2017); Mondriaan and I Museum Boijmans Van Beuningen, Rotterdam (2014); Re-Hans van Dijk: 5000 names, Ullens Center for Contemporary Art, Beijing (2012) Future Pass - From As Collection, Berkeley Art Museum and Pacific Film Archive, San Francisco (2011); The M+ Sigg Collection, Hong Kong, the Yuz Museum, Shanghai (2010); Philip Guston: Transformation Date the jump. Images: Images courtesy of the Estate of Philip Guston. Half a century and continues to exert a powerful influence on contemporary art. The depth and complexity of his personal iconography. A moving between a pictorial language relating to his studio

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experience to present an intimate vision of Guston's creative process and unique artistic freedom. The ground floor gallery will showcase a collection of abstract works created prior to Guston's departure from pure abstraction and subsequent return to figurative painting. At this moment, with the artist seemingly at the height of his career as a leading figure of the New York School of abstract expressionism, an unexpected shift occurred. Dark shapes began to crowd his paintings, coalescing into what would become a near-figurative language. The Actors V (1962) and Group II (1964) are both dominated by a central group of dense black forms embedded in smoky gestural fields of subdued grey, obliterating the artist's previous more lyrical abstraction with their shimmering fields of luminous colour. These dark forms command the viewer's attention in a new and urgent way. This group of abstract paintings also demonstrates a search for self-representation, a subject that would continue to occupy Guston's creative output until his death in 1980. In Vessel (1960) the gestural painting's fleshy grounds peek through a sea of blue hues, accompanied by vivid pops of vermilion and forest green and one sunny patch of yellow. This is a late vessel whose contents cannot be known. The exhibition continues on the first floor, demonstrating Guston's complete transformation into a new figurative language from 1968 onwards. The tangibility of the late work is signposted through drawing, including basic forms that slowly manifest into an intriguing vocabulary of unassuming objects of everyday life, for example books, as seen in the charcoal on paper work Untitled (1968). By this time, Guston had permanently left New York City for Woodstock, where he developed close ties with several poets and writers, among them his wife Musa McKim. Motivated by internal forces, the works created during those years possessed a mounting freedom unique among the artists of his generation. By the mid-1970s, the iconic forms emerging from the paintings were unlike anything previously seen, harnessing the narrative power Guston had known in his murals and early figurative works as a young painter. An original language of pictorial symbols became synonymous with the artist's work. His painting tools and scenes of the studio joined various objects of domestic life to allow an intimate view of Guston's life and his process of continuous self-reflection. Works dedicated to his wife Musa began to appear with increasing frequency from 1975 onwards, as we see in Musa (1975) and subsequent drawings on view. She was a constant source of contemplation for him, and the compelling authenticity of these works attest to the power of their bond. The Poet (1975) serves as an homage to the prominent role that poetry played in Guston's work, calling upon visual motifs that recurred as touchstones throughout the artist's career. The fleshy pink palette that pervades the large-scale painting has its roots in Guston's abstract paintings of 1952-1954, with the addition of more personal iconography: a Cyclopean eye, a scroll of poetry and an intricate web with a spider at work in its centre. Philip Guston: Transformation A presents an artist moving forward, continuously responding to the world around him with vigour and unwavering passion. It was Guston's confident ability to shift fearlessly between abstraction and figuration that continues to make his work relevant today, from the highly charged forms of the late abstract works to his lifelong fascination with poetry and his reverence for his wife Musa McKim. This exhibition expands on the series introduced through Philip Guston: What Endures, a series of three virtual viewing rooms that launched earlier this year and is currently still on view. Both are part of a ongoing series of global exhibitions by Hauser & Wirth since 2016, including: Philip Guston Painter 1957-1967, New York, 2016; Philip Guston: Laughter in the Dark, Drawings from 1971 & 1975, New York and London, 2016-2017; Philip Guston: A Painter's Forms, 1950-1979, Hong Kong, 2018; Resilience: Philip Guston in 1971, Los Angeles, 2019-2020. To coincide with the exhibition, Hauser & Wirth will debut an exclusive online screening of Philip Guston: A Life Lived, from the 18 & 20 December 2020. This acclaimed documentary by Michael Blackwood, filmed in 1971 at Guston's Woodstock studio and during his 1980 retrospective at the San Francisco Museum of Modern Art, the artist speaks candidly about his life, his philosophy of painting and the psychological motivation for his work. Philip Guston at Hauser & Wirth Artist: Hans-Jürgen Mayer Venue: Galerie Nagel Draxler, Cologne Exhibition Title: A Touch of Chthulhu Date: November 19, 2020 - January 9, 2021 Click here to view slideshow Full gallery of images, press release and link available after the jump. Images: Images courtesy of Galerie Nagel Draxler, Cologne. Press Release: A Touch of Chthulhu Zombies are often interpreted as consuming on plots. Zombies are those against whom those who can afford it erect walls behind which they entrench themselves. Because zombies act collectively, they ultimately overcome all obstacles. Through technical and genetic modifications, they continue to evolve into cyborgs and animal-human beings, a new species. At some point they set off into space. HJM The culturally mediated boundary between animal, human and machine have become more fluid in the age of genetic and information technology. Already in the 1930s, Donna Haraway founded a new, feminist, emancipatory myth of the reinvention of nature with her essay of the century Manifesto for Cyborgs, which appropriated the words of the techno and science avant-garde instead of reflecting them as male-dominated. The extremely creat

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Artist: Philip Guston Venue: Hauser & Wirth Exhibition Title: Philip Guston: What Endures Date: January 10, 2020 - January 10, 2021 Curated by: Udo Kittelmann Click here to view slideshow Full gallery of images, press release and link available after the jump. Images: Images courtesy of the artist and Hauser & Wirth. Photos by Roberto Marossi. Press Release: New York, 10 December 2020 - Hauser & Wirth presents Philip Guston: What Endures, a series of three virtual viewing rooms that launched earlier this year and is currently still on view. Both are part of a ongoing series of global exhibitions by Hauser & Wirth since 2016, including: Philip Guston Painter 1957-1967, New York, 2016; Philip Guston: Laughter in the Dark, Drawings from 1971 & 1975, New York and London, 2016-2017; Philip Guston: A Painter's Forms, 1950-1979, Hong Kong, 2018; Resilience: Philip Guston in 1971, Los Angeles, 2019-2020. To coincide with the exhibition, Hauser & Wirth will debut an exclusive online screening of Philip Guston: A Life Lived, from the 18 & 20 December 2020. This acclaimed documentary by Michael Blackwood, filmed in 1971 at Guston's Woodstock studio and during his 1980 retrospective at the San Francisco Museum of Modern Art, the artist speaks candidly about his life, his philosophy of painting and the psychological motivation for his work. Philip Guston at Hauser & Wirth Artist: Hans-Jürgen Mayer Venue: Galerie Nagel Draxler, Cologne Exhibition Title: A Touch of Chthulhu Date: November 19, 2020 - January 9, 2021 Click here to view slideshow Full gallery of images, press release and link available after the jump. Images: Images courtesy of Galerie Nagel Draxler, Cologne. Press Release: A Touch of Chthulhu Zombies are often interpreted as consuming on plots. Zombies are those against whom those who can afford it erect walls behind which they entrench themselves. Because zombies act collectively, they ultimately overcome all obstacles. Through technical and genetic modifications, they continue to evolve into cyborgs and animal-human beings, a new species. At some point they set off into space. HJM The culturally mediated boundary between animal, human and machine have become more fluid in the age of genetic and information technology. Already in the 1930s, Donna Haraway founded a new, feminist, emancipatory myth of the reinvention of nature with her essay of the century Manifesto for Cyborgs, which appropriated the words of the techno and science avant-garde instead of reflecting them as male-dominated. The extremely creat

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