

MIND-SCAPE V

Summer Group Exhibition

21 June – 17 August 2019

3812 London Gallery
21 Ryder Street, London, SW1Y 6PX

Opening hours

Monday – Friday 10am-6:30pm

Saturday 11am-2pm



Li Lei, I Pray, Acrylic on canvas, 250 x 180cm, 2019

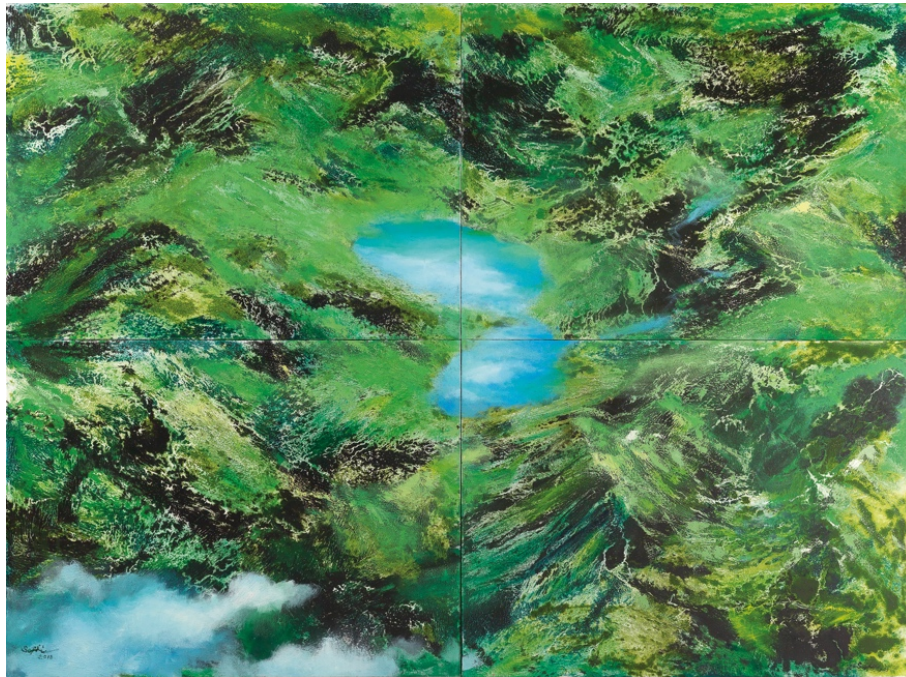
3812 Gallery is delighted to announce that its annual exhibition ***Mind-Scape***, now in its fifth edition, debuts at 3812 London from **21 June - 17 August 2019**. Since its first show in 2013, *Mind-Scape* is a series of exhibitions with an astute perspective of academic history. With the official opening of 3812 London Gallery last year, *Mind-Scape* also marks its debut in the new gallery space. There are works from eight artists in this exhibition which demonstrate a huge diversity of style and contemporary approaches. Using a range of disciplines from Chinese ink and coffee on paper, to acrylic and oil on canvas, the artists who make up *Mind-Scape V* are: **Sophie CHANG, Chloe HO, LI Lei, LIU Guofu, QU Leilei, WANG Huangsheng, WANG Jieyin and XUE Song.**

***"What is in the painting reflects what is in the heart. The heart is our awareness that embodies all the knowledge and emotions in both our subconscious and conscious mind. The heart and the paintings are hand in glove, where the heart is the source of the paintings which in turn is the materialisation of the heart. Safekeeping the heart, the paintings are waiting to be unlocked and discovered."*— Li Lei**

Notably, through the modernisation of China and the constant engagement between the East and West over the last century, the definition of "Eastern" is eschewing the unilateral insider-outsider division. It embraces the truths of Universalism, epitomising the Eastern values and spirituality which manifest in the interplay between social, cultural and artistic spheres.

Calvin Hui, Co-founder and Artistic Director of 3812 Gallery said: 'The exhibition reflects 3812's dedication to fostering cultural understanding of Chinese contemporary art with "Eastern Origin and Contemporary Expression". Hosting ***Mind-Scape V*** at 3812's London Gallery marks a significant moment in the gallery's life: it is the gallery's effort to bring ink art and its development under the spotlight of globalization, building on previous intellectual subjects while assessing and affirming the core values and aesthetic acumen of 3812 Gallery. In the meanwhile,

we present our full and diverse offering and the stable of talent to London's contemporary art scene as well as bringing in Eastern culture.' He also said, 'Mind-Scape brings together a group of artists who not only have expanded the horizon of contemporary Chinese art practice, but also developed their unique and universal language in understanding the "mind" of ancient wisdoms and "art" as self-expression. Their works are both forward-looking and grounded in Chinese traditions, planting the seeds for the development of Chinese art in a global context.'



Sophie CHANG, Green Seedling, Oil on canvas, 194 x 260cm, 2018

2019 marks the first time that **Sophie Chang's** paintings will be presented by 3812 Gallery. In **Mind-Scape V** summer group exhibition, Chang will present her new work *Green Seedling*, which comes from the following passage by Budai: "The hands fill the paddies with green seedlings, you look down and see the sky in the water. The six tranquil directions form the path. To step back is to march forward." Green seedlings are fresh shoots, a pure heart. People have simplicity to them, the true nature bestowed by the heavens. In essence, it is tranquil and serene, bright like the sun and moon. It is a steadfast heart, the heart before it moves into action. Simply put, this is the "enlightened mind".

Painting has always been an outlet for Sophie Chang's emotions and creative energy. Chang has been greatly influenced by years of meditation and inner reflection, which resonates with the Eastern philosophical and spiritual thinking rooted in Eastern culture. Expressing her subjective mind and soul through abstract artworks allowed Chang to focus her mind on nature, every brush stroke capturing each emotional shift and each layer of paint creating unique 'inner landscapes'.

With Chinese ink, coffee and acrylic on rice paper, *Ink Eruption* from **Chloe Ho** evinces the inextricable link



Chloe HO, Ink Eruption, Chinese Ink, Coffee and acrylic on rice paper, 184 x 155cm, 2017

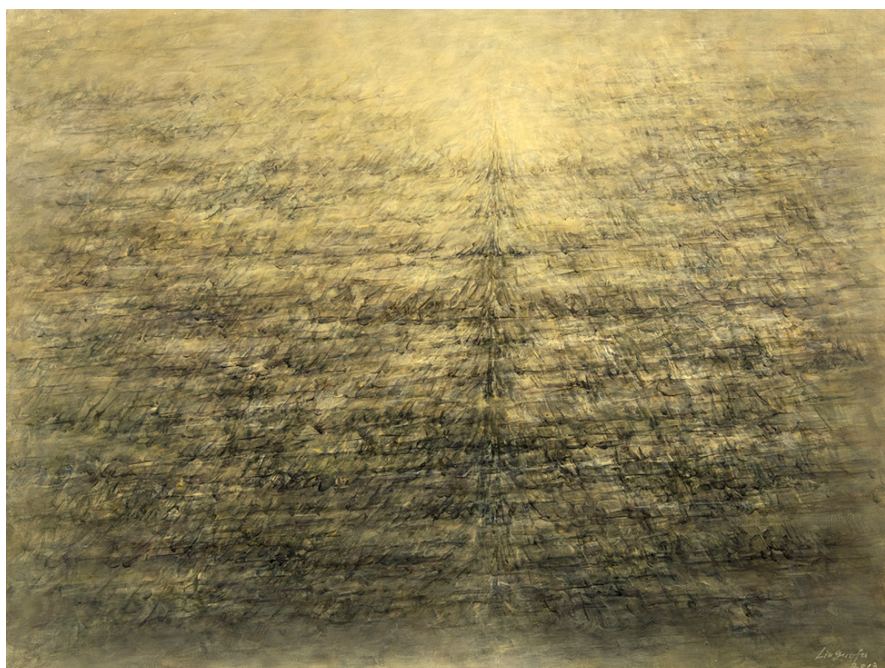
between ink and a range of media of which the

interaction becomes part of the art. Born in the 80s in California, USA, Chloe is a young, talented artist of diverse background. She was educated in both Hong Kong and the United States, where she was student of Liu Hung (Chinese- American contemporary artist) and Moira Roth (American art historian and critic). After completing her studies in the United States, she returned to Hong Kong and started her career as an artist. If Chloe's multicultural background is the canvas, then her passion for art, her psychological complexity, and her broad and insightful comprehension of the world are the individual brushstrokes that set her apart from the others. However, Chloe's art is firmly grounded in Eastern culture - it is a repatriation to Eastern aesthetics.



Li Lei, *Between Clouds and Water Series 5-13*
Acrylic on canvas, 50 x 40 cm, 2012

Li Lei's *Between Clouds and Water Series* have a sense of dynamism that penetrates the canvas in an interaction between the highly saturated paint and ink. Li Lei embarked on the practice and research of Chinese Abstract Art in 1996, striving to combine the essence of Chinese culture with an international abstract visual art language, and develop a new proposal for Chinese abstract art. 'The origin of abstract creation is the inner need of the painter. The paintings are to deliver the truth of emotional experiences and to search around the mystery of the inner world. I want to infuse my understanding of the Chinese traditional culture into my works so as the Eastern thinking method. My creation borrows the traditional Eastern philosophical concept and artistic methods. It also reflects the self-contained yet mad contrast between the precise and the abstract: black and white are interdependent.' Said Li Lei.



LIU Guofu, *Pervading No. 32*, Oil on canvas, 120 x 90cm, 2018

If Li Lei is a wanderer in search for spiritual redemption, then **Liu Guofu**'s works are the pursuit of the Taoist spirit and the vigor of ancient paintings through the veil of his misty and tenuous palette and jade-like texture. Professor Xia Kejun, acclaimed philosopher and art critic, once described Liu Guofu's oil paintings: 'Multiple elements of temporality, all await re-emergence in Liu Guofu's own painting, through the means of the "double shadow," and the faint "shadow of breathing" of ancient Chinese painting, and the "shadow of mindscape" that the artist imagines in the solitude of his heart.'

Liu uses oil painting methods to paint a Chinese classical landscape painting that has "never before" appeared. It appears similar, but it is actually completely changed. Between the overlapping brushstrokes, the shadows of clouds and hills from ancient landscape painting emerge almost imperceptibly, just a glimpse, still in a state of dispersal, like the shadow of a veil, like Su Shi's inscription on Wang Shen's painting *Stacking Mountain Peaks Along a Smoky River*: 'On the river, the mind is drawn to the stacked peaks, floating in the emptiness like jade in the clouds.'



QU Leilei, *Mastering Our Own Fate*, Ink on paper, 92 x 170cm, 2018

There is light, and so there is thought. Regarded as one of China's leading contemporary artists, **Qu Leilei** (who recently exhibited at the Ashmolean Museum, Oxford) will be showing a selection of his starkly realistic ink paintings. Known as "master of chiaroscuro in ink", Qu attempts to capture the essence of human nature through the properties of light. Rose Kerr, celebrated art historian and former Keeper of the Far Eastern Department at the Victoria & Albert Museum in London said: "Leilei has sought to blend descriptive, realistic styles of the European Renaissance with Chinese ink painting." Qu uses "light contrast", a painting technique developed in the European Renaissance, to create a sense of three-dimensional "verisimilitude" in his ink paintings, rather than in oil. Though traditional Chinese ink painting does not depict light, Qu employs methods that emphasize the sense of light, as a modern visual language to realize "creative heritage".

Facing the Future series uses human hands to express ideas which transcend class, race, gender and culture to represent the opportunity, challenge and crisis of facing the world, and call to explore the commonality of humanity around the world.



WANG Huangsheng, *Metaphor Vision 171001*
Ink on paper, 45 x 50cm, 2017

Wang Huangsheng's *Metaphor Vision* series for this exhibition is the artist's reexamination of the idea of boundary and authority, suggesting his deep-seated consciousness inherent in modern intellectuals and his involvement in such important topics as the culture, reality and history. Wearing multiple hats in the cultural front, Wang Huangsheng is an artist, museum director and art historian who has been following the course of contemporary culture for many years, and his artistic practice traverses the traditional, modern and contemporary realms in multifaceted forms. Art critic Katie Hill said: 'Wang draws linear, two-dimensional and spatial, three dimensional fields together with his brushstrokes. It is a method present in most Chinese landscape paintings. The formal and visual equation of line and space makes up its central thrust.'

Wang Jieyin is recognised as one of the foremost artists in introducing Eastern imagery to modern paintings. His contribution to Chinese painting comes from combining abstract blocks of Western painting and bold, freehand lines of Chinese traditional painting. The naive, romantic poeticism comes to mend the gaps of time between fashion and eternity, remoteness and infatuation, antiquity and



Wang Jieyin, *Time on the Green Island*, Acrylic on canvas, 60 x 90cm, 2017

seductiveness, the digital and the decorative. Wang's 'Time on the Green Island', 'Gorge' and 'Lake' in this exhibition reveal how a detached and relaxed master remarkably contributes with great vigor to the "original language" of painting, as well as his profound "great love" for nature. Professor Xia Kejun described Wang's works: 'They reconstruct a mindscape of nature through nature's elementariness and poetic artistic state, as well as poetry of ruin and damaged nature.'



XUE Song, *The Blue-green Landscape*, Mixed media on canvas, 60 x 120cm, 2018

Xue Song, who was inspired by Robert Rauschenberg in the 1980s, is acclaimed as the first artist in China to bring western collage onto the contemporary Chinese art scene. His unique creation methods came from an accidental studio fire in the 1990s: 'I discovered some kind of "mark" from this fire, I found a language form that enabled me to speak...' The treatment of ready made pictorial images and text prints through selection, disintegration, burning, restructuring, collage and drawing to eventually produce the new image which meets his own requirement is the special creation steps of Xue Song. Borrowing the power of "fire", he explores the reality and illusion of art from the destruction and regeneration of pictorial images.

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Notes to Editors

Mind-Scape V

Dates: **21 June – 17 August 2019**

Private view: **20 June 2019** (*by invitation only*)

Address: **3812 Gallery, 21 Ryder St, St. James's, London SW1Y 6PX**

Opening times

Monday – Friday 10am-6:30pm

Saturday 11am-2pm

www.3812gallery.com

3812

3812 Gallery was founded in Hong Kong in 2011 by cultural entrepreneurs Calvin Hui and Mark Peaker. The gallery is recognised as the foremost expert in contemporary Chinese art, with a speciality in ink art. 3812 London Gallery is 3812's first international space and is situated in the

heart of the vibrant and exclusive district of St. James's. 3812 Gallery London is dedicated to fostering cultural understanding of contemporary Chinese art with Eastern origin and contemporary expression. At the frontier of Asian contemporary art, 3812 Gallery aims to engage international collectors to experience, appreciate and collect Chinese Contemporary art through its expertise and exciting exhibition programme and believes that this sharing of cultural identity is essential in the understanding and appreciation of Chinese contemporary art.

Calvin Hui

Calvin Hui is an acclaimed cultural entrepreneur, art advisor, collector and curator based in Hong Kong. In 2018, he founded the first multifaceted ink art platform, INK NOW, and organised the first edition of INK NOW Taipei Art Expo in January 2019. Spearheading to create a new form of art expo that differs from the traditional art fair, he hopes to raise international attention to ink art by grounding it in academic research and market insights.

Calvin was Co-Founder and Director of Fine Art Asia from 2011 to 2017 and in 2015, launched INK ASIA, the first international art fair specializing in contemporary ink art.

Since 2015, Calvin has acted on behalf of Miss Pansy Ho as the Art Consultant and Curator for building the art collection for the MGM Cotai project, which aims to enrich visitor experience and diversify the cultural offering for Macau.

For further information, images and press opportunities, please contact Annie McGrath or Phoebe Ladenburg on info@goldensquared.com or +44 (0)20 7439 2822