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Artist: Elizabeth Peyton Venue: UCCA Center for Contemporary Art, Beijing Exhibition Title: Elizabeth Peyton: Practice Date: August 15 - November 29, 2020 Organized By: Luan Shixuan Click here to view slideshow Full gallery of images, press release and link available after the jump. Images: Images courtesy of UCCA Center for Contemporary Art, Beijing Press Release: From August 15 to November 29, 2020, UCCA presents Elizabeth Peyton: Practice, the artist's first solo exhibition in China. Since the 1990s, Peyton (b. 1965, Danbury, Connecticut) has been a major force in the resurgence of painting and the revitalization of portraiture. The exhibition features drawings, paintings, and prints from throughout her thirty-year career, with a particular focus on work from the past decade. Peyton's repertoire of subjects ranges from fellow artists and figures to cultural and historical figures, including Clara Lidia Tyler, The Creator, Queen Elizabeth II; Angela Merkel; Dan Kjaer Nielsen; Jonas Kaufmann; David Bowie; and Yuzuru Hanyu. Her powerful brushwork, colorful palette, and elegantly austere compositions all serve to bring the viewer into the psychic terrain of both the figure portrayed and the artist observing them. The exhibition is a collaboration with the National Portrait Gallery in London, where Peyton's solo exhibition Aire and Angels, curated by Lucy Dahlisen, former Associate Curator, National Portrait Gallery, and the artist, was held from October 3, 2019 to January 5, 2020. Practice is organized by Luan Shixuan, UCCA Curator. The exhibition reprises her works from Aire and Angels, which juxtaposed Peyton's art with the permanent collection at the National Portrait Gallery, drawing connections between her work and approaches to portraiture from throughout history. Practice consists entirely of works by Peyton, yet similarly grounds her contemporary oeuvre in a longer artistic tradition, evoked by her portraits of historical figures and figures made for the works of artists such as Edward Burn-Jones and Gustave Courbet. As Peyton states in the exhibition catalogue, the show is not intended as a comprehensive overview; it is more the artist's view of her own work. The exhibition title references the idea of practice as both a regimen of focused training and an artist's ongoing process and body of work. Practice sees Peyton working and growing across a range of media including gauzy pastels and watercolors, oil paintings defined by intense brooding tones, and monotype prints capturing bold, direct forms. Spare first works like the delicate charcoal characters studies Napoleon (1991) and Princess Elizabeth's First Radio Address (1993) capture the point at which her personal study of literature and history coalesced into an awareness of the power of individuals and an incisive sensitivity to the stories and charisma that can be found written into faces. As her career progressed, these are qualities that Peyton would increasingly find in her contemporaries, intimately portraying the humanity of creative, visionary people. She depicts both personal acquaintances and figures from the remote past with a tangible sense of love and fascination, each portrait crystalizing a moment, which may speak to her engagement with the movements, rhythms, and lives, as well as a number of paintings and prints inspired by opera, from the last ten years. Scenes from operas include narrative sense of the art form. Peyton has noted that opera each of these subjects with the same compassion and care in Practice draw viewers into the hermetic space to present this exhibition by an American painter who has composition resonates in an artistic context where figurative able to join us in Beijing for her opening, we nonetheless in New York) studied at the School of Visual Arts in New York. She Comes Now (Kunstthale Baden-Baden, 2013); Ghost retrospective (New Museum, New York, 2008); Walker Art Center Museum of Modern Art, Dublin, 2009). Link: Elizabeth Peyton Xinyue Venue: Capsule Shanghai Exhibition Title: A Summer of Capsule Shanghai, Shanghai Press Release: This morning to sit beside him on his chair. Adonis, Descartes open on August 12, 2020. As a young artist, Yan Xinyue deformed motorbikes, to figures wandering the streets, Yan the dream-like image is an orchestrated process of emotion everyday reality, the viewer empathizes with the artist by experiencing her visions in the familiar context of the city. When comparing painting with literature, Yan's works are like short stories that dichotomize the metropolis with personal everyday life experiences. Free of the restraint of serial works, she embraces intuitive moments of inspiration, exploring the possibilities of painting without constraint or fear. Surprises hide in the details that the artist carefully arranges: in the Heartbroken Motorbike series, cords exposed from the fractured motorbike resemble fluttering blood vessels. The vibrant colors transform a brutal car accident into a joyful moment of motorbike's strike and rest. In Hold On #1 and Mother (Edmund in Cormio), the juxtaposition of a pink color block, exotic leopard print, and snakeskin creates a sense of conflict. In her recent works painted in 2020, Yan started to experiment with painting waterdrops scattered in the foreground, diluting the sense of melancholy with a playful and lively tinge. However, unlike short stories, Yan's paintings do not formulate specific narratives, but rather depict fleeting gestures and emotions in the moment. More precisely, her paintings, rooted in her imagination and reproduction of urban life, blend observation with memory and fiction, and reflect the artist's Proustian way of thinking and the complexity of reality and human emotions. Noteworthy is Yan's highly stylized treatment of edges and background. Fluxes of saturated colors render the image with a psychedelic sense of motion; the subject shades onto the background. Lines and edges are blurred using different techniques of brushing, highlighting, overlay and dripping, shrouding the canvas with an obscure and mysterious haze, and taking on an aura unreplicable in the electronic age. Liya Han Link: Yan Xinyue at Capsule Shanghai The post Yan Xinyue at Capsule Shanghai first appeared on Contemporary Art Daily. Artist: Cosima von Bonin Venue: House of Gaga, Los Angeles Exhibition Title: HETERO Date: August 15 - September 16, 2020 Click here to view slideshow Full gallery of images, press release and link available after the jump. Images: Images courtesy of House of Gaga, Los Angeles Press Release: Gaga is pleased to present HETERO, the second exhibition of Cosima von Bonin at GAGA, first in our LA location. As it was the case with Shit and Chanel, HETERO is the result of an expansive WhatsApp dialogue between the artist and the gallerists. This time, unlike the last, even the install was done through video calls. This year plans have changed for everyone, we have had to change dates and locations for this show twice and the artist could not make her way to Los Angeles. But maybe the show has embedded in it the traces of this moment, marked by remote working and new socializing modes. We can't avoid missing her physical presence. But who knows, by being present in every decision and detail in the show, we have the feeling that we can hear her laugh and maybe find her in this gingerbread house for adult Hansels and Gretels. As one walks into the gallery, the first thing we encounter is LOVE/HATE behind which hides a secret (furtive) smoker lounge that serves as an anteroom to an amusement park of hard to decipher amusements. We do not know if we are entering the house of horrors or a fun house. Probably none of the above or both at the same time: the house of mirrors, where we see the deformed and therefore an even more precise reflection of the adult children we are. Fragile and shy like the characters we see in the show, but voracious, seduced and fascinated by the gingerbread house that has its dear place in our subconscious. And just like that the installation unfolds emphasizing the back side of the works which become just as important, or even more important, than the front side for those who like to see the other side of things. Screens create crushing spaces. Fences make sure we keep our distance but at the same time invite us in. More than a script (discourse, meaning or slogan) Cosima has elaborated on a color palette, worthy of the most exquisite interior decorator, the perfect set for our interior and the mise-en-scene of our most shameful desires and nightmares. Here nothing is what it seems which could be said in another way: that a rose is not a rose is not a rose. Front / back, love / hate, more than opposites in tension, binary posed or contained, the work seems to embrace kindly the contradictions and everything in between. Hetero? Heterosexual or Heterodox? A rose is not a rose but sometimes a rose that is not a rose could also be a rose. Flags that are not banners but axes, axes that are not weapons but toys, toys that are words, and words that are sculptures. Sculptures that become fences and fences that become hashtags. Hashtags that are not trending, not proposing any slogan, but some tarot card of ambiguous significance, radical surfaces that work as a screen where we project. Magic Mirror Luis Felipe Fabro, Mexico DF 15 de Agosto 2020 Fences and Meets Los Angeles, August 2020 Link: Cosima von Bonin at House of Gaga The post Cosima von Bonin at House of Gaga first appeared on Contemporary Art Daily Puppies Puppies (base) (oil) at Halle IX, KunstTorey Thornton at Modern Art Maren Hassinger at Tiwani Contemporary Guan Xiao at Antenna Space Yutaka Matsuzawa at Yale Unionektor garcia at Progetto Brandon Ndira at Bureau For Susan Wang at Good Weather Hannah Black at Kunstverein Braunschweig Sílvia Pessoa at Mendes Wood Dahlgren Sui Kim at M+ Lis Yisui Arts Center Juliana Nuxtable at Reena Spaulings Sky Monaka at The Poor Farm Frida Orupabo at PORTIKU Sara Mujinga at Bergen Kunsthall Nelly Norjoni at Reena Anfather Lydia Gurrahane at The Walls Institute Yuki Okumura at Keio University Art Space, Keio University Art Center Archive Shawan

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