



Post-Politics:
Seven Chinese Artists of
The New Generation

May 23 - June 23 2013

YANG ZHENZHONG, BORN IN 1968

PASSAGE No.2
INSTALLATION & PAINTING (OIL ON WOOD)
2012
150x200x31.5cm





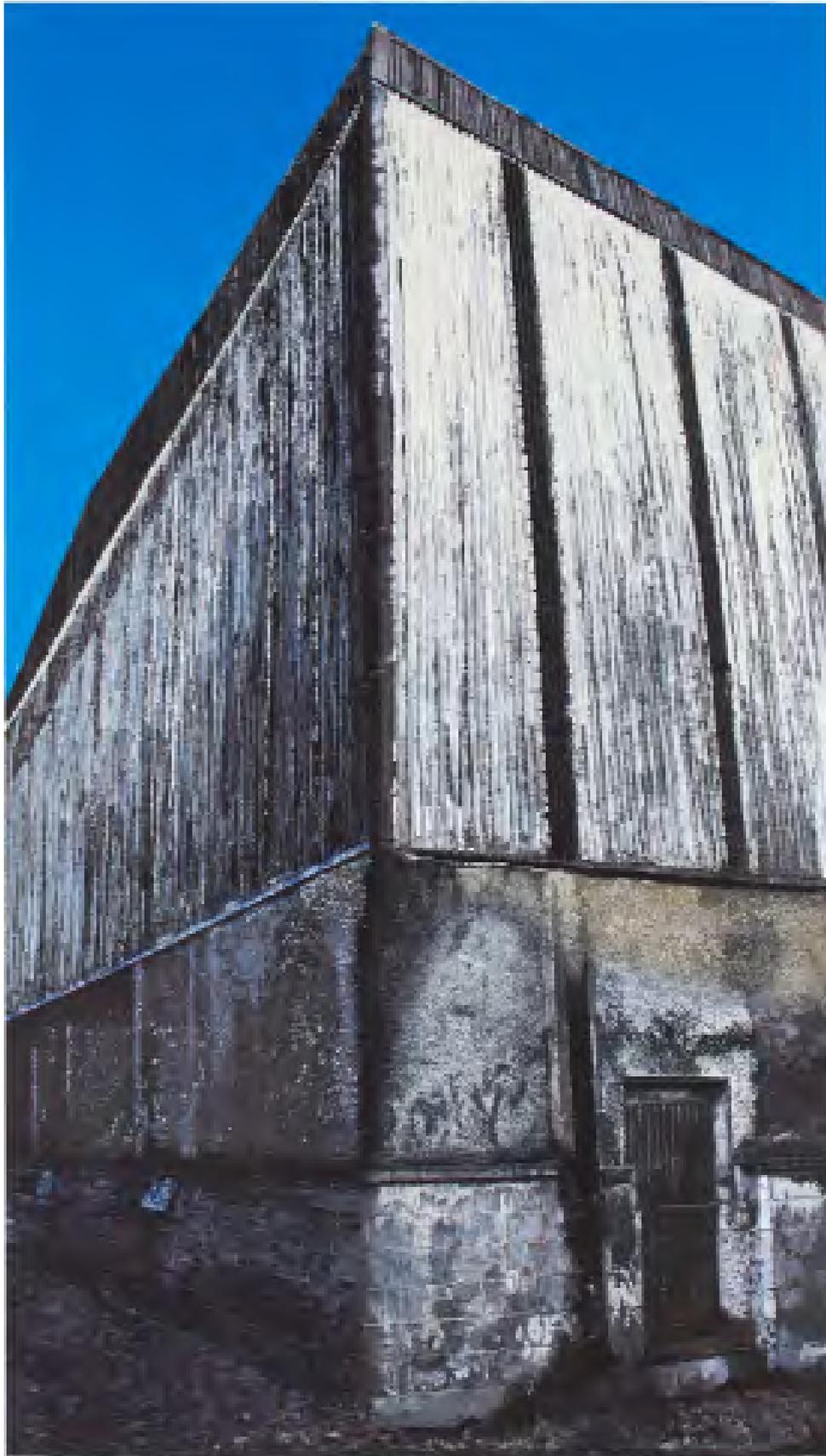
YUAN YUAN

Yuan Yuan is a leading painter of the new China art scene, Like most of his other works, the painting does not feature human beings, but rather suggest their presence with careful portrayal of the space. Rust, stains, designs on the ground were detailed with fine brush strokes and rich layers of colours. The space is empty, but tells stories of the past. The bright lighting also suggests possibility for the space to come to live. In the meantime, the use of a grey-brown colour tone brings about the feeling of serenity and solitude, common in his paintings.

YUAN YUAN, BORN IN 1973

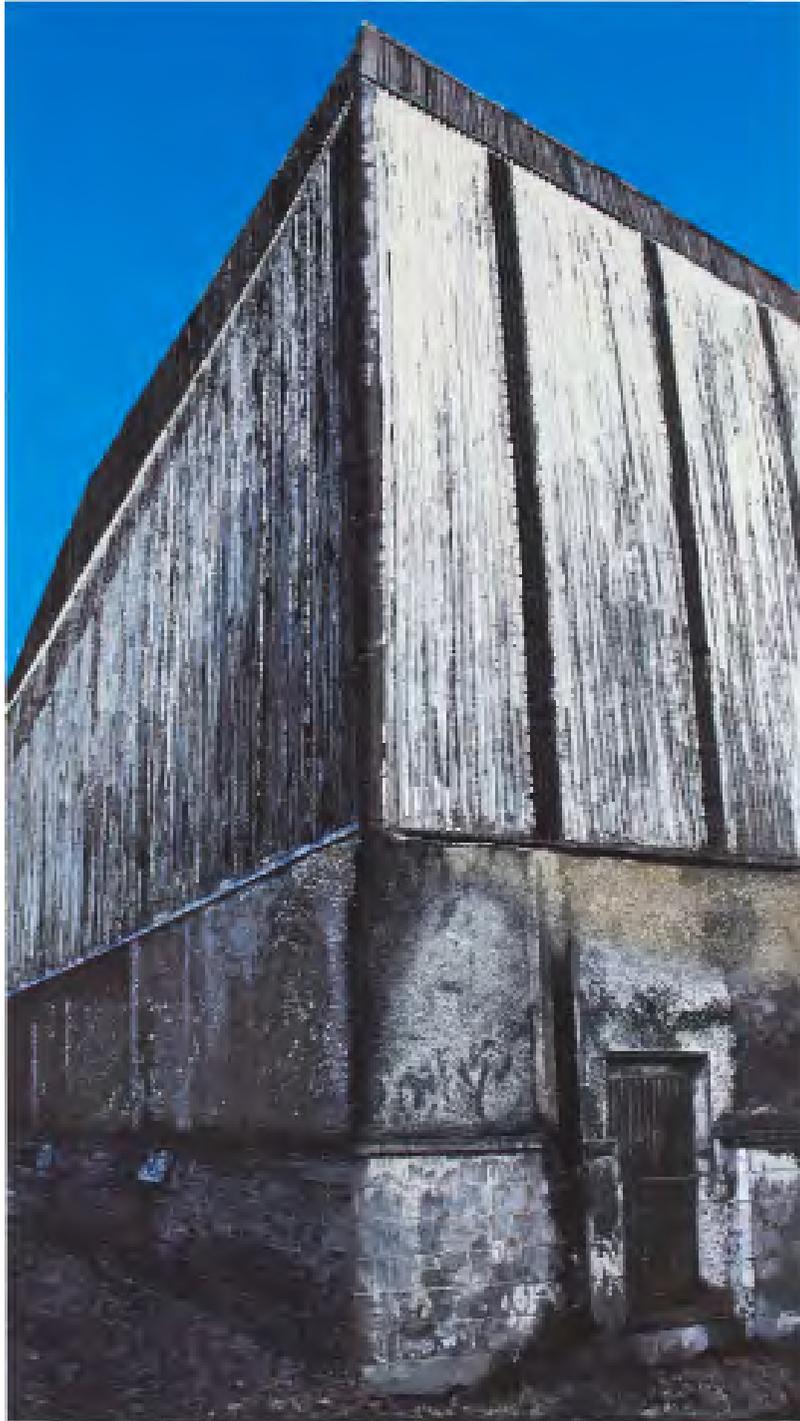
ABANDONED PLANT
OIL ON CANVAS
2011
147x200cm





YUAN YUAN

Warehouse is a particularly impressive and interesting portrayal of a corner of rapidly changing China. The angle chosen and the bold touches of white paint create a looming semi-abstract image of the concrete building, almost menacing at times. It emphasizes the material existence of the building side by side its solitude, making a statement: solitude is a state of existence that no mere presence of material features can defend. Same applies to man.



YUAN YUAN, BORN IN 1973

WAREHOUSE
OIL ON CANVAS
2012
320x180cm



ZHOU ZIXI

A perfectly still Sunday afternoon full of stories. The portrayal of light gently reminds us of the outside space, and leaves the floor lined with colourful shadows, which the artist has so delicately handled. In the form of reflection the concrete architecture creates a dreamy feeling inviting imagination, speaking of which, what happened to the cup? Has it been knocked over by somebody? Or was its owner distracted by something bigger than a cup of tea? Thanks to the artist impressive technique, a simple object, from every-day's life, leaves the viewer with a number of unanswered questions, and conveys strong enigmatic messages.

ZHOU ZIXI, BORN IN 1970

AFTERNOON
OIL ON CANVAS
2008
150x200cm





HAN FENG

Enclosed space. Enclosed time. Han's *The Corridor* does not look like a passage, but rather, a sealed experience that may not lead anywhere. The use of monotone colour invites viewers to contemplate the portrayed space, instead of imagining the infinite possibilities outside. A closer look may change your mind though: right at the end there is a tint of light source, casting a faint shadow on the ground. Is that a turn or a dead-end? Perhaps that is the actual question the artists wish to get across.

HAN FENG, BORN IN 1972

THE CORRIDOR
2012
ACRYLIC ON CANVAS
150x120CM



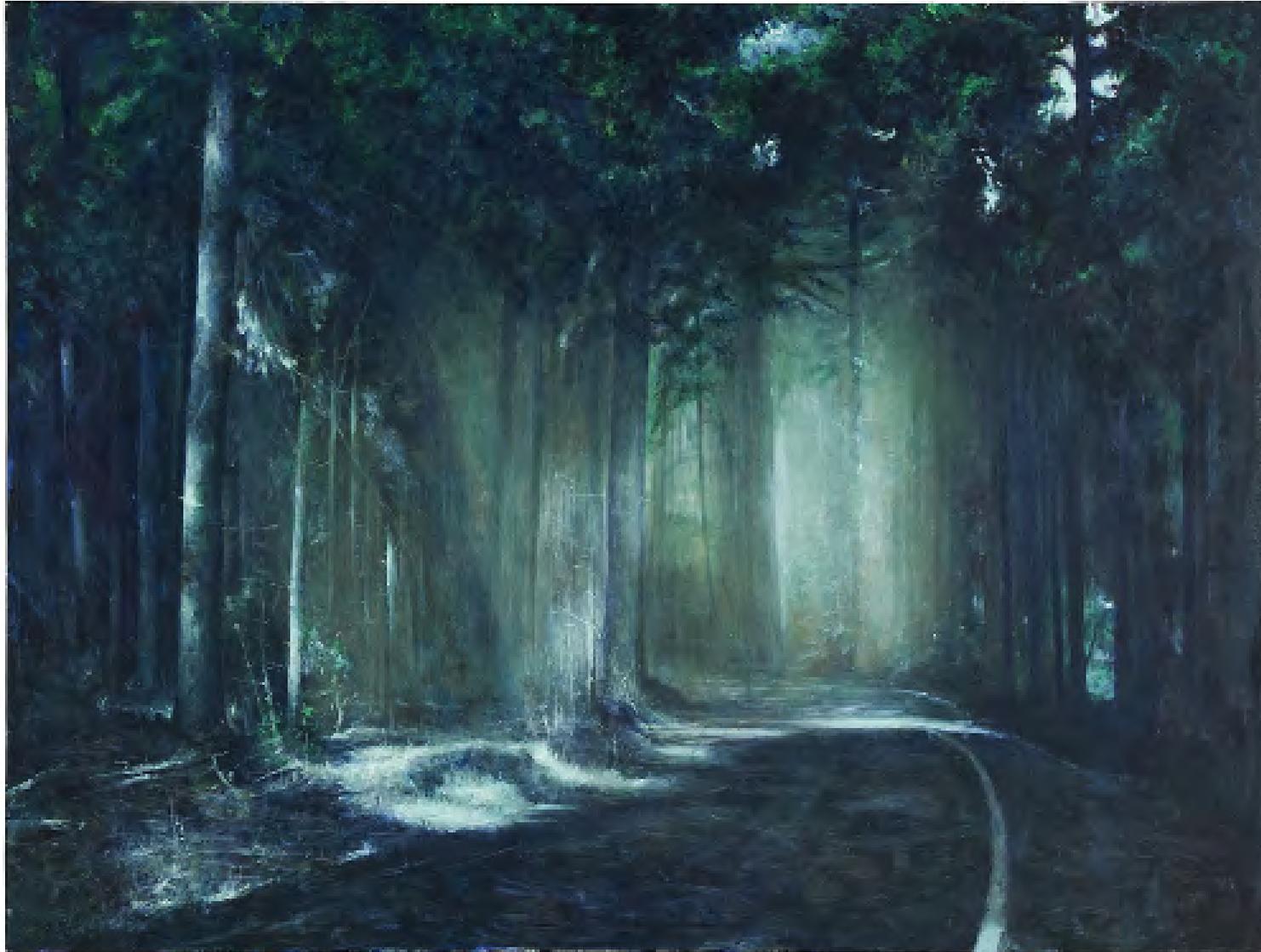


ZHOU XINYU

Zhu Xinyu's *The Walk* has a meditative quality to it. Through the thick layers of wood and blurred features of the trees, the green light captures the attention, creating out of it a visual path which invites viewers to walk along. Secrets are meant to be unfolded and those who have the will are invited on a journey of discovery. The green tone of the painting promises safety: this is not a walk of unknown danger, but one of uncertain surprises. The technical skills and creativity of Zhu are evident in this painting, which is very representative of his entire body of work

ZHOU XINYU, BORN IN 1980

THE WALK
OIL ON CANVAS
2012
150X200CM





ZHOU XINYU

This large painting challenges our intuition of space. On a first glance, the portrayed place looks like a deserted rooftop overlooking the city.

Zoom in closer to the details and you discover the space as a dried-out swimming pool, overlooking a vast plane of ocean or water body. Whichever impression you buy into, one thing remains constant: a strong sense of prying, rather than embracing, is present in the painting. Layers of superimposed colours and light create interesting textures that have a surreal touch. The looming water body creates an apocalyptic menace, while over-exposed sky and brightly lit building resembles the halo. The work itself is an intriguing manifestation, subjected to endless imagination.

ZHOU XINYU, BORN IN 1980

UNTITLED
OIL ON CANVAS
2012
200X310CM





CHEN XIAOYUN

Chen Xiaoyun is a particularly unique artist, in the sense that he displaces our understanding of colour and space. How can we squeeze subconscious into Autumn? Doesn't autumn exist in our subconscious? Chen does not seem to intend to give us an easier answer. Rather, he further subverts the usual use of colour. Rather than a hearty harvest, Autumn in the painting is signified by harsh strokes and bare thorns. Blue rings, instead of brown and golden almost speak more of the winter than autumn. There is a clear sense of struggle in the work, despite the artist describing it as a "careless squeezing".

CHEN XIAOYUN, BORN IN 1971

*THE AMATEUR FORM OF SPACE IS JUST LIKE CARELESSLY SQUEEZING SUB-
CONSCIOUS INTO AUTUMN*

2011

OIL ON CANVAS

150X150CM





CHEN XIAOYUN

It's not common for freedom and slavery to work together, except in Chen's work. Both of them are portrayed as thorns trying to escape. Have they succeeded? We are not sure, and it is left for each one of us to reflect on this question. A close examination will show a spiral growth of the thorns around its frantically protruding branches. The rings almost constrain the escape of the plant. So is freedom and slavery really working together? This is perhaps open to interpretation. The stark contrast between the black thorns and the white fence gives the painting a sacred quality. If something is blocking the escape, it has to be out of a noble will.

CHEN XIAOYUN, BORN IN 1971

*FREEDOM AND SLAVERY SEEM LIKE TWO BACHELORS RUSHING INTO GARDEN
AND STRIPPING DRESS OFF THE BRIDE, AND TRUTH IS LIKE AUTUMN WITHOUT
LEAVES ALLERGIC TO THE BLUE SKY*

2011

OIL ON CANVAS

130x160cm



Artshare spoke to collector Sylvain Levy, co-founder with his wife Dominique of the leading and influential DSL Collection (www.dslcollection.org), to understand what he looks for when discovering new artists.

A – Artshare.com

L – Sylvain Levy

A: What questions do you typically ask yourself or the artist when you discover a new work from a new artist?

L: Art is about creativity and diversity. I am interested when an artist expresses in his own way, with his own tools, something that arouses emotion, reflection or pleasure in me. This is what attracts my attention.

A: What are the most decisive factors when you decide to acquire a work from an artist new to your collection?

L: I focus primarily on the idea of what DSL Collection should be, and whether the work matches this vision. Objects in the collections are used as words to build a story -- one that reflects our personal lives as collectors. Consequently, collecting a work only happens if the work makes sense with the rest of the collection. DSL collection is not a "trophies collection."

A: What would be your advice to somebody starting his collection in Chinese contemporary art?

L: I never give advice, because a collection should always be a personal adventure. Personally, I always preferred "to walk on the wild side" because as Van Gogh said, "you do not find flowers on paved road", meaning that you have to take risks by not choosing only established artists, although they are essential in a collection.

I think it is also important to develop connoisseurship by "doing your homework", which means going to galleries and museums. For Chinese Contemporary art, you have to be very selective because there is a great number of artists, but most of them are shooting stars that may not last.

A: Taking Zhu Xinyu as an example, what makes his work so special to you?

L: When I visited his studio, I was struck by the volume of quality works that I saw. I wanted to collect many of them! I have also noticed that his creativity has not reduced with time.

A: Many of the artists in DSL Collection are either already very accomplished artists or rising stars. What, in your opinion, has made your choices so "successful"?

L: I shall not speak of "successful choices". We had the chance to visit a lot of studios and hence, the choice of collecting great works. Collecting is about access: access to the good works, important art players, valuable information and naturally to the market. The real success, to us, means that the collection as a whole is considered an interesting and personal story that inspires other people to discover Chinese contemporary art.



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