

News Release

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Free Fall
Li Xu, Artist
Curated by
Dr. Wang Chunchen

New York, October 29 - [W.Ming Art](http://www.wmingart.com) is pleased to premier an **International Online Solo Exhibition *Li Xu: Free Fall***, curated by Dr. Wang Chunchen on **October 29th, 2020**.

This exhibition displays **twenty-five** Li Xu oil paintings from 2007 to 2020. Please view the paintings on the [W.Ming Art official website](http://www.wmingart.com) and [Artsy](https://www.artsy.net).

Li Xu (b. 1970) is a representative artist of China in the 1970s. He was born in Inner Mongolia, lived and work in Beijing and now resides in New York. Although he lives in New York, he embodies the efforts made by his generation in pursuit of art. From the traditional realistic painting to the present expressive painting, as a painter who came out of the traditional academy, Li Xu has achieved great changes and advancements. In the creative process, Li Xu moved his thinking and perspective from the studio, the personal experience of surroundings, and the daily experience to universal care and critical concerns. The subjects he selects and the idea of his paintings all point to the immediate social problems we face.

The title of this exhibition, *Li Xu: Free Fall*, was named by the curator Dr. Wang Chunchen. As a physics concept, “free” specifically refers to “having no external forces”, “stationary”, and “with zero acceleration”. In some ways, the definition of “free” may be truly reflected through “falling”. “Free fall” has only one force, which is the inherent force called gravity. Once other forces are added, it cannot be regarded as a “free fall”.

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Dr. Wang Chunchen said: “Like ‘free fall’, Li Xu has his inherent value and persistence, which is immune to external interference. When we follow this ‘law’ and function according to human nature, it can exert great power”.



Free Fall, 2017, Oil on canvas, 16 x 20 inches (40.6 x 50.8 cm)

The twenty-five paintings, which are displayed in this ***Li Xu: Free Fall*** exhibition, show the changing progress of Li Xu’s painting style and the continuity of his creative method in the past thirteen years, as well as his further explorations and contemplation of social issues and changes in society. Take *Crow Flock* as an example. It is one of the works created during the 2020 COVID-19 Pandemic. The contrast of different times and spaces implies the occurrence or result of unpredictable forces. The ordinary public and private

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space present a sense of strangeness and absurdity. In the antipodal contexts of eastern and western cultures, the symbol “crow” takes on completely opposite meanings. This also reflects Li Xu’s ambiguous attitude and the intention as a bystander toward current society as deliberately vague and clearly directed, while at the same time, the work still strongly criticizes the current situation. This contradiction also produces tension through the language of the artist.



Crow Flock, 2020, Acrylic and oil on canvas, 72 x 96 inches (182.9 x 233.8cm) , Each: 72 x 48 inches (182.9 x 121.9cm, 2 panels)

Li Xu said, “as people born in the 1970s, the growth of our generation has been synchronized with the changes in Chinese society, and the ideology is also changing with the changes of the times. However, in this changing process, our spirit hasn’t got the same freedom to match it, instead it becomes more and more nowhere to rest. I feel that

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my growth history is a process of finding myself, losing myself, and establishing myself in changes. It is also a process of constantly trying to establish myself, but being ruthlessly broken and then difficult reestablish. Not only I have this lonely journey, but it is more like a common destiny of this generation. As an individual, I cannot avoid being trapped in this process, but as an artist, I can use my brush to firmly smear the traces of myself and achieve freedom in my works. This is what I want to do”. From these twenty-five paintings, Li Xu reflects on the human response, anxiety and resistance in the face of disasters and difficulties. The paintings also present artist’s observation of people and their inner thoughts; and the keen perception of surroundings, the social and the world. The consciousness that Li Xu projects on the canvas is beyond.

Dr. Wang Chunchen in his curatorial essay on the exhibition points out, “for painters, there are various types. What we admire is the painter who embraces the world and thinks about the human and the social situation. Li Xu is one of this kind of artists, and his painting has already entered a creative and responsive pursuit to question the present for a future”.

With this exhibition, a short film “*Li Xu: Free Fall*” (2020) will be launched, which is produced by Lillian Luan and Leru Chen, directed and edited by Zhang Lu and commissioned by W.Ming. Besides that, W.Ming will also host exhibition related lectures and online dialog. More detailed information will be announced on W.Ming official website and social media platforms.

About Curator – Dr. Wang Chunchen:

Professor and Dr. Wang Chunchen is a world leading curator and critic. Dr. Wang is Deputy Directory and the Chief Curator of the Art Museum at the Central Academy of Fine Arts in Beijing, China, as well as an Adjunct Curator at the Eli and Edythe Broad Art Museum at Michigan State University. In 2013, Dr. Wang was appointed as the curator of

the Chinese Pavilion at the 55th edition of the Venice Biennale. Dr. Wang is also a Deputy Principal Editor of the UK-based *Journal of Contemporary Chinese Art* and Editor-in-Chief of *The Chinese Contemporary Art Series* published by Springer-Verlag, Germany. Dr. Wang has been invited to travel all over the world to participate in symposia and forums and to give lectures. In 2015, he was invited by Tate Research Center: Asia to be a Visiting Fellow.

Dr. Wang is known for his contributions to the arts via his own body of works, publications, and curatorial experiences. In 2009, he was honored with the coveted Chinese Contemporary Art Awards – Critic Award, one of many awards he has received for his input in art criticism. This particular award led to the writing and publication of Dr. Wang's book *Art Intervenes in Society—A New Artistic Relationship*.

Dr. Wang has also greatly influenced Chinese contemporary art criticism with his translations of over ten books of art history and theory, such as *After the End of Art* (Arthur C. Danto), *The Abuse of Beauty* (Arthur C. Danto), *Art Since 1940* (Jonathan Fineberg), *The Language of Art History*, *Theory in Contemporary Art Since 1985*, etc. In 2013, Dr. Wang published his two volumes of essays, *The Democracy of Art* and *The Politics of Images*.

About Artist – Xu Li:

Li Xu was born in 1970 in Inner Mongolia, China. Now he lives and works in Beijing and New York. Li Xu received his Bachelor's Degree from Oil Painting Department of Tianjin Academy of Fine Arts in 1997, and Master's Degree from the fourth studio of the Oil Painting Department of the Central Academy of Fine Arts in 2004. Li Xu received his Doctorate Degree in Oil Painting from the Central Academy of Fine Art in 2012. His doctoral research interests are the *Research on Chinese Oil Painting and Traditional Culture*; doctoral thesis, *Free Viewing: The Space Concept of Portrait Art in Han Dynasty*, has been collected by National Library of China.

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Li Xu's works have been exhibited at different art institutes, including *National Art Museum of China, Today Art Museum, CAFA Art Museum, Zhejiang Art Museum, China Millennium Monument, Grand Palais, Congress Palace Museum, Cairo* and more.

Currently, his works have been collected by *Zhejiang Art Museum, Huan Tie Times Art Museum, Vest Agder Museum, China Millennium Monument, Yuan Art Museum*, and other art institutions.

About W.Ming Art:

W.Ming Art is a private art and cultural enterprise founded in 2010 by Xiaoming Zhang. W.Ming Art represents artists for exhibitions and sales. W.Ming provides private sales and art advisory services for private and institutional clients globally. The company specializes in international modern and contemporary art and has placed works shown at the Metropolitan Museum, Solomon R. Guggenheim Museum and among others.

W.Ming has three office spaces, one is in Beijing; one is in Shanghai and one is in New York.

For more information:

W.Ming Art official website: <http://www.wmingart.com/>

W.Ming Art Artsy platform: <https://www.artsy.net/wmingart>

Xu Li: *Free Fall*: <http://www.wmingart.com/exhibitions/li-xu>

Xu Li's information : <http://www.wmingart.com/artists/li-xu>

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新闻稿

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王春辰策展的黎旭线上个人展《黎旭：自由落体》现正在莲艺国际官网上展出

纽约，10月29日 - [莲艺国际](#)很荣幸能与策展人及批评家王春辰教授合作，于2020年10月29日共同举办艺术家黎旭的线上个人展《黎旭：自由落体》。此次展览共展出25幅黎旭从2007年至2020年间所创作的油画作品。观众可以通过[莲艺国际官方网站](#)和 [Artsy 平台](#)进行浏览。



黎旭是中国出生于七十年代具有代表性的艺术家。他现今居住、工作在纽约和北京。黎旭以他的艺术创作体现了他这一代人为追求艺术所做的努力。从过往的传统写实绘画，到现在的表现性绘画，作为一个出身学院派的画家，黎旭的作品有着质的变化和飞跃。在创作过程中，黎旭把自己的思考和视角从画室，对周边的个人体验和日常经历，走向一种具有普世关怀和悲天悯人的境界。他所选择的题材以及他的绘画构想，都是指向一种世界性的普世问题。



自由落体, 2017, 布面油画, 16 x 20 英寸 (40.6 x 50.8 厘米)

此次展览名称《黎旭：自由落体》由策展人王春辰教授命名。在物理学感念中，“自由”是指没有任何外力的，静止的，加速度为零的状态。从某些方面来讲，“自由”的定义可以通过“下落”来真正体现。“自由落体”只有一种力，一种内在的力量，它就是地心引力。一旦增加了其他的外力，就不能将其视为“自由落体”。策展

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人王春辰教授说：“‘自由落体’是黎旭本身的力量，他有他自身的一个内在价值和坚毅，不受外界干扰。当我们能够遵循这个规律，按照人性去发挥作用，就能够发挥出极大的力量。”

在此次《黎旭：自由落体》展览中展出的二十五幅画作呈现了黎旭在这十三年间绘画风格的演变和创作理念的连续性，以及他对社会问题和人类本身更深层次的探索和思考。以《群鸦》为例，它是2020年疫情期间的作品之一。不同时空的对比，暗示了不可预知的事件的发生或结果，平常的公共空间和私人空间呈现出一种陌生感和荒诞感。在东西方不同的文化语境下，“乌鸦”这一符号的所指甚至是截然相反的。这也反映了黎旭以旁观者的身份对当下社会暧昧的观察态度和有意含糊明确指向的意图，但同时作品仍然有着对当下强烈的批判，这种矛盾性也产生了艺术语言上的张力。



群鸦, 2020, 布面丙烯和油画, 72 x 96 英寸 (182.9 x 233.8 厘米), 单幅: 72 x 48 英寸 (182.9 x 121.9 厘米, 2 版面)

黎旭说：“身为 70 年代出生的人，我们这一代成长的过程是和中国社会的剧烈变化同步，我们这代人的思想意识也是紧随时代的变革而变化。在这种变化中，我们的精神并没有获得与之相配的自由，反而是随着这种变化越来越无处安放。我觉得我的成长史是一个在变化中寻找自我、丢失自我、确立自我的过程，也是一个不断试图确立自我又不断被无情打破然后又艰难确立的过程。这不是我一个人的孤独之旅，更像是一代人共同的命运。作为个人虽然无法避免被裹挟其中，但是作为一个艺术家，通过自己的画笔，坚定地涂抹下自我的痕迹，在作品中实现自由，这就是我想做的。”从此次展出的 25 幅画作中，黎旭反映出了当代人当面对灾难和困顿时，所呈现出的状态、焦虑和反抗。这些画作也体现出了黎旭对人自身，其内在思想的观察，以及对周遭环境，这个社会和世界的那种敏锐的感知力。黎旭赋予作品的意境超越了画作本身，它具有更强烈的震撼力，能够直指人心。

此次策展人王春辰教授在他的策展文中写道：“作为一个画家，有着很多不同的类型。而我们欣赏的是一个怀抱天下，思考人类和社会境遇的画家。黎旭就是属于这类的画家，他的绘画已经步入了一个走向未来的创作追求中。”

艺术家黎旭

黎旭 1970 年出生于中国内蒙古，目前居住工作于中国北京和美国纽约。1997 年毕业于天津美术学院油画系；2012 年毕业于中央美术学院，获得油画专业博士学位。他的博士研究方向为中国油画与传统文化研究；博士论文《自由观看——汉代画像艺术的空间观》由中国国家图书馆收录。

黎旭的作品已在国内外不同艺术机构展出，包括中国美术馆，今日美术馆，中央美术学院美术馆，浙江美术馆，中华世纪坛，巴黎大皇宫，国会宫美术馆，开罗国家艺术厅等。目前，他的作品已被浙江美术馆，环铁艺术时代美术馆，Vest Agder 美术馆，中华世纪坛，元典美术馆等艺术机构收藏。

策展人王春辰

王春辰，著名策展人、批评家，中央美术学院教授、博士生导师，现任中央美院美术馆副馆长和首席策展人，从事现代美术史及当代艺术理论与批评研究。2012 年在美国密执根州立大学布罗德美术馆担任特约策展人；2013 年在第 55 届威尼斯国际艺术双年展被任命为中国馆策展人；他也是英国学刊 *Journal of Contemporary Chinese Art*《当代中国艺术杂志》副主编及德国斯普林格出版社《中国当代艺术丛书》的主编；曾受邀到世界各地走访参加专题讨论会以及论坛并作巡回演讲。2015 年受英国泰特美术馆研究中心邀请成为访问学者。

王春辰教授因自身的艺术作品内容，出版物和策展经历等全方位为艺术做出的贡献而闻名艺术界。2009 年获得“中国当代艺术批评奖（CCAA）”，这是他做艺术批评所获得的众多奖项之一。这一奖项也促成了王春辰教授的著作《艺术介入社会-一种新的艺术关系》的撰写和出版。

王春辰教授翻译的十多本艺术史及相关理论的书籍，也极大地影响了中国当代艺术批评，例如《艺术的终结之后》（Arthur C. Danto），《美的滥用》（Arthur C. Danto），《自 1940 年以来的艺术》。（Jonathan Fineberg），《艺术史的语言》，《1985 年以来的当代艺术理论》等。2013 年，王教授出版了《艺术的民主》和《图像的政治》两本短文集。

W.MING 蓮艺国际

蓮艺国际成立于 2010 年。蓮艺为全球私人，美术馆和机构客户提供艺术私洽销售，艺术和艺术教育咨询。蓮艺销售作品曾在美国大都会美术馆，古根海姆美术馆等国际现当代美术馆展出。蓮艺也参与文化和商业发展。蓮艺同艺术家合作，进行展览、销售和国际推广。推动全球艺术和文化的生态发展，创立价值。蓮艺团队于欧洲，美国和亚洲皆有专业的员工；本公司专注于国际古典和现当代艺术。目前办公地点分别位于中国北京、上海和美国纽约。

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《黎旭：自由的落体》展览: <http://www.wmingart.com/exhibitions/li-xu>

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