

Lu Pingyuan

*“Trapping Cooking,
Cooking Trapping,
It’s a Lovely Life”*

2022.07.23-10.30

OCAT

2022
7.23-10.30

LU PINGYUAN:
TRAPPING COOKING
COOKING TRAPPING
IT'S A LOVELY LIFE

陆平原：
诱捕烹饪，烹饪诱捕
我可爱的生活

策展人：
王静晗
Curator:
Wang Jinghan

地点：深圳市南山区华侨城创意文化园
南区F2栋,OCAT深圳馆展厅B
Venue: OCAT Shenzhen Hall B,
OCT Loft,Nanshan,Shenzhen

主办 Organizer

OCAT Shenzhen
深圳

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OCT 华侨城

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心善举
love reading
books

OCAT Shenzhen is pleased to present Lu Pingyuan's solo exhibition "Trapping Cooking, Cooking Trapping, It's a Lovely Life", featuring a series of site-specific new works. Curated by Wang Jinghan, the exhibition will be held at Hall B of OCAT Shenzhen.

Spanning text, installation, painting, and sculpture, Lu's works are imbued with narrative and metaphor. Drawing inspiration from art history, classic literature, popular culture, and personal experience, the artist builds a gigantic world of fantasy homologous with reality to reveal the spiritual predicament of contemporary human beings and rediscover the potential for spiritual connection between people and the universe.

In the exhibition, Lu displaces the imaginary and physical spaces and make them collide, constructing a field comprising multiple narrative relations. Taking the two dimensions of the gallery hall and the storybook, the exhibition will present a series of artistic creations inspired by the fairytale "Hansel and Gretel".

In the story "Hansel and Gretel", a sister and brother, lost in the forest, are enticed into a candy house in a witch's trap and finally outwit the witch and return home. Lu extracts imageries from the story including children, family, candy house, cookie crumbs, and boiler, and reorganizes them into a new reality. Combining popular culture, personal experience, and the public's real-life anxieties, he creates a theatre of polyphonic narratives parallel to the metatext.

When launching the "Arcades Project", Walter Benjamin saw it as a version of "Sleeping Beauty" – that is, a dialectical story of childhood. Through montage techniques, fragmented texts are connected and narrated in a surreal way. Like a prince's kiss, Benjamin tried to awaken the European masses to the truth of capitalist life. Similarly, in this exhibition, Lu dismantles a childhood story and produces a series of fragmented images. If the audience capture these randomly scattered images and bridge the gaps in between using their imagination, the exhibition hall will be transformed into a space that can summon stories. Lu wishes that stories may become the fuel for dreams and initiate a nocturnal adventure.

OCAT Shenzhen will publish the exhibition's namesake artist book, which extends the exhibition in another dimension parallel to its physical rendering.

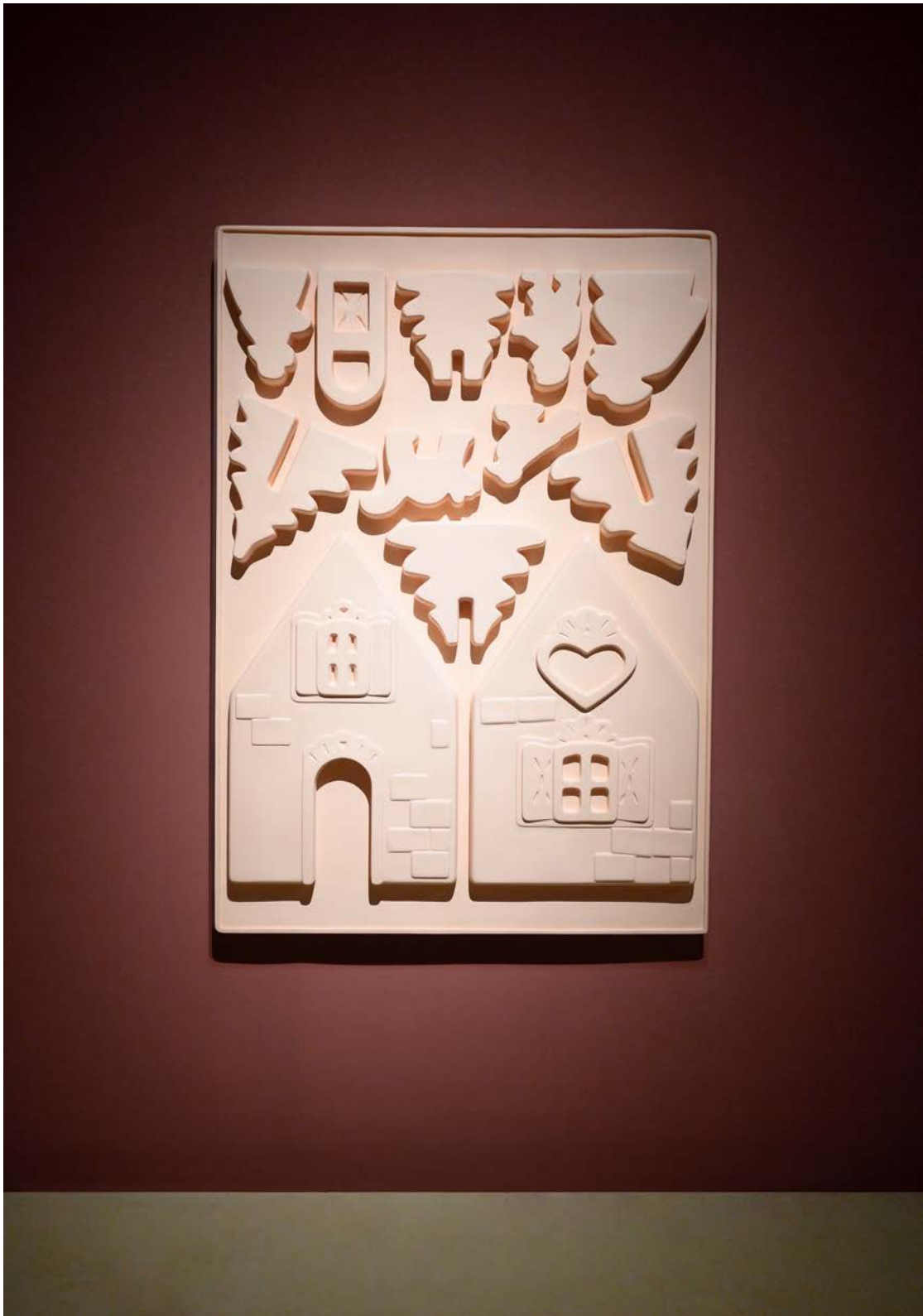
LU PINGYUAN

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.

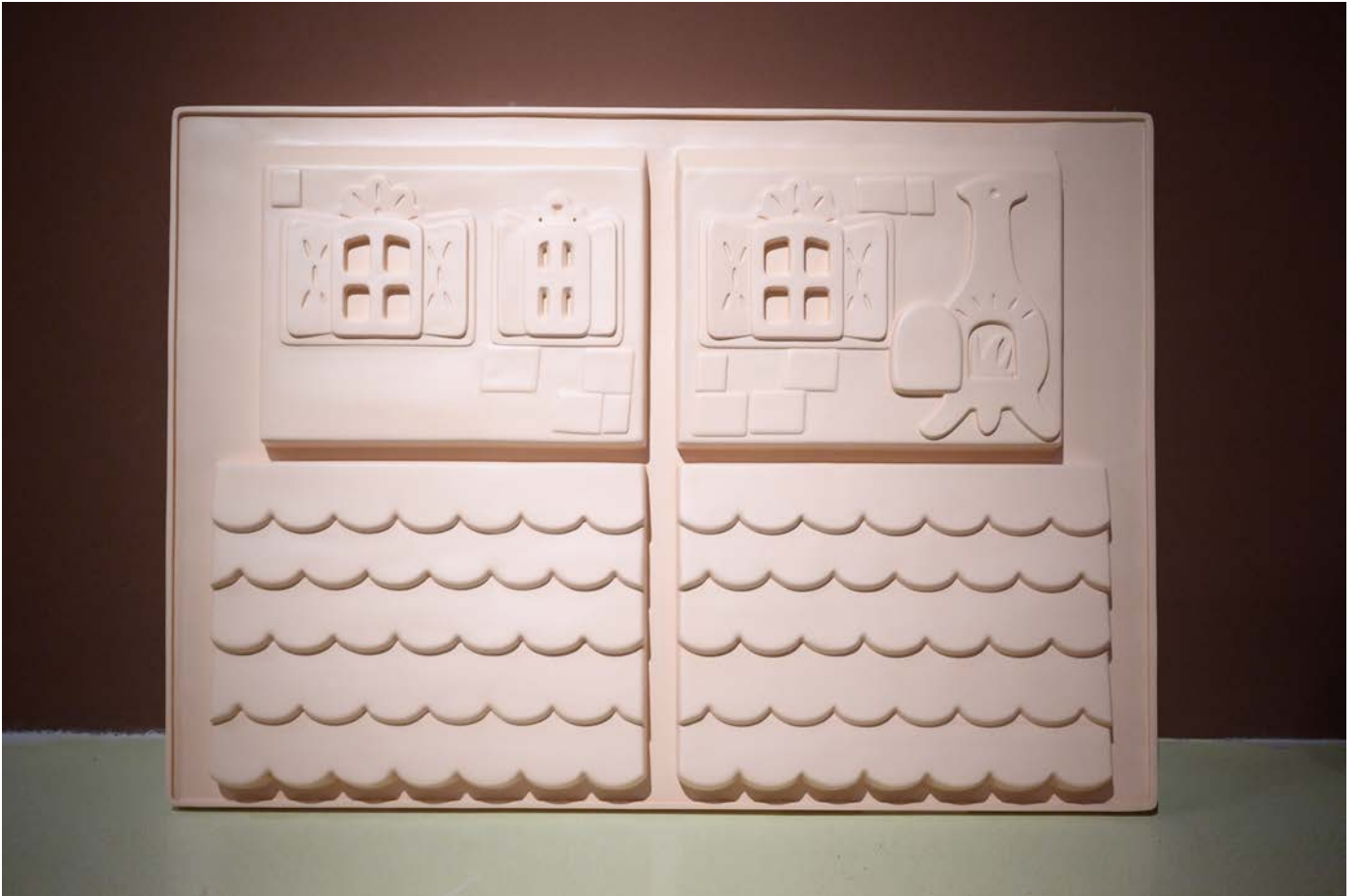
Recent solo exhibitions include: "The First Artist", MadelIn Gallery, Shanghai, China, 2021; "Imperishable Affection", Powerlong Museum, Shanghai, China, 2020; "KOLA", chi K11 Art Museum, Shanghai, China, 2019; "La Malle aux Trésors", Mansion de Hermès, Shanghai, China, 2018; "Look! I'm Picasso!", with 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.

“Sugar-free Presale Cottage”

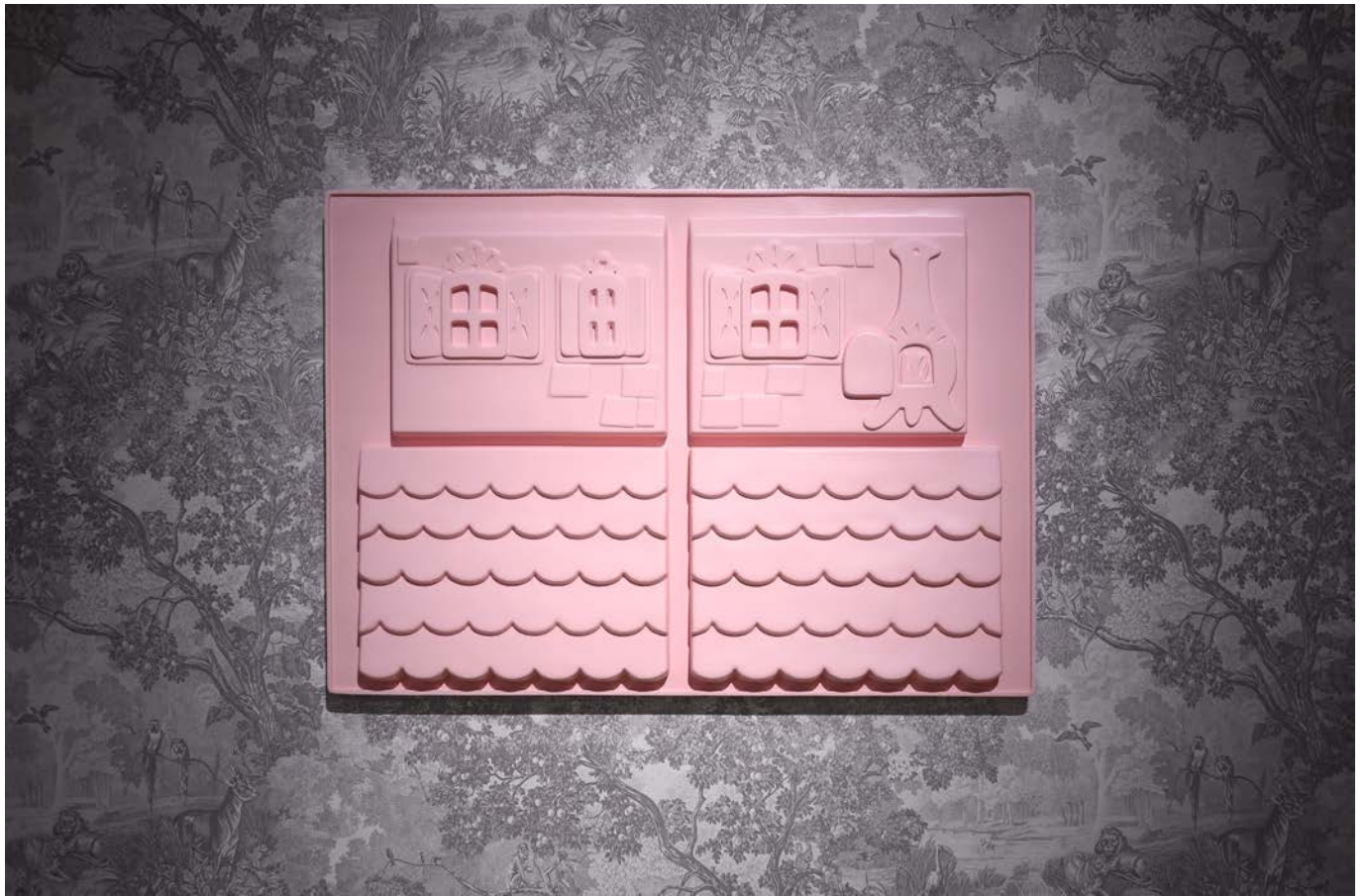
Drawing inspiration from the Candy House in “Hansel and Gretel”, *Sugar-free Presale Cottage* uses moulds commonly used for festive food preparation. Lu Pingyuan makes the moulds in the size of a window and highlights their materiality through the texture of silicone and choice of skin colour. The works betoken people’s entanglement in a “sugar-free” diet and a pattern of “promise purchase” as embodied in “presale” house properties.



Lu Pingyuan
Sugar-free Presale Cottage 012022
2022
Resin, metal, 170 x 120 x 12 cm



Lu Pingyuan
Sugar-free Presale Cottage 022022
2022
Resin, metal, 120 x 170 x 12 cm



Lu Pingyuan
Sugar-free Presale Cottage 032022
2022
Resin, metal, 120 x 170 x 12 cm

“Witch’s Diary”

Borrowing the perspective of the witch in the fairy tale, Lu Pingyuan creates his – simultaneously the witch’s – diaries in the form of cookie reliefs made of polymer clay. In this process, the artist congeals imagination through a process much similar to that of food making. This is an attempt to blur the boundaries between work and life, cooking and craftsmanship, cookies and reliefs, imagination and reality.



Lu Pingyuan

Witch's Diary -5.2/5.3/5.4/5.5/5.6/5.7/5.8/2022
2022

Resin, paint, stainless steel, 40 x 24 cm, set of 7



Lu Pingyuan
Witch's Diary-5.9/5.10/5.11/5.12/5.13/5.14/5.15/2022
2022
Resin, paint, stainless steel, 40 x 24 cm, set of 7



Lu Pingyuan

Witch's Diary-6.6/6.7/6.8/6.9/6.10/6.11/6.12/2022
2022

Resin, paint, stainless steel, 40 x 24 cm, set of 7



Lu Pingyuan

The Guide

2022

Wood, books, felt rug, lamp, 400 x 400 x 200 cm



Lu Pingyuan

I Promise You that He Is Still Abjectly Skinny

2022

Resin, paint, stainless steel (cage), steel chain, 56 x 56 x 56 cm

Anthropomorphic organs commonly seen in health promotions repeatedly appear in Lu Pingyuan's works. From an anthropomorphic perspective, the artist captures how contemporary people measure everything around them. The cartoonized heart in the cage seems to be playing out a certain plot in a fairy tale while also interpreting the complex psychological space between fairy tales and reality.



Lu Pingyuan
Cooking Trapping
2022
Stainless steel, 155 x 134 x 50 cm

Lu Pingyuan moulds a cookie mould into the shape and life size of the witch. This is a role that combines danger and distinction, yet not exempt from repetitive creations. As her mantra goes, “Trapping Cooking, Cooking Trapping, It’s a Lovely Life”. Through the metal sculpture, Lu delves into the tension between life and creation, uniqueness and reproduction.



Lu Pingyuan
My Lovely Life
2022

Stainless steel, resin, PVC, plasterboard, wooden board, carpet, metal, polymer clay
350 x 460 x 780 cm

Built on the structure of a sample room, *My Lovely Life* reconstructs, rather absurdly, the scene from the fairy tale of the witch at her labour. The boiler, waiting to be ignited, reminds one of a beating heart. Lu Pingyuan overlaps the daily scene of his artistic creation with that of the witch's creative labour, in an attempt to evoke multiple layers of meaning that transform reality. This is a fairy-tale interpretation of an artist's work, as well as a real-life reproduction of labour in the fairy tale. On site, the absence of the artist/witch as the protagonist establishes a perfect trap where multiple contexts intersect.



Lu Pingyuan

The Black Forest

2022

Resin, paint, metal, wooden stand, 350 x 210 x 140 cm

Lu Pingyuan reconstructs from his memory the sculptures in children's parks that have long vanished. Resembling the "Black Forest" cake, the work symbolizes the children's state of being lost. Lu brings together real-life memories, food, and the melting texture of chocolate from his past works to form a surreal monument.

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