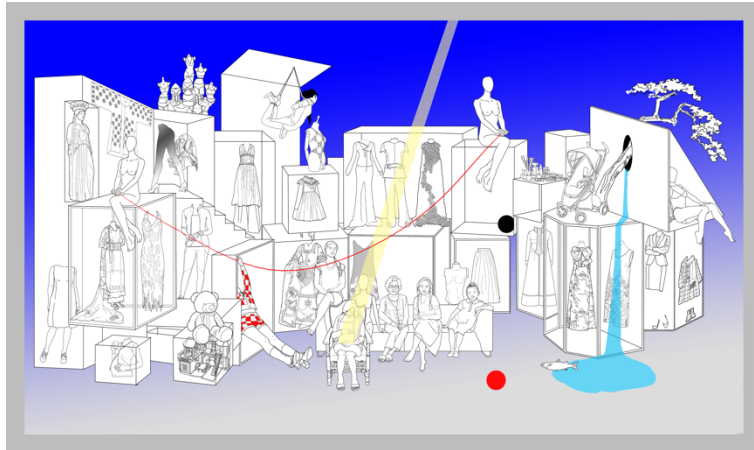


PRESS RELEASE

One Hundred Days of Solitude Chapter II

Through The Looking Glass, And What We Found There



Sha Shuang, LOOP 1, Lightbox, 40 x 23 cm, 2020

DATE

September 27th – December
30th 2020

10:30 – 18:30 PM

VENUE:

Art+ Shanghai Gallery,
191 South Suzhou Rd,
(Near Sichuan Road)

Art+ Shanghai Gallery is pleased to present the second chapter of One Hundred Days of Solitude – the group narrative we started at the beginning of this summer to reflect together with the artists of the gallery on the brave new world humanity is entering, albeit reluctantly. The new chapter, titled **“Through the Looking Glass, and What We Found There”** opening **September 25th through November**, will span a wide range of works, including sculptures, photography, works in paper, ink, oil, and mixed media by **Ye Hongxing, Tamen, Liu Ren, Tang Zhengwei, Sha Shuang, He Haifeng, and Du Yingqi.**

Through the Looking Glass, and What We Found There is an exhibition that attempts to help us digest and reflect on the new reality. Once again, we resort to the heritage left by the genius literary minds to frame our vision of the world into the title of the exhibition. Ever since Lewis Carol used the mirror on the wall as a gate to someplace otherworldly, the looking glass became a metaphor for something rather

strange and bizarre. Indeed, as the world reflects on itself today, it appears as if nothing has changed, and yet it finds itself in an entirely different dimension, where the rules of Carol’s reversed world perfectly apply. In the global race for the vaccine, for example, simply running fast does not get us anywhere. As the Red Queen would have said, - **“Now, HERE, you see, it takes all the running YOU can do, to keep in the same place. If you want to get somewhere else, you must run at least twice as fast as that!”** Following the same reverse logic, staying in one place and away from each other has a greater potential to bring us back together sooner than running towards each other. Similarly, nonsensical expressions of some of Carol’s characters seem to echo in our daily lives, in the streets, news, and conversations.

It becomes clear then why, unlike Alice who leaped into the world beyond the mirror with much curiosity and enthusiasm, we cross the threshold being rather cautious and suspicious.

We yet have to discover the new order and logic of things. Artists, however, with their heightened sensitivity are more prone to attune and reflect on the subtleties of alternative dimensions that surround them. The work you will see in



Tamen, Wonder women, 120x150cm, 2020

“Through the Looking Glass, and What We Found There’ is thus a testimony to this changed time and changed values that came along.

Some of the artists featured in the exhibition continue elaborating on the thoughts and concepts they have presented in the first chapter “Salvation through Adaptation”; others introduce new twists and characters to our storyline.

With three more works, reminiscent of the city maps, Beijing, Amsterdam, and Los Angeles, **Ye Hongxing** completes her **Isolation series** that she has started earlier this year to reflect on the narrative of confinement and closed borders. **Liu Ren**, a tireless enthusiast for humanity’s survival and prosperity, continues her line of 3-D printed sculptural and photographic tandems inspired by the biblical stories and presents her interpretation of the Noah’s Arch with a reference to the wisdom of Chinese traditional art. Resonating with the theme of a salvational vessel, raised in Liu Ren’s work, **Tamen’s artist collective**, that has finally re-united after a lengthy winter/spring confinement break, comes back with a new and intriguing painting. Calling to the attention of

the world’s religious and political leaders, thinkers, monarchs, monks, and celebrities of all nations, genders, and ages to direct one’s actions towards the collective benefit, the artists portray a boat filled with passengers that are otherwise unlikely to embark on a voyage together.

The works of **Tang Zhengwei**, **Sha Shuang**, and two new artists **He Haifeng** and **Du Yingqi** add new perspectives to the vision of the new normal. Tang Zhengwei’s intricate paper cut creation takes us through a man’s thorny yet sophisticated journey



Du Yingqi, Memory 2020, mud, gold leaf, size variable

inwards in an attempt to conceive one’s spiritual self to reach the ultimate freedom from earthly gravity. Sha Shuang’s digital drawings enclosed in lightboxes review the concept of ‘standard’ and ‘model’ in the context of unconventional and unprecedented. Exploring a similar idea of what came to be seen as ‘standard’ but under a rather different angle, He Haifeng’s and his ink brushstrokes expose the look of modern concrete cityscapes to a harsh criticism, revealing the soulless composition of urban settings that became even more evident amid pandemic. Du Yingqi’s small sculpture series comments on the absurdity and unpredictability of life by encasing one-time use items like plastic gloves and face mask into gold, commemorating this moment in human history when the most disposable of things acquired extraordinary value and became crucial to people’s survival.

By Liya Prilipko, September 2020

About Art+ Shanghai Gallery

Founded in October 2007 and located along the Suzhou River within walking distance to Shanghai's famous Bund area, Art+ Shanghai Gallery is a dynamic art space dedicated to the exhibition, promotion, and development of Chinese contemporary art. Art+ Shanghai Gallery showcases a range of established and emerging contemporary artists from within China and abroad, stimulating and celebrating the diversity of the sprawling contemporary art scene. In addition to holding group and solo exhibitions, Art+ Shanghai Gallery offers art consultation services, hosts cultural events, and participates in international art fairs.

More information about the group exhibition [>>>](#)

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