

Wang Huangsheng

Lifelines

3 – 12 September 2019
5/F, Pao Galleries, Hong Kong Arts Centre
2 Harbour Road, Wan Chai

Opening Hours:

Monday – Sunday 10am to 8pm

Cocktail Reception:

Tuesday 3 September 2019 6PM

*Artist and curator will be present

Art Talk: The Rise of The Instagrammable Art Exhibition

Tuesday 3 September 2019 4-6PM
Louis Koo Cinema, Hong Kong Arts Centre



Daily-Practice, the Prose Poetries 181222, 181223, 181224, 181220, Ink and colour on paper, 248 x 62 cm each, 2018

“Lifeline” is a term in English that implies the saving of life when one is in urgent need of help and the connotation of rescue is here intended culturally, as a metaphor for Wang’s lines as cultural thread, just as the trunk of a tree steadily grows upwards, supporting all the branches, his lines form the key element throughout his oeuvre. - Katie Hill, Curator

Hong Kong – 3812 Gallery is honoured to present a solo exhibition by renowned Chinese artist **Wang Huangsheng**, marking his debut show in Hong Kong. Entitled *Lifelines*, the exhibition is on view from 3 to 12 September 2019 in Pao Galleries, 5/F, Hong Kong Arts Centre. As an important member of the art world whose roles have navigated being a museum director (currently as Chief Director of Guangzhou Academy of Fine Art Museum and previously as Director of Central Academy of Fine Arts Museum from 2009 to 2017), as well as a founder of large-scale art events such as Guangzhou Triennial and Beijing Photo Biennale, Wang’s artistic practice over the years can indeed be understood as a lifeline. The exhibition is curated by **Dr. Katie Hill**, Founder and Programme Director of the MA in Modern and Contemporary Asian Art at Sotheby’s Institute of Art, London.

Lifelines will showcase Wang’s magnificent new series of calligraphic works *Daily-Practice, the Prose Poetries*. Wang believes: ‘Daily-Practice is a way for the Chinese to cultivate cultures. We would waste thousands of paper sheets just for practicing calligraphy, but poetry writings are more like playing a game of expressing emotions.’ During the daily practice of calligraphy, Wang rewrote some of his classical poetries created in his youth in the 1970s, infusing colours into fluid cursive script and thereby combining painting and calligraphy into one. The colours blue, yellow and green mark the works’ mood in this series, blended with water and ink on Xuan paper. Through the practice as a daily ritual, the artist is to attain “cultivation” and “enlightenment”. The “chaotic” script where characters overlay each other contains the artist’s classical sensibility, as well as a fusion of aesthetic and conceptual meanings that echo and reverberate with the past.

Katie Hill, the curator, comments: ‘Over the years, in his expansive ink practice, Wang’s pursuit of line has departed from a more classical mode in his earlier works to a more experimental abstraction that take various forms - from dense clusters of curvaceous lines lightly swooping in and out to express a sense of uninterrupted movement in space.’ From brush and ink as the principal medium, to textile, resin, newspaper, barbed wire and installation video, Wang continually expands his visual language. He dips cotton gauze in red and makes rubbings on paper, wraps barbed wire with gauze and squeezes sharp-edged wires through glass tubes which scatter into fragments. His action and works resulting from it respond to social issues such as wars and quasi-wars, conflict and quasi-conflict, regional and global, left and right, poverty and disease, economy and crisis, along with the hurt, uneasiness, anxiety, pain and turbulence caused. As Hill says, ‘Indeed, ink is now no longer a medium but an important and complex discourse in art stemming from the expansion of its creative potential, spilling out into film, animation, performance, multi-media and installation.’



Left: *Bound*, installation video, 2018; Right: *Overflowing Light*, comprehensive material, 1200 x 1200 x 480 cm, 2017

Calvin Hui, Co-founder and Artistic Director of 3812 Gallery states, ‘The use of lines is one of the major characteristics of traditional Chinese paintings. Wang Huangsheng, born into a family in which his father was a painter and calligrapher of the Literati movement, has received formal training in Chinese painting. He re-interprets lines in a contemporary way, developing an abstract yet strong style with a foothold in tradition. Wang bridges “cultivation” in Chinese traditions and “freedom” in contemporary culture, perfectly in line with 3812’s core values.’

Hui continues: ‘Through this exhibition, we hope to bring audiences into Wang’s art world full of fluid and unrestrained lines.’

Selected works by the artist will also be displayed in 3812 Gallery Hong Kong from September to November 2019. (Address: 16B, Wyndham Place, 40-44 Wyndham Street, Central, Hong Kong)

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Notes to Editor

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Download hi-res images:

<https://www.dropbox.com/sh/9sswvr4drzten7a/AABvLXEkOxyjSD1-vfBbvtBla?dl=0>

About Wang Huangsheng

Wang Huangsheng (b. 1956, Shantou, Guangdong Province, China) is a distinguished artist and scholar with special allowance of the State Council in China. With a doctorate in the History of Art from Nanjing Art Institute, Wang has held numerous prestigious positions as a museum director and academic leader in the field of fine art and contemporary art. He was the Director of Guangdong Museum of Art from 2000 to 2009 and the Director of the Central Academy of Fine Arts Museum from 2009 to 2017.

He is currently the Professor at Central Academy of Fine Arts, a member of the Academic Committee, Chief Director of Guangzhou Academy of Fine Art Museum, Director of the Center of New Art Museum, Deputy Director of the Curatorial Art Committee of the Chinese Artists Association and a specially-appointed professor at the University of Heidelberg, Nanjing Art Institute, Central University for Nationalities and City University of Macau.

www.3812gallery.com

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In 2004, he was awarded the Knight Medal of Art and Literature by the French Government and in 2006 the Knight Medal by the President of Italy. In 2013 he obtained the “Beijing Best Educator” award from the Beijing government.

He is founder of Guangzhou Triennial, Guangzhou Photo Biennale, CAFAM Biennale, CAFAM Future Exhibition and Beijing Photo Biennale. He has been a member of the judging panel at the Kwangju Art Biennial, Olympics in Vision, Greece, the Chinese Contemporary Art Award, and the Venice Biennale China Pavilion.

Wang’s works are held in the collection of the British Museum and the Victoria and Albert Museum in London, the Ashmolean Museum in Oxford, the Uffizi Gallery in Florence, Mantova Museum in Mantua, Hoffmann Collection in Berlin, and have been shown in many galleries in China, Europe, Australia and in the United States.

Wang’s contemporary vision is rooted in his past. Wang’s father, a painter and calligrapher of the Literati movement, was exiled to the countryside during the Cultural Revolution. Wang visited often, learning poetry and painting. One can sense Wang’s formal training in the quality of his lines, the way the ink ebbs and flows in varying saturations across the paper, reminiscent of Chinese calligraphy. He honours and establishes a foothold in tradition, but finds self-expression in a fluid, unrestrained yet controlled touch that evokes both physical and metaphysical depth, often with a single extended gesture.

About Katie Hill

Katie Hill is an established curator, writer and scholar in the field of contemporary art from China and the Chinese diaspora. She is Founder and Programme Director of the MA in Modern and Contemporary Asian Art at Sotheby's Institute of Art, London. She graduated in Chinese language and literature from the University of Edinburgh in 1989 and subsequently pursued a doctorate in the history of art focusing on contemporary artists from the People's Republic of China working in the global diaspora. Katie is co-author of *The Chinese Art Book* (Phaidon, 2013) and author of numerous published articles and catalogue essays. Her curatorial practice has focused on artists from China and the Chinese diaspora, exploring diverse artistic practices across a variety of media shaped by complex linguistic, political and cultural conditions.

Past and forthcoming exhibitions include *Optimism: Duan Yingmei and Cai Yuan*, OCCA Gallery (Oxford, 2014), *Wastelands*, OVADA (Oxford 2015), *Flux: Wang Huangsheng*, Pearl Lam Galleries, (Shanghai, 2015), *Van Gogh was Here. From China, with Love*, San Mei Gallery (London, 2019), *Underflow: the Agony and the Ecstasy. Deng Jianjin solo exhibition*, Chelsea College of Art and Design (London, 2019) and *Out of the Blue*, Royal Palace (Milan, 2020).

About 3812 Gallery

Established in Hong Kong in 2011, 3812 Gallery is recognised as the city’s foremost gallery dealing in Chinese contemporary art.

2018 was an important year for 3812. In November, the gallery established a new space in Wyndham Street, Central, Hong Kong, and in a major step, launching 3812 Gallery firmly onto the international stage, opened the new flagship space, 3812 London Gallery, in the exclusive St James's district.

3812 Gallery is dedicated to fostering cultural understanding of Chinese contemporary art with "Eastern Origin and Contemporary Expression". We strive for establishing international dialogue and exchanges by uniting artists, academics, collectors and the general public through our thoughtfully curated art program. We believe that this sharing of cultural identity is essential in the understanding and appreciation of Chinese contemporary art.

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