



BEYOND BLACK & WHITE

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BEYOND BLACK & WHITE :

Qiu Anxiong, Qiu Shihua, Wang Guangyi, Yan Pei-Ming, Zhao Guanghui
From October 22 to December 1, 2020, Galerie 75 Faubourg



Since the 2000s, the Enrico Navarra and 75 Faubourg galleries have presented solo as well as group exhibitions of contemporary Chinese artists among the most daring, sensitive and promising.

These exhibitions, accompanied by eponymous publications that have become documents of this formidable Chinese renaissance, were born from the friendship between Enrico Navarra, Emmanuel Barth, David Tang of the China Club Hong Kong and Tsong Zung Chang, founder of the Hanart TZ gallery.

Under the curatorship of author Mian Mian, the 75 Faubourg gallery resumed in 2014 the exhibition program of contemporary Chinese artists before celebrating the anniversary of the Hanart TZ gallery with a retrospective exhibition that same year.

In the absence of the FIAC and without an opening reception for sanitary reasons, it is on October 21st from 11 a.m. that Emmanuel Barth, Dorian Nararra and their team will welcome you for the Beyond Black and White exhibition, presenting the works of five artists which beyond their color, mainly black and / or white, explore the relationship between man and nature, and between tradition and modernism.

The choice of black and white in **Qiu Anxiong's** landscapes evokes traditional Chinese ink painting. However, some details from modernisation, such as the electricity poles overhanging the hills, are at odds with tradition. Qiu Anxiong thus attempts to define China's abrupt transition to a modern country and the related problems. (Exhibition in 2014)

In **Qiu Shihua's** landscapes, white is king. Respecting the traditional meaning of this color, Qiu Shihua associates white with light and conceives of pictorial creation as a passage from the realm of shadow, from ignorance to the clarity of knowing the motive. (Exhibition in 2006)

Wang Guangyi's *Eternal Halo* series stands out from his other series by the sobriety of the chromatic choices. Combined with military icons with the iconography of Maoist propaganda posters, dark tones are used to convey a message of authority, manhood, strength. (Exhibition in 2004)

In his favorite black and white, **Yan Pei-Ming** paints portraits of iconic as well as anonymous figures. Painted with a very physical gesture, the reduction of the colored palette of these portraits allows a real abyss of the pictorial touch.

In the *Excavated Future* series, **Zhao Guanghui** takes us back to an age that might seem prehistoric, where humans would dig up fossilised bones of modern-day machines, dinosaurs, offering a reflection on human disruption of nature and technology. White is associated with bones, which recall death, but also evolution, the passage from one world to another, the confrontation of the past, present and future. (Exhibition in 2008)

Since 2010, we have embarked on a monumental editorial project (6 books in 3 boxes, nearly 3000 pages) devoted to contemporary China: after the *Made by Chinese - Architecture* box set under the direction of Frédéric Edelmann, we are honored to present on the occasion of this exhibition the *Made by Chinese - In Style* box set, produced under the artistic direction of Mian Mian.

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Minguo Landscape (No. 05), 2007

Acrylic on canvas, 60 x 80 cm

QIU ANXIONG

Born in 1972 in Chengdu, Sichuan, China

Lives and works in Shanghai, China

1994 – Graduated from the Sichuan Art Academy, China

2003 – Graduated from Kunsthochschule of University Kassel, Germany, specialising in contemporary international art and traditional Chinese culture

Qiu Anxiong is part of a new generation of Chinese artists synthesising Chinese culture and history with global contemporary art through addressing new utopias produced by real conditions of globalisation. Qiu rose to international prominence in the 2006 Shanghai Biennial with a video work titled *New Book of the Mountains and Seas*, an animated ink work that appropriates the “Book of the Mountains and Seas”, a classical text mapping out the mysterious geography of ancient China, to address the relationship between contemporary Chinese subjects and their natural environment through images of paradise and apocalypse.

In his works, paintings, animations, video installations, Qiu studies the relationship between Man and Nature, ancient Chinese culture and modern culture.

The spiritual dimension of Qiu's daily life plays a crucial role in his work. As a devout Buddhist, he begins every morning with a strict regimen of meditation. The Buddhist perception of the world as “an illusion” sheds light on the dreamlike quality of Qiu's artworks; however, rather than being a self-sufficient recluse, he cares deeply about all beings.

Dwelling in a Chinese metropolitan city, Qiu remains observant of a country making drastic leaps into a post-industrial and post-information age. Behind the absurdity of Qiu's imaginary world are universal crises: pollution, genetic engineering, moral vacuum, ideological control, and surveillance. Through a Buddhist eye, the artist sees his art as bearing witness to the entirety of humanity.

Although Qiu's art is deeply rooted in his culture, Chinese confucian values and aesthetics, he also borrows ideas from avant-garde music, religions, and other artists.

While in Germany, he was fascinated by William Kentridge's works, and explicitly adapted Kentridge's visual and critical attitude within his early anime films, including *Flying South* (2006), *Minguo Landscape* (2007), and *Temptation of the Land* (2009). All three videos are black and white, which visually evoke traditional Chinese ink painting. Yet the way the stories unfold is experimental. Qiu attempts to delineate China's abrupt transition to a modern country and related issues. Through a montage of nostalgic images, the narratives explore the vicissitude of China's society, especially the impact of historical events on the individual's fate and collective memory.

Qiu has established an innovative visual language by making video art in an old-fashioned way. Every video evolved through at least three stages: after Qiu accumulates many primary hand drawings, he reorganises and refines them into thousands of paintings, which are then digitised individually. Further, most of the paintings will be modulated once the narrative is enriched by new ideas and sound effects.

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QIU ANXIONG

Solo Exhibitions

2018

- Mythological Creatures, Modern Art Base, Shanghai, China
- Of Mountains and Seas, Boers-Li Gallery, New York, USA

2017

- Jiang Nan Cuo, MEM-Arts Bank
- The Mirage of Mountains and Seas, Fosun Foundation, Shanghai, China
- The New Classic of Mountains and Seas, Boers-Li Gallery, Beijing, China

2016

- "Return", July Art Space, Shanghai, China

2014

- E-Motion, Galerie Enrico Navarra, Paris, France
- Qiu Anxiong, Wooson Gallery, Daegu, Korea

2013

- Qiu Anxiong - New Book of Mountains and Seas Part 2, Aken Museum of Modern Art, Copenhagen, Denmark

2012

- Historical Landscape", Marabini Gallery, Bologna, Italy

2011

- "Animated Narrative" Crow Collection of Asian Art Museum, Dallas, Texas, U.S.A
- "Zoo", OCAT Contemporary Art Museum, Shenzhen
- "Portrait – Cover and Clean", Marabini Gallery, Bologna, Italy

2010

- "Zoo", Boers-Li Gallery, Beijing
- Qiu Anxiong: New Book of Mountains and Seas - Spencer Museum of Art, Lawrence, KS, U.S.A

2009

- "Utopia", Arken Museum of Modern Art, Copenhagen, Denmark
- "Nostalgia", 4A Gallery, Sydney, Australia
- "About <New Book of Mountains and Seas>", Boers-Li Gallery, Beijing
- "Temptation of The Land", Barbara Gross Gallery, Munich, Germany

2008

- "Nostalgia", Bund18 creative Centre, Shanghai

2007

- "Staring into Amnesia" Universal Studio, Beijing
- Qiu Anxiong Exhibition, Museum of Contemporary Art Tokyo, Japan
- "Minguo Landscape", Grace Li Gallery, Zurich, Switzerland

2006

- "Animation and Painting by Qiu Anxiong", Hanart TZ Gallery, Hong Kong
- Qiu Anxiong selected works, 37SECONDS PROGRAMME SEVENTEEN, Big Screen Liverpool, UK

2005

- "Decoding Time-Shredding Narratives", mixed median exhibition, Bizart Art Center, Shanghai

2002

- "Painting by Qiu Anxiong", Hanart TZ Gallery, Hong Kong



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Untitled, 1997
Oil on canvas, 110 x 198 cm

QIU SHIHUA

Born in 1940 in Sichuan, China.

Lives and works in Shenzhen, China

1962 - Graduated from the Xi'an Art Academy, specialising in oil painting

At first glance, the canvases by Chinese artist Qiu Shihua look like perfect white monochromes. Upon closer inspection, one sees the emergence of vast landscapes from the painted surface which, depending on the angle of observation, unfold, revealing a wealth of detail or, on the contrary, are hidden from view.

In these landscapes, white is king. Everything is played on its subtle variations. And the image, hidden between shades and transparencies, emerges as the gaze rests on the canvas. Using the Western practice of oil painting, Qiu Shihua implements it in a completely Eastern technique, based on the dilution of the material absorbed by the raw linen canvas - in the manner of the reaction of the ink with paper in the tradition of Chinese landscapes.

Layer by layer, he subtly reveals a landscape made of nuances and transparencies whose apparition is not immediate to the viewer's gaze. Perfect incarnation of Taoist concepts - a religion that the artist has practiced for more than twenty years - these canvases invite on a journey of the gaze and the mind whose finality matters less than the path necessary to get there.

Under a creative gesture that hardly leaves any traces, the transparency of the fluid material leaves the canvas so visible that

it appears blank. Qiu Shihua then concretizes the Taoist concept of «action by non-action» - letting the result happen according to its own path - or rather its reverse: non-action by action. Through creative action, he obtains the result of a painting that questions through its apparent absence, he manages to paint the void.

Qiu Shihua's painting asks the viewer to adjust their gaze and lets the painting reveal itself over time. These works encourage the public to travel to a metaphysical world dominated by calm, where looking becomes an experience of self-awareness and ultimate realities. Tranquility is the key to entering Qiu's pictorial realm, as its visual ambiguity gradually clears as the mind calms down; like meditation.



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QIU SHIHUA

Solo Exhibitions

2018

- Qiu Shihua. Impressions, Galerie Karsten Greve, Paris, France

2017

- Qiu Shihua, Galerie Urs Meile, Beijing, Chine

2015

- Qiu Shihua. Calme, Galerie Karsten Greve, Paris, France
- Qiu Shihua. Aura of Nature, Galerie Karsten Greve, Cologne, Allemagne

2013

- Qiu Shihua. New Works, Galerie Urs Meile, Lucerne, Suisse

2012

- Qiu Shihua. Landscape, Light and Silence, Museum Pfalzgalerie, Kaiserslautern, Allemagne
- Qiu Shihua, Galerie Urs Meile, Pékin, Chine
- Qiu Shihua. White Field, Hamburger Bahnhof, Museum für Gegenwart, Berlin, Allemagne

2010

- Qiu Shihua, Galerie Urs Meile, Pékin, Chine

2009

- Qiu Shihua. New Works, Galerie Urs Meile, Lucerne, Suisse

2008

- Qiu Shihua, Shanghai Gallery of Art, Shanghai, Chine

2007

- Qiu Shihua, Galerie Luis Campaña, Cologne, Allemagne

2006

- Qiu Shihua, Galerie 75 Faubourg, Paris

2005

- Vision of Fields by Qiu Shihua, Hanart T Z Gallery, Hong Kong
- Qiu Shihua, Galerie Urs Meile, Lucerne, Suisse
- Qiu Shihua, Galerie Luis Campaña, Cologne, Allemagne
- Insight: Paintings by Qiu Shihua, Chambers Fine Art, New York, USA

2001

- Kunsthalle, New York, USA
- Galleria OTSO, Finland

2000

- Gallery Urs Meile, Lucerne, Switzerland
- Galerie Rudolfinum, Prague, Czech Republic

1997

- Hanart TZ Gallery, Hong Kong

1995

- Hanart TZ Gallery, Hong Kong

1991

- Hanart TZ Gallery, Hong Kong

1990

- Alliance Française, Hong Kong



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Eternal Halo N°9, 2003

Oil on canvas, 150 x 120 cm

WANG GUANGYI

Born in 1957 in Harbin, China

Lives and works in Beijing, China

1984: Graduated from the Oil Painting Department, Zhejiang Academy of Fine Arts, China

The painter Wang Guangyi is part of the "new wave" movement, an unprecedented artistic explosion that appeared in China in the mid-1980s. He is known for his works of Political Pop Art, a movement invented by critic Li Xianting, hijacking the iconography of Maoist propaganda posters by juxtaposing them with symbols of the Cultural Revolution. His work offers a reflection on the power of the image in China today, in its relation to belief, religious or political. When image meets belief, a phenomenon emerges that plays a central role in Wang Guangyi's work: that of the icon or the idol.

We distinguish four artistic periods in Wang Guangyi's work. First, an art inspired by the austere and spiritual virtues specific to a «frozen civilisation» far from the sentimental and decorative pathos. Then the "post-classical" period, where the painter's attention is no longer focused on an imaginary universe but on the history of the Western period - the painter only rewrites, corrects or develops the complex codes of a long pictorial tradition. From 1987 appears a new interest in geometric patterns overlaid on previous images - the culmination of the modernist movement inaugurated by the «new wave» of 1985. Finally, the aftermath of the repression of Tian'anmen Square (1989) saw the development of the period of Political Pop Art. Wang composes the Great Criticism series, in which he ironically

juxtaposes the revolutionary imagery of the Maoism years and the advertising symbols propagated by economic reform. The artist is gaining more recognition abroad.

Regarding his *Eternal Halo* series (2003), the artist states: « This series represents the idea of a return to the original state or condition. This is not a return to the original state in the usual meaning of the term. A shadow has spread all over the world, and when you confront it, it becomes a huge, inescapable pressure. When you look at an artist's work, you are seeing an aspect of his personal history; but it also represents a whole generation. At the same time that an artist criticises society, he also acts to alert it, to awaken it. This awareness may perhaps be the starting point for the revival of a nation and a people. Through my work, I do not seek to criticise. Rather, my hope is to create signifiers of cultural memory for future generations. »

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WANG GUANGYI

Solo Exhibitions

2015

- Image Correction - Wang Guangyi, MOCA Singapore@Loewen, Singapore
- Wang Guangyi - Great Criticism, Opera Gallery Dubai, UAE

2012

- Thing-in-itself: Utopia, Pop and Personal Theology, Wang Guangyi
- Retrospective Exhibition, Today Art Museum, Beijing, China

2011

- Wang Guangyi. The Interactive Mirror Image, Chongqing Contemporary Art Center, Chongqing, China

2008

- Visual Politics, Solo Exhibition of Wang Guangyi, He Xiangning Art Museum, Guangdong, China
- Cold War Aesthetics, Wang Guangyi, Institute of Louise Blouin Foundation, London, England

2007

- Wang Guangyi, Galerie Thaddaeus Ropac, Paris, France

2006

- Wang Guangyi, Gallery Arario, Seoul, South Korea

2004

- Art on the Beach, Sculptures, Galerie Enrico Navarra, Paris, France; - Hanart TZ Gallery, Hong Kong; ADAGP, Paris, France
- Wang Guangyi, Galerie Urs Meile, Lucerne, Switzerland

2003

- Wang Guangyi, Galerie Enrico Navarra, Paris, France
- Hanart TZ Gallery, Hong Kong, China

2001

- Wang Guangyi: Face of Faith, Soobin Art International, Singapore
- ShangART Gallery, Shanghai, China

1997

- Wang Guangyi, Gallery Klaus Littmann, Basel, Switzerland

1994

- Wang Guangyi, Hanart TZ Gallery, Hong Kong

1993

- Galerie Bellefroid, Paris, France



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Mao, 1992

Oil on canvas, 100 x 82 cm

YAN PEI-MING

Born in 1960 in Shanghai, China

Lives and works in Dijon, France

The Franco-Chinese painter Yan Pei-Ming is best known for his immense portraits, almost exclusively monochrome, combining the Western tradition of portraiture with Chinese cultural references. The best known represent Mao Zedong, Bruce Lee and Barack Obama. His character gallery also includes his own father, as well as a series of self-portraits.

His adolescence in Shanghai is decisive in the constitution of his pictorial work for obvious reasons linked to the history of his country and, more particularly, to the dictatorial political regime led by Mao at that time. In his youth, Yan Pei-Ming began by painting propaganda works and portraits of Mao for the regime.

In 1980 at the age of 20, Yan Pei-Ming arrived in Dijon where he joined the École Nationale Supérieure des Beaux-Arts. He tries to escape the Asian references in his works. However, in 1987, he began to put into perspective the years spent in China and the deep disgust he felt for its leader. He returns to the portraits of Mao, but keeping distance, brushed in black and white, more rarely in red, on a large format, with broad expressive brushstrokes, borrowed from de Kooning. «I paint as if I were in war,» the artist likes to say.

The artist describes his practice of painting as «an attack, a determination which has a spiritual, moral but also critical meaning».

A resident at the Villa Medici in 1993, he then designed a monumental work, inspired by a Chinese tale, *The 108 Brigands*, made up of portraits of his entourage in Rome and of the visitors he received. This is how he skilfully mixes history and current times.

In 2003, his remarkable participation in the Venice Biennale established him on the international scene. Six years later, the Louvre welcomes him for a confrontation with *La Joconde*, presented in a series of paintings entitled *The Funeral of Mona Lisa*.

At the end of 2019, his works were exhibited simultaneously at the Musée d'Orsay and at the Petit Palais, where his paintings interact with a dozen paintings by Courbet.

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YAN PEI-MING

Solo Exhibitions

2019

- Yan Pei-Ming face à Courbet, Musée Courbet, Ornans, France
- Yan Pei-Ming : L'Homme qui pleure, Musée des Beaux-Arts de Dijon, France
- Yan Pei-Ming – Courbet, corps-à-corps, Petit Palais, Paris, France
- Un Enterrement à Shanghai, Musée d'Orsay, Paris, France
- L'ultimo Sorriso, Le dernier sourire, The Last Smile, Massimo De Carlo, Milan, Italy

2018

- Dating, Galerie Thaddaeus Ropac, Paris, France

2017

- A short history of Power and Death, Massimo de Carlo, London, United Kingdom

2016

- Crucifixion, Belvedere Museum, Vienna, Austria
- Yan Pei-Ming: Roma, Villa Médicis, Académie de France à Rome, Italie
- Yan Pei-Ming: It takes a Lifetime to Become Young, Massimo de Carlo, Hong Kong, China
- Ruines du temps réel, Centre régional d'art contemporain Languedoc-Roussillon, Sète, France.

2015

- Aggressive Beauty, Galerie Thaddaeus Ropac, Salzburg, Austria

2014

- Dead and Alive, Beijing Center for the Arts, Beijing, China
- Night of Colours, Fondation Vincent Van Gogh, Arles, France
- Innocent, Massimo De Carlo, London, UK

2013

- Help!, Galerie Thaddaeus Ropac, Paris

2012

- Cartes blanches à Yan Pei-Ming / Pierre Buraglio, Galerie des Gobelins, Paris, France
- Painting the History, QMA Gallery, Doha, Qatar
- Black Paintings, David Zwirner Gallery, New York, USA

2009

- Les Funérailles de Monna Lisa, Musée du Louvre, Paris, France
- Yes !, San Francisco Art Institute, San Francisco, USA
- Landscape of Childhood, UCCA, Beijing, China
- The Funerals of Monna Lisa, Abu Dhabi Art, Abu Dhabi, UAE

2008

- Yan Pei-Ming with Yan Pei-Ming, GAMeC, Bergamo, Italy
- Life Souvenir, Des Moines Art Center, Des Moines, USA

2007

- You Maintain a Sense of Balance in the Midst of Great Success, David Zwirner Gallery, New York, USA
- The Yan Pei-Ming Show, Galleria Massimo De Carlo, Milan, Italy
- Portraits d'artistes, Fondation Maeght, Saint-Paul-de-Vence, France

2005

- Hommage à mon père, Dijon-Shanghai-Guangdong, Guangdong Museum of Art, Guangzhou ; Shanghai Art Museum, Shanghai, China
- Inside the Red Window-Confession, Galleria Massimo De Carlo, Milan, Italy
- La Chine à la Maison Descartes, Institut français des Pays-Bas

2004

- Mise à mort, Galerie Rodolphe Janssen, Brussels, Belgium
- The Way of the Dragon, Galerie Anne de Villepoix, Paris, France
- Aéroport International, Parc de la Villette, Paris, France

2001

- Chinese Vermilion - In Memory of Mao, Galerie Max Hetzler, Berlin, Germany
- Victimes, Galerie Art & Public, Geneva, Switzerland

2000

- Tête de vertu, Studio Massimo De Carlo, Milan, Italy
- Oncle aveugle et homme invisible, FIAC, Galerie Rodolphe Janssen, Brussel, Belgium

1999

- Le Retable, éloge des métissages, Panthéon, Paris, France

1997

- La Prisonnière..., Musée des beaux-arts, Rennes, France
- Paysage international, lieu du crime, Galerie Rodolphe Janssen, Brussels, Belgium

1996

- Faces from Soweto - 21 Portraits of Children, Mémorial Hector Pietersen, Soweto, South Africa

1995

- Au bord de l'eau, 108 brigands, FRAC, Nantes, France
- Le Peintre et ses commanditaires, Galerie Rodolphe Janssen, Brussels, Belgium

1993

- Yan Pei-Ming, Galerie Rodolphe Janssen, Brussels, Belgium

1991

- Face à Face, Galerie Anne de Villepoix, Paris, France



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Computer Fossil, 2007

Polyresin fiber

ZHAO GUANGHUI

Born in 1972 in Xishuangbanna, Yunnan, China

Lives and works in Kunming and Beijing, China

Zhao Guanghui focuses his works on the human utilisation and thus disruption of nature. His installations portray hybrids such as fishes transformed into cars. The theme of evolution is omnipresent in Zhao's works, commenting on the development of science and technology and the affects it has cause for mankind.

In Zhao's view, when machines take over the tasks of domestic animals they also take over the animals' special features of physical capacity that first fired human imagination. Ever since the advent of the industrial age, when new sources of energy were harnessed, engineering development has accelerated without looking back.

For the new urban generation that only knows animals first hand through pet cats and dogs, the sense of wonder at the special abilities of the animal kingdom continues to be sustained by wild-life programmes on TV and Digimon cartoons. For this generation Zhao's wonder vehicles are not impossible engines, instead they would appear to be perfectly legitimate products waiting their turn in the production line.

Since 2005, he has created the series titled *Excavated Future*, in which he presents bone-like fossil fragments covered in heaps of sand, the fossils turn out to be parts of a car, or parts of a computer. With this series Zhao takes us forward to the age when humans may look back at the pre-historic present to excavate the fossilised bones of our machines as modern dinosaurs.

Perhaps our reading of the world of living creatures has been unduly coloured by the idea of scientific progress, in which case Zhao's creature-machines may serve as an amusing symbol of our age, and represent a fitting caricature of our collective imagination.

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BEYOND BLACK & WHITE :

Qiu Anxiong, Qiu Shihua, Wang Guangyi, Yan Pei-Ming, Zhao Guanghui
From October 22 to December 1, 2020, Galerie 75 Faubourg

ZHAO GUANGHUI

Solo exhibitions

2012

- Blueprint, 798 White Box Museum, Beijing, China

2008

- Zhao Guanghui, Galerie Enrico Navarra, Paris, France

2006

- Evolution of Creature-Machines: The Art of Zhao Guanghui, Times
- -Square (in collaboration with Hanart TZ Gallery), Hong Kong

Group exhibitions

2012

- Confused, not Confused, Metaphysical Gallery, Taipei, Taiwan
- Future Pass, National Taiwan Museum of Art, Taichung, Taiwan
- Direction-Affection of Artists, Soka Art Beijing, Beijing, China

2011

- Future Pass, Wereldmuseum, Rotterdam, Netherlands
- Optical Exercise, Li-Space, Beijing, China

2010

- Fairy Tale, Vanguard Gallery, Shanghai, China

2008

- Lunar New Year Documentary Exhibition, organized by Art Documentary (Mei Shu Wen Xian)

2007

- Post Avant-garde Chinese Contemporary Art, Attinghouse, Hong Kong
- Viewing from Afar, Oriental Vista Art Collections, Shanghai
- Image Nation: Works by a New Generation of Chinese Artists, - Contrasts Gallery, Shanghai
- Sweet and Sour, Dong Xi gallery Vestfossen, Norway
- The 3rd Guizhou Biennial, Guizhou, China

2006

- OPEN2006: International Exhibition of Sculptures and Installation, Lido, Venice, Italy
- Excavated Future: Sculptures by Zhao Guanghui and Chen Changwei, Hanart TZ Gallery, Hong Kong Sharing the Same Land, Sifang - Contemporary Art Museum, Nanjing, China
- Contrast and Contradiction, Contrast Gallery, Shanghai, China
- New Interface, Red Bridge Gallery, Shanghai, China

2005

- Beijing International Art Exhibition, Beijing, China
- The 1st 798 Art Space Biennial, Beijing, China
- Young Artists Exhibition, Shenzhen, China
- The 3rd Guizhou Biennial, Guizhou, China