

PRESS RELEASE

"The Accumulation of Silence" Ye Hongxing Solo Exhibition

Exhibition Duration: October 30th to December 31st 2016

Artist: Ye Hongxing

Venue: Art+ Shanghai Gallery

191 South Suzhou Road

Huangpu District, Shanghai

Tel: +86 21 6333 7223

Tuesday to Sunday, 10 AM - 7 PM (Closed Monday)

gallery@artplusshanghai.com

www.artplusshanghai.com

About Exhibition

This new series by Ye Hongxing strikes the viewer through each piece and the exhibition as a whole, as well as the technique of intricate details and the questioning she raises. Reflecting upon a fast evolving society which seems to be running in the dark, the artist questions herself on the direction we are taking both as individuals and as a society – and invites us wanderers to acknowledge these issues and reflect upon them.

Going back to an earlier material of predilection, she will be presenting during this solo exhibition at Art+ Shanghai a series of white marble sculptures, each modeled after an iconic bottle of perfume or alcohol, thereby creating a peculiar *cabinet de curiosité*. These objects, familiar and known to all, nonetheless emit a sense of discomfort through a presence that feels like it should not be. And then the contradiction appears, between the shape of an object conceived to be ephemeral, and its representation using one of the most durable materials there is. The artist starts questioning the environment she was born within and how it evolves, and the blurring lines separating the long and short term.

In her new series of sticker paintings, Ye Hongxing reinforces her use of symmetry and parallelism, merging further than ever before modern imagery, currency under several forms and the patterns from mantras and prayers. By her insisting use of bills as a medium, she here again pushes us to face the blurred line separating major aspects of our lives.

Religion is money, money is a religion – from stock-listed temples to the disorientation of a society striving to reinvent itself, trying to create a common path leading to a strong future but on the basis of a complex past, the moral compass that should be guiding each of us seems to have lost its voice.

Ye is also reinterpreting the Mani stones one can find in the greater Himalayan region,

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piled on top of each other or aligned to form sometimes kilometer-long walls, leave a testimony for generations to come of the wishes and prayers left by those who have preceded them. By cheekily switching the prayers atop with unpronounceable letters, Ye Hongxing questions us on what we are really wishing for in our everyday lives. In the troubled times we live in, we call for a better society, more human interaction, common core values as well as goods and services, but without ever truly prioritizing or giving a sense of hierarchy to define what we consider as most important and indispensable to obtain.

We strive for always more simplicity through design, task delegation to robots and algorithms, relying on apps and services to manage our lives - but no matter how hard we try, consumerism still places us back in a situation of constant accumulation, leading us to lock ourselves behind self-built walls of non-essentials. This concept of pointless accumulation is central to the work of Ye Hongxing, whether expressed through piles of stones, stickers or numerous small marble sculptures: accumulation can lead to discovery, as there will always be a detail that went unnoticed left to look for. But at the end of the day, aren't all these small things really just there to hide the bigger picture?

By providing us with a mirror into our lives as individuals, and the direction we are taking as a society, Ye Hongxing makes us wonder if the path of consumption and interchangeable values we walk on will eventually lead us to illumination or absolutely nowhere.

By the clarity of her message and the preciseness of her execution, the artist catches our attention and forces us to reflect upon the priorities we give to our lives and how they inset themselves into the greater whole of society. In these times where everything goes ever so faster, where immediacy supersedes longer-term and hushed reactions overtake pondering the right answer to a problem before acting upon it, Ye Hongxing helps us take a step back and reflect upon where we stand today, and most importantly where we truly want to be tomorrow.

堆积的沉默：叶红杏个展

艺术+ 上海画廊

上海市黄浦区南苏州路 191 号（近四川中路）

周二至周日上午 10 时至下午 7 时（周一闭馆）

电话: +86 21 6333 7223

gallery@artplusshanghai.com

www.artplusshanghai.com

从单件展品到整场个展，从细微之处的手法技巧到社会现象的剖析思考，叶红杏的新作系列令人耳目一新。在这个飞速发展的时代，人类像是坐上了失控的高速列车，在漆黑的长夜中越行越远。当下，个人乃至整个民族社会的命运正朝着什么方向前行？同是彷徨的旅人，艺术家邀请我们与她一起进行反思。

艺术+上海画廊举办的本次叶红杏个展，首先呈现的是一系列白色大理石雕塑，这标志着艺术家已经向自己早期偏好的材料回归。叶红杏以标志性的香水瓶和酒瓶为原型创作出一套别出心裁的艺术精品。用坚固耐久的大理石制成用完即弃的器皿，其中的矛盾寓意令这些司空见惯的日常物品散发出一种不甚协调的气息，让人感到些许的不安。艺术家藉此发问：她所处的生活环境正依循何种脉络发展，长远与短期之间的界限为何不再泾渭分明？

另外，艺术家在其全新的贴纸画系列中，加强了对称性与平行性的运用，使现代意象、货币形式、祝祷仪式与咒语等元素更为紧密地融合为一。她坚持使用纸币作为媒介，再次向我们揭示：人们生活中各种事物的界限已不再明显。

宗教即钱，钱即宗教 —— 从上市的寺庙到彷徨的大众，虽然整个社会想要脱胎换骨，开辟一条通往富强美好的康庄大道，但出于复杂的历史原因，本该指引我们前行的道德罗盘业已哑然失声。

叶红杏还重新诠释了喜马拉雅地区的玛尼石。这些石块或堆叠或排列，可绵延长达一公里，让后人凭吊瞻仰或追随前人的希冀与祝祷。艺术家大胆地将祈祷者切换于“名牌”商标、中国上世纪中叶的社会意象、流行文化的象征以及古老原始的咒语之间，促使我们反思自己在日常生活中究竟在希求什么。这是一个困惑的时代：我们追求社会进步、同化彼此的核心价值观、渴望更多的交流互动，还要将更多的商品与服务尽收囊中……然而，我们却从未分清主次，从未认真思考过什么才是生命的至要。

我们搞出纷繁复杂的设计、让机器人与电脑处理繁杂的事务、依赖 APP 应用与服务来打理生活，这一切原本是为了让生活更为简单轻松，然而消费主义却刺激我们疯狂地购买那些没有必要的物品，我们最终作茧自缚，在物质的泥淖中越陷越深而无法自拔。反映过量而无意义的物质消费是叶红杏作品的主轴，无论是一堆堆石块还是或大或小的贴纸，抑或众多的大理石雕塑，都传达了这样一种理念：物质充盈确实能带给我们发现和探索的契机，但它终究会蒙蔽人类的智慧，令我们一味地迷心逐物。

叶红杏的作品犹如一面明镜，让我们看清自身乃至整个社会的前行方向。她引发我们思考：当下的消费主义价值互换之路究竟会引领我们走向辉煌，还是会让我们堕入深渊？

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叶红杏以其鲜明的作品主旨和精准的艺术语言吸引我们的目光，同时也启发我们思考生活的重心以及这样的价值取向是否已成为社会主流。今天，我们正生活在一个前所未有的快节奏环境之中，一切讲究效率、凡事越快越好。叶红杏的作品让我们抽身退步、看清周遭，思忖如何把握好自已的未来。