

MADEIN GALLERY

没顶画廊

LU PINGYUAN
THE FIRST ARTIST
2021.9.25-10.27

上海市静安区曲阜路9弄下沉庭院负一层1号
No.1, -1F Sunken Garden, Lane 9, Qufu Road, Jing'an District, Shanghai, China

第一个艺术家

策展人：陈玺安
Curator: Zian Chen

THE

陆平原 LU PINGYUAN

ARTIST

开幕 Opening
2021.9.25 4-7 pm
展期 Exhibition Period
2021.9.25-10.27

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上海市曲阜路9弄下沉庭院负一层1号 No.1, -1F Sunken Garden, Lane 9 Qufu Road, Shanghai 周二至周日 TUE to SUN 10:00-18:00

MadeIn Gallery is honored to present Lu Pingyuan's solo exhibition "The First Artist" on September 25th, 2021. This is the fourth solo exhibition of the artist at MadeIn Gallery. The exhibition will present a brand-new series the artist has developed in 2021, which involves various mediums including work on paper, mixed media painting and sculpture installation. These artworks center on the Lu's memory of an artist character "Barbabeau" from the French cartoon "Barbapapa".

Throughout the years, Lu Pingyuan acquires peculiar treatment of tales as readymade. It begins in 2012 with a series of grotesque stories haunting the display in the exhibition space. In recent years, Lu's focus shifts to it-narrative and cartoon language, which evokes the issue of animacy. The concept of animacy generally refers to our imagination of the hierarchy of life as such—

Capital

>Humans

>Faunae

>Floras

>Bacteria

Lu Pingyuan notices that the image attractor of consumer goods is closely related to the concept of animacy, which determines how we discern other lives and souls. When a commodity is given limbs and eyes, and given a soul, its vigor begins to accelerate.

In this exhibition, the Barbapapa family that artist refers to is also enchanted with the magic of animacy. All of the family members are rootstock, but they reach out to viewers with anthropomorphic images. Their bodies can be transformed into vacuum cleaner, staircase, anything goes. Their housing is tailored and casted to their actual forms, and all members born out of the fields respectively. These subversive life forms lead us away from the human-centered perspective.

Non-beings → humans
Shifting animacy

What Lu Pingyuan first notices is the conflicts embodied in the artist Barbabeau. Barbabeau shoulders an important mission of transcending life and to unveil the world's nature. However, its art follows conventional methods such as painting on easel, throwing on pottery wheel and so on, and the results are not satisfactory. On The contrary, its body continuously undergoes deliberate or unintentional deformation during its artistic practice, which reflects the limitation of human experiences and seems to be much closer to the nature of artistic exploration. In this series of works, Lu Pingyuan pays attention to how the latter tallies with his understanding of the intangibility of art. He regards Barbabeau's body as the ready-made and medium in itself; he then depicts its creative process, contemplation and intense debates on the question of art making.

What happens if the artist who inspires you is a non-human? It affects the art historical reading and makes it truly rhizomic. In the case of Barbabeau, we can pay attention to "the social life of art." Such methodological phrase by Arjun Appadurai happens to be quite explanatory to Lu Pingyuan's ready-made magic, which Appadurai stylized as follows—

Today's gift is tomorrow's commodity.
Yesterday's commodity is tomorrow's found art object.
Today's art object is tomorrow's junk.
And yesterday's junk is tomorrow's heirloom

Regarding this proverb, Appadurai intends to criticize modern culture for only acknowledging the initiatives of human beings, while neglecting the vitality of objects. Looking back, Lu Pingyuan's narratives about concepts of consumption and all sorts of grotesques are still evolving over the years. In here, there is still room for human/object to overturn the status quo, and there is still much left to be done.

With curatorial input by Zian Chen

LU PINGYUAN

Lu Pingyuan was born in 1984 in Zhejiang province, China, lives and works in Shanghai. Lu Pingyuan's artworks involves a variety of media, including texts, installations, videos, paintings and others. For a few years, Lu Pingyuan concentrated his practice on the writing of "stories" as a unique type of media for art creation. These short "stories" significantly broaden the artworks' state of existence in the real world, extend the inherent spirit of art itself. His works have been exhibited extensively in both national and international museums and biennales.

Recent solo exhibitions include: "The First Artist", MadelIn Gallery, Shanghai, China, 2021; "Imperishable Affection", Powerlong Museum, Shanghai, China, 2020; "KOLA", chi K11 Art Museum, Shanghai, China, 2019; "La Malle aux Trésors", Mansion de Hermès, Shanghai, China, 2018; "Look! I'm Picasso!", with MadelIn Gallery, Art Basel Hong Kong, 2018; "Lost Child", ONEHOME Art Hotel, Shanghai, China; "HOME ALONE", MadelIn Gallery, Shanghai, 2017; "Hidden Treasure", The Galaxy Museum of Contemporary Art, Chongqing, China, 2017; "James Stanley-The Seventh Earl of Derby", Center for Chinese Contemporary Art, United Kingdom, 2016; "ON KAWARA", MadelIn Gallery, Shanghai, 2016; "Unexpected Discoveries", MadelIn Gallery, Shanghai, 2015; "Time Capsule", Gallery Box, Gothenburg, Sweden, 2011. He participated in numerous group shows among which are "Photosensitizer", Jinmao Place, Nanjing, China, 2020; "The Curation Workshop II", OCAT Shenzhen, Shenzhen, China, 2020; "Shanghai Plaza", Shanghai Plaza, Shanghai, China, 2020; "Wild Cinema", TX Huaihai, Shanghai, 2020; "Being of Evils", Hive Center for Contemporary Art (Beijing), Beijing, China, 2020; "A Hypothetical Show For A Closed Museum", M Woods, Beijing, China, 2020; "Wild Metropolis", Powerlong Museum, Shanghai, China, 2019; "Advent: Inventing Landscape, Producing the Earth", Qianshao Contemporary Art Center, Shanghai, China, 2019; "Extreme Mix-Guangzhou Airport Biennale", Guangzhou, China, 2019; "Land of the Lustrous", UCCA Dune, Beidaihe, China, 2019; "Edge of the Wonderland-Thailand Art Biennale", Krabi, Thailand, 2018; "Artist is Present", Yuz Museum, Shanghai, China, 2018; "City Unbounded-China·Shanghai Jing'an International Sculpture Project", Jing'an Sculpture Park, Shanghai, China, 2018; "This is Shanghai", Cunard Building, Liverpool, UK, 2018; "Long March Project: Building Code Violations III - Special Economic Zone", Long March Space, Beijing, China, 2018; "Arts in Urban Cultures", Taikoo Li Sanlitun, Beijing, China, 2018; "underground-children-festival", Para Site x Goethe-Institut Hong Kong, Hong Kong, China, 2018; "Animamix Biennale—Ballade", Museum of Contemporary Art Shanghai, Shanghai, China; "PLAY", MadelIn Gallery, Shanghai, China; "11th Shanghai Biennale", Power Station of Art, Shanghai, China, 2016; "9th Liverpool Biennale", Liverpool, England, 2016; "A Beautiful Disorder", Cass Sculpture Foundation, England, 2016; "Mountain Sites: Views of Laoshan", Si Fang Art Museum, Nanjing, China, 2016; "3rd Ural Industrial Biennial of Contemporary Art", Ural, Russia, 2015 etc. Lu Pingyuan was nominated for the 4th Art Sanya "Huayu Youth Award" and the 1st Porsche "Young Chinese Artist of the Year". Lu Pingyuan's work proposal, *Tree*, was shortlisted for the third and fourth High Line Plinth commission in 2020.



Exhibition view, "The First Artist", MadeIn Gallery, Shanghai, 2021



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Shadow of the Shadow

“Shadow of the Shadow” is inspired by the physical characteristics of the artist character “Barbabeau” in the animation “Barbapapa”, whose body can deform freely. The artist then created this large sculpture installation using black light clay. This work is composed of more than 400 sculptures of various shapes that are derived from familiar forms within the experience of cultural and art history.

Lu Pingyuan believes that the plasticity of light clay is directly related to the physical characteristics of “Barbabeau”. This method of clay sculpting is also a fundamental method in his earliest understanding of sculpture. He regards these black and anthropomorphic sculptures as shadows, and names this group of sculpture installation “Shadow of the Shadow.”



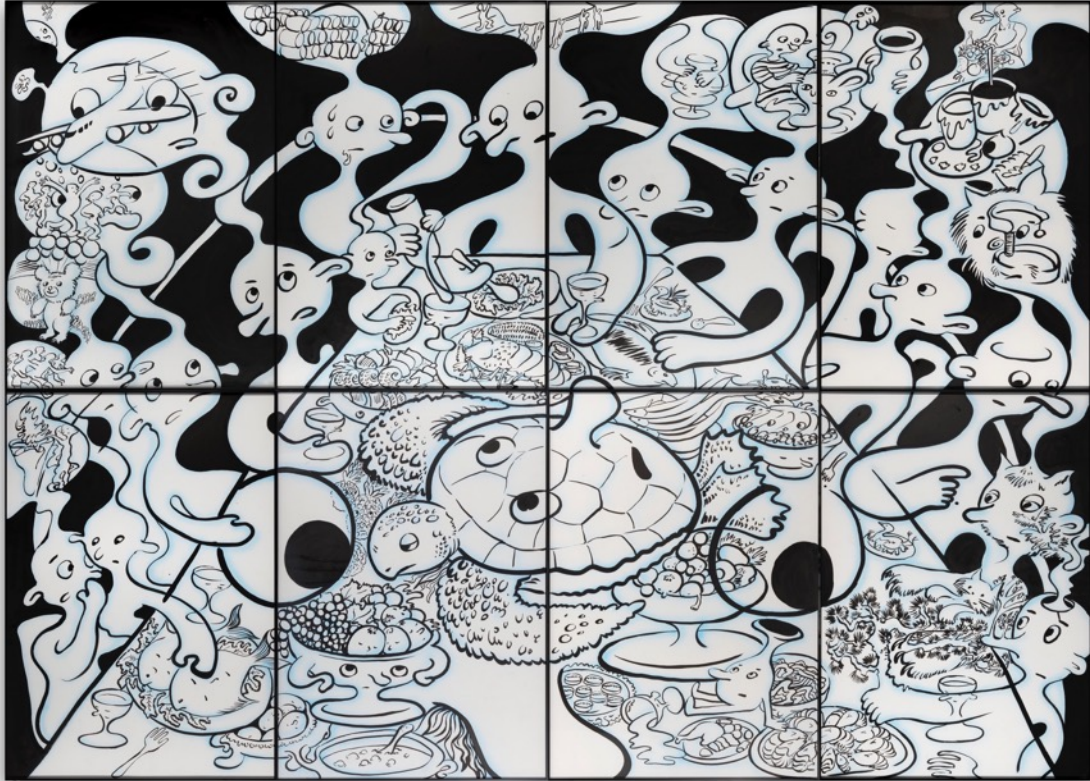
Lu Pingyuan
Shadow of the shadow, 2021
Resin, paint, 2000 x 360 cm



Shadow of the shadow, Detail

“Lingua Playful” series

“Lingua Playful” series is a brand new work on paper series that Lu Pingyuan has created. The artist attempts to visualize human language and personifies the medium of language into a life form. Each scene of the works depicts a discourse the artist has participated or experienced in daily life. The discourses have been given life by being portrayed on paper. They display the moments of conversation which imply the collision between visual image and language. Lu Pingyuan incorporates the traditional Chinese ink painting technique “Liu Bai” (blank leaving) to render the content of dialogue. The void and fullness in “Lingua Playful” also symbolize the boundary of language as a communication medium, and the unfamiliar territory that it fails to involve.



Lu Pingyuan

Lingua Playful-Holy Moments: Talking about "Babette's Feast", 2021

Ink and acrylic on acid-free paper, 330 x 446 cm, 111.5 x 165 cm (Each)



Lu Pingyuan

Lingua Playful-Eye of the Wind, 2021

Ink and acrylic on acid-free paper, 223 x 330 cm, 111.5 x 165 cm (Each)



Lu Pingyuan

Lingua Playful-Glasses Lunch, 2021

Ink and acrylic on acid-free paper, 78.7 x 218.4 cm, 78.7 x 109.2 cm (Each)



«Lingua Playful-Glasses Lunch» Detail



Lu Pingyuan

Lingua Playful-How to Care for a Pitcher Plant, Lingua Playful-On Types of Ware

Lingua Playful-Horserace, Lingua Playful-Snapping Turtle

2021

Ink and acrylic on acid-free paper, 109.2 x 78.7 cm

Lingua Playful-Horserace, Detail





Lingua Playful-Snapping Turtle, Detail



Lu Pingyuan

Lingua Playful-Firefly, 2021

Ink and acrylic on acid-free paper, 109.2 x 78.7 cm



Lingua Playful-Firefly, Detail



Lu Pingyuan

Lingua Playful-Cat Hidden in the Hood, Lingua Playful-Eel Live Stream

Lingua Playful-Redeeming a Vow, Lingua Playful-Milk Watermelon

2021

Ink and acrylic on acid-free paper, 78.7 x 109.2 cm

Lingua Playful-Cat Hidden in the Hood, Detail







Lu Pingyuan

Lingua Playful-Await, Lingua Playful-Tea

Lingua Playful-Self-Service, Lingua Playful-Detect

2021

Ink and acrylic on acid-free paper, 78.7 x 109.2 cm



Lingua Playful-Await, Detail





Lu Pingyuan

Lingua Playful-12345, Lingua Playful-The Swimming Athletes Don't Have Time to Look Back

Lingua Playful-Egg, Lingua Playful-High-Speed Railway Travel

Lingua Playful-On the Generation of Capital, Lingua Playful-Bright

2021

Ink and acrylic on acid-free paper, 78.7 x 109.2 cm





Lingua Playful-Egg, Detail



Lu Pingyuan

Lingua Playful-Commitment, Lingua Playful-On the Inheritance of Types of Ware

Lingua Playful-On the Four Procedures of Scrambled Eggs with Cucumber

2021

Ink and acrylic on acid-free paper, 75.5 x 56.5, 87.5 x 68 cm (With frame)

“Nature Noir” series

“Nature Noir” series depicts the scene of “Barbabeau” as an artist at work. In art making, the result of the process is often considered art, yet Lu Pingyuan identifies Barbabeau’s art making process as art itself. The abstracted Barbabeau on the canvas suggests the absence of artist. And it is precisely because of the absence, it presents the unknown of the creative process.



Lu Pingyuan

Nature Noir-21801, 2021

Oil and acrylic on canvas, 185 x 220 cm



Lu Pingyuan

Nature Noir-21901, 2021

Oil and acrylic on canvas, 185 x 220 cm



Lu Pingyuan

Nature Noir-21902, 2021

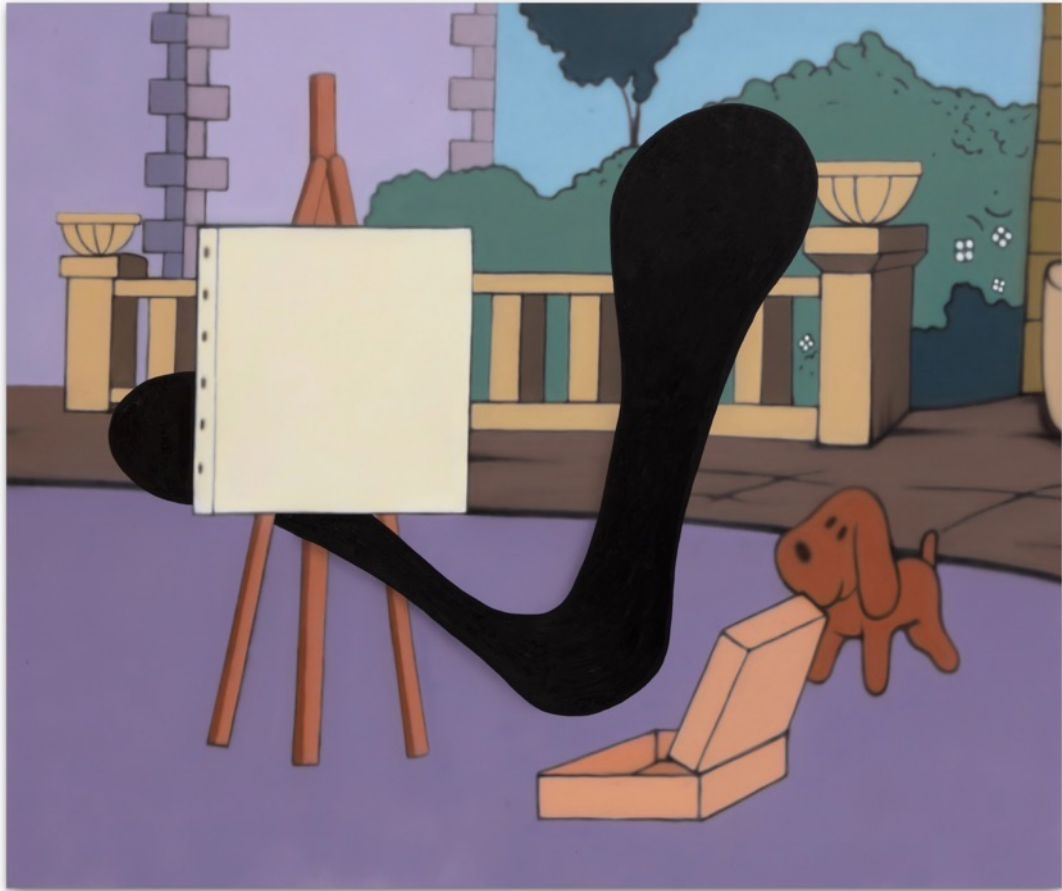
Oil and acrylic on canvas, 185 x 220 cm



Lu Pingyuan

Nature Noir-21903, 2021

Oil and acrylic on canvas, 185 x 220 cm



Lu Pingyuan

Nature Noir-21904, 2021

Oil and acrylic on canvas, 185 x 220 cm



Lu Pingyuan

Nature Noir-21802

2021

Oil and acrylic on canvas, 150 x 125 cm

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