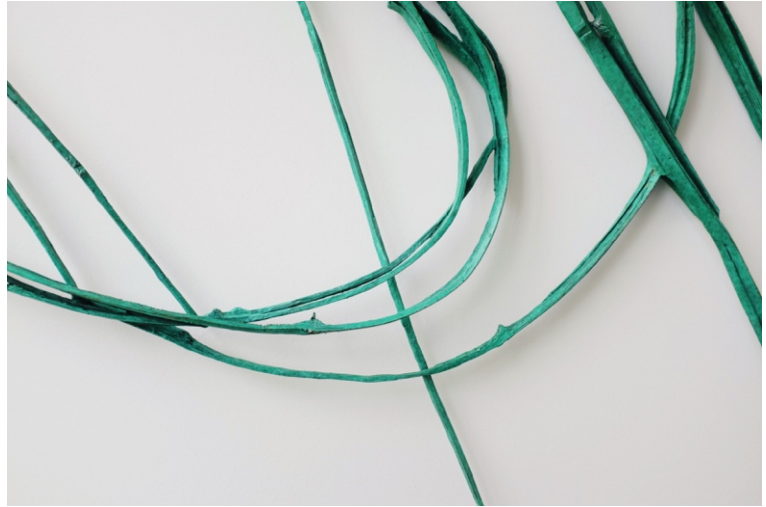


Xiao Yu

BB

15C, Entertainment Building
30 Queen's Road Central
March 26 – May 11, 2019

Opening Reception:
Monday, March 25, 5 – 7 PM



Hong Kong—Pace Gallery is honoured to present *BB*, an exhibition dedicated to renowned Chinese contemporary artist Xiao Yu; it is the artist's first solo show at Pace's Hong Kong gallery. The exhibition will showcase the artist's latest work, including five representative "bamboo" sculptures, as well as three video works, continuing his ongoing contemplation of the human condition and the ecology of the art world. The exhibition will be on view at Pace's gallery in the Entertainment Building from March 26 – May 11, 2019, with an opening reception in the presence of the artist on Monday, March 25.

The term "BB", with its duality of simple appearance and overabundance of connotations, bears the artist's reflection on the phenomenon of over-interpretation in the contemporary art world. Xiao Yu's homonymic BB series of bronze sculptures is an extension of his past "bamboo" sculptures that emphasize the "violent deconstruction" of traditional symbols. Having evolved from that, the new series moves away from the manifestation of violence and instead devotes itself to the construction and writing of the artist's own language. The lines of these works are disorderly yet fluent, reminiscent of the brushstrokes in Chinese calligraphy. Xiao Yu adapts the medium of bronze to make the "bamboo" break away from its innate physical characteristics and realize otherwise unachievable postures. The lines and colors form an internal context that does not depend on the external environment – fragmentation and alienation of bamboo as a symbol makes it a part of his personal abstract language. The artist retains the visual cognition of bamboo through details on the works while removing its traditional connotations, and in this process, the subtle convergence from the natural to the artificial is acquired, providing a most intuitive aesthetic experience to the audience.

Three sets of video works are featured in an adjacent room, continuing the use of bamboo as artistic language. A narrative with the fragmentation of bamboo as its manifestation is created within the visual contrast of dynamic and static, light and dark. It speaks for itself that the bamboo, rather than being the subject, is emancipated from its cultural symbolism by the artist and instead becomes a sensory context for experience. With regards to the relationship between his creations and the audience, Xiao Yu believes that after a natural accumulation of experience viewing contemporary, the gallery audience now possesses the ability to read the works independently, instead of relying on the injection of meaning from artists. Using multiple visually expressive forms of media, Xiao Yu constructs a free environment for spontaneous dialogue between his work and the audience. The diversity in interpretation, drawn from an individual's background and life experience, is the artist's desired result.

Xiao Yu (b. 1965, Inner Mongolia) graduated from the Mural Painting Department at the Central Academy of Fine Arts in 1989 and now lives and works in Beijing. He was invited to participate in international exhibitions including La Biennale di Venezia, Lyon Biennial of Contemporary Art, Istanbul Biennial, Shanghai Biennale and Guangzhou Triennial including the Offsite Project at the Royal College of Art in London. He has exhibited works at Centre Pompidou, Fukuoka Asian Art Museum Japan, Seoul Art Museum, Bern Art Museum Switzerland, NAMOC, Shanghai Art Museum, Guangdong Art Museum, Ullens Center for Contemporary Art (UCCA), Pace Gallery Beijing and other eminent exhibition spaces. He was awarded the Chinese Contemporary Art Award (CCAA) in 2000.

Pace is a leading contemporary art gallery representing many of the most significant international artists and estates of the twentieth and twenty-first centuries.

Under the leadership of President and CEO Marc Glimcher, Pace is a vital force within the art world and plays a critical role in shaping the history, creation, and engagement with modern and contemporary art. Since its founding by Arne Glimcher in 1960, Pace has developed a distinguished legacy for vibrant and dedicated relationships with renowned artists. As the gallery approaches the start of its seventh decade, Pace's mission continues to be inspired by our drive to support the world's most influential and innovative artists and to share their visionary work with people around the world.

Pace advances this mission through its dynamic global program, comprising ambitious exhibitions, artist projects, public installations, institutional collaborations, and curatorial research and writing. Today, Pace has ten locations worldwide: three galleries in New York; one in London; one in Geneva; one in Palo Alto, California; one in Beijing; two in Hong Kong; and one in Seoul. Pace will open a new flagship gallery at 540 West 25th Street in New York in September 2019.

Image: Xiao Yu, *BB* (detail), 2018-2019, cast copper with chemical stain, courtesy Pace Gallery

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蕭昱

BB

香港中環皇后大道中 30 號

娛樂行 15C

2019 年 3 月 26 日至 5 月 11 日

開幕酒會:

3 月 25 日 (星期一) 5 時至 7 時



香港一佩斯畫廊榮幸呈現蕭昱於香港的全新個展《BB》，這將是蕭昱於佩斯香港畫廊的首次個展。是次展覽將展出藝術家最新的創作，包括五件具代表性的「竹」雕塑，以及三件影像作品，延續了藝術家創作生涯中對人類生存狀態以及藝術圈生態進行的思考。展覽將於 3 月 25 日晚間舉行開幕酒會，並持續向公眾展出至 5 月 11 日，藝術家本人亦將出席開幕酒會。

「BB」一詞因解釋眾多而升為近乎抽象的符號，以此命名承載了藝術家對當代藝術中過度解讀現象的反思與擯棄。與展覽同名的《BB》系列銅鑄雕塑，是藝術家此前強調反叛的「竹」雕塑作品的延伸與進化。蕭昱在過去的創作中經歷並完成了對傳統符號「暴力解構」的過程，而新作《BB》系列則淡化了這一過程中「暴力」的表現，致力於對藝術家自身語言的「建構」與「書寫」。這些雕塑作品線條無序但流暢，令人聯想至中國書法的筆觸揮灑，蘊含著一種投射於感官體驗的詩意。相比起單純替換「竹」的傳統語意，藝術家更進一步，運用銅鑄雕塑的媒介，令其作品中的「竹」脫離了先天的物理特質，實現自然狀態中不可達成的姿態，在純粹的線條與色彩的勾勒中，形成了一個不依附於外界環境的內部語境。對「竹」這一符號的碎片化與異態化，使其超脫為他藝術家個人抽象語言的一部分。藝術家在去除「竹」被後天賦予的文化含義的同時，又在細節處理上保留了人們對其視覺的認知，在這一過程中獲得了由自然至人為的微妙交匯，為觀眾提供最直觀的美學體驗。

在另一個展覽區域呈現的是蕭昱的三組影像作品，依然以「竹」作為他的藝術語言，在動與靜、明與暗的對比中創建出一個以竹條碎片化為視覺表象的敘事；但同時竹子並非此敘事描述的對象，其中文化符號被藝術家開放為感官語境的用意不言而喻。關於自己的創作與觀眾之間的關係，蕭昱認為，隨著越發便利的條件使當代藝術被公眾接觸的廣泛性大幅改善，已經使當代藝術的觀眾在全球範圍對當代作品獲得更多機會的閱讀，自然經過了一定的積累與訓練，並形成部分的文化共識，可慣性地自我解讀，不須依賴藝術家注入過多詮釋去引導。蕭昱運用多種媒介素材的視覺表現，創造出自由解讀的語境，更多的讓作品本體與觀眾建立嵌入式的互為關照的語義場，而這其中個體背景與閱歷的差異所造成的理解的深入與多樣，正是藝術家本人所樂見的。

蕭昱，1965 年生於內蒙古，1989 年畢業於中央美院壁畫系，現於北京工作和生活。曾受邀參加威尼斯雙年展主題展，法國里昂雙年展，伊斯坦堡雙年展，上海雙年展，廣東三年展和英國倫敦皇家藝術學院三年展場外項目等國際展覽。作品先後展出於法國蓬皮杜文化中心、荷蘭格羅寧根美術館、奧地利格拉茲藝術宮、福岡亞洲美術館、韓國漢城美術館、瑞士伯爾尼美術館、瑞士巴塞爾丁格力美術館、英國倫敦皇家藝術學院畫廊、中國美術館、上海美術館、廣東美術館、尤倫斯藝術中心 UCCA 和佩斯北京畫廊等知名藝術場館。獲 2000 年中國當代藝術大獎。2014 年 3 月，蕭昱成為佩斯北京簽約藝術家。

佩斯畫廊是一家全球知名的當代藝術畫廊，代理了眾多二十至二十一世紀最為重要的藝術家及藝術家基金會。在總裁兼首席執行官馬克·格裡姆徹的帶領下，佩斯畫廊一直扮演著藝術界生力軍的角色，在現當代藝術的創作以及歷史的塑造中起著舉足輕重的作用。自 1960 年阿尼·格裡姆徹創建畫廊以來，佩斯畫廊已經與眾多知名藝術家建立了富有活力而穩定的合作關係，創造了卓越的精神財富。在即將步入第七個十年之際，佩斯畫廊將繼續秉承其使命，為全球最具影響力和創造力的藝術家提供支持，並與全世界的人們共同分享這些具有時代前瞻性的藝術創作。

為不斷促進這一使命，佩斯畫廊將積極開展全球範圍內的藝術計劃，包括大型展覽、藝術家項目、公共裝置、機構合作、策展研究及寫作等。佩斯畫廊至今於全球擁有十個空間，其中紐約設有三間、倫敦、日內瓦、加州帕羅奧圖、北京、首爾各設一間及香港設有二間。佩斯畫廊將在紐約開設一家全新的旗艦畫廊，預計將於 2019 年冬天落成。

圖片：蕭昱，*BB (局部)*，2018-2019 年，鑄銅化學著色，圖片由佩斯畫廊提供

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