

MADEIN GALLERY

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Art | Basel

Basel

Booth R22
2024.6.11-16

XU ZHEN®

XU ZHEN®, founded by artist Xu Zhen in 2013, is the flagship art brand of MadeIn Company. Born in 1977, Xu Zhen is a leading Chinese artist and curator, and the founder of MadeIn Company. XU ZHEN® is committed to art creation and cutting-edge culture development. XU ZHEN® is one such initiative to offer spiritual aspirations and life experiences of the finest quality through the appreciation and collection of artworks and events produced by the brand.

Xu Zhen

Artist, Curator, MadeIn Company Founder. Xu Zhen was born in 1977 and lives and works in Shanghai.

Xu Zhen has been considered as an iconic figure in Chinese contemporary art. In 2004, Xu won the prize for 'Best Artist' at the China Contemporary Art Award. His practice covers various media such as installations, video, painting and performance, etc.

Xu Zhen has exhibited internationally, at museums and biennales, such as, Venice Biennale (2001, 2005), The Museum of Modern Art (New York, 2004), Mori Art Museum (Tokyo, 2005), MoMA PS1 (New York, 2006), Tate Liverpool (2007), Hayward Gallery (London, 2012), Lyon Biennial (2013), Armory Show (New York, 2014), Long Museum (Shanghai 2015), Al Riwaq Art Center (Qatar, 2016), Sydney Biennial (2016), Guggenheim Museum (New York, 2017), Sharjah Biennial (2019), The Museum of Contemporary Art (Los Angeles, 2019), National Gallery of Australia (Canberra, 2020) among others.

Aside from being an artist, Xu Zhen is also a curator. He co-curated together with other artists major exhibitions in Shanghai and was one of the initiators of Art-Ba-Ba (www.art-ba-ba.com), a leading online forum for discussion and critique of contemporary art in Shanghai, in 2006. In 2009, Xu Zhen established 'MadeIn Company', a contemporary art creation corporate, focused on the production of creativity, and devoted to the research of contemporary culture's infinite possibilities. In 2013, MadeIn Company launched XU ZHEN® which is committed to art creation and cutting-edge culture development. In 2014, MadeIn Company established MadeIn Gallery and in November 2016 launched the first "Xu Zhen Store" in Shanghai.

“Alien” series

The series “Alien” extends XU ZHEN®’s persistent interest in subjects such as transformation, iteration and evolution of civilization within the context of post-globalization. The “Alien” is a mutation, a haunting enigma that stirs the depths of imagination. This series unveils a mesmerizing fusion of future and primeval, urging viewers to wander uncharted realms. It is a potent reflection of reality and a fable of tomorrow for all beings.

In *Alien 3 - Roman Column, Han Court Dancer*, the Han-dynasty statue vividly captures a moment – with one long sleeve thrown back and the other trailing down, a dancer gently stoops and flexes her knees as she lifts one heel to advance her step; the originally rigid Roman column is transformed into a soft form, coiling around the dancer's body like a snake. The relationship between the two is one of companionship, dancing together, or confrontation, and probing. By transforming materials, purposes, and sizes, the artwork presents a metaphorical scene of civilizational relations in the context of contemporary globalization.



XU ZHEN®

Alien 3 - Roman Column, Han Court Dancer, 2024

Mineral composites, mineral pigments, stainless steel

185 x 241 x 293(H) cm

225,000 USD (VAT not included)



“Shan Shui” series

“Shan Shui” is a series of Chinese ink paintings XU ZHEN® began in 2023, capturing his sculptures and installations in the form of Chinese paintings. Coupled with Chinese ink painting as a medium, such products of conceptual art constitute the possibility of a new civilizational relationship. The objects of the paintings are conceptual sculptures created by XU ZHEN® under the banners of a transformation and iteration of civilization symbols as well as a reevaluation of cultural values. *Shan shui*, or landscape painting, is not only a category of Chinese painting, but also a philosophy on life typical of Chinese culture. XU ZHEN® distances *shan shui* from a depiction of natural scenery, and nudges it towards a reflection on the resonance between contemporary people and the universe. In this series, Chinese painting functions as a constantly self-expanding cultural agitator that coexists with various realities of contemporary shan shui including artificial nature, cloud computing, the Anthropocene, and the biosphere.

With its cross-contextual reorganization of distinct visual symbols, the **“Shan Shui – Beverage”** series expands XU ZHEN®’s attempts at transforming civilizational experiences with contemporary concepts. Across the sculptures and paintings in the series, ancient Greek pillars, as a symbol of human civilization, are planted onto various classic imageries in Eastern and Western cultures, including Classical sculpture, Chinese blue and white pottery, and scholars' rock. While displacing themselves isomorphically with straws, these pillars defamiliarize and tease whatever it is they insert into, rendering it both out of place and abreast of the times.

The artist uses the everyday action of “sucking” as a metaphor for the interactive relations within humans’ cognition of civilization in the post-globalization era: for instance, the search for a future out of history, the conjuring of illusion by the East and the West of each other, and, not least, the symbolization of the uncertainty and dynamism of contemporary reality.



XU ZHEN®

Shan Shui - Beverage (Twelve Chinese Zodiac Animals Taihu Rock in front of the Gate of Dispelling Clouds, Paiyun Dian, Summer Palace, Beijing), 2024

Ink on silk

210 x 150 cm (unframed), 228 x 168 x 8.5 cm (framed)

105,000 USD (VAT not included)



“Passion” series

“Passion”, a series of paintings in a seemingly abstract expressionist style, is both a derivative of smart social media and a representation of daily life experience on the Internet. The works are based on a great invention — screen capture on mobile phones. The abstract-expressionist free writing vividly pours various kinds of emotion commonly seen in chatrooms onto the picture. This series is not only an intense reaction to the mental state on social media, but also its release and reconciliation. Emotional and informational exchange, as well as the tempo of thinking and the density of expression, become the primary relationships in motion on the canvas and exert a direct influence on pictorial language and visual expression in the paintings. Through such an integration of painting and screen, virtuality and reality, as seen ubiquitously in contemporary society, XU ZHEN® expands and strengthens his visual language. The artist pushes this relationship to the extreme, guiding us to reflect on the tool logic and ethics of the social media era.



XU ZHEN®

Passion (10.80 kg), 2023

Oil on canvas

200 x 130 cm

99,000 USD (VAT not included)



“Evolution” series

As a development from Xu Zhen’s signature “Eternity” series, the “Evolution” series is rooted in cultural elements spanning time and space and focuses on cultural differences within globalisation. It ventures beyond the scope of Classic culture into that of subcultures and primitive art. Behind the gratifying sensory experience, the artist presents the cognitive changes brought about by the development of the Internet — as connection becomes increasingly convenient and the channels for knowledge acquisition grow, complex qualitative changes are foregrounded.



XU ZHEN®

Evolution - North Wall of Mogao Cave No.217, Baule Goli Kple Kple Mask, 2020

Oil on canvas

150 x 104.8 cm

89,000 USD (VAT not included)



“Under Heaven” series

Since the launch of the “Under Heaven” series in 2011, it has become one of XU ZHEN®’s most recognizable and most popular series among collectors and institutions.

With oil paint filled in the cream piping bag and following the cream cake mounting procedure, Under Heaven series has not only retained the creamy and sweetness of real cream, but its dense visual appeal and exaggerated dimension also present an illusion. Under the all-encompassing title, *Under Heaven* projects a carnival influenced by the global trend of hedonism. Between the dazzling, mouth-watering and densely piled together cream flowers, Under Heaven reveals a subtle compositional relationship between materials and form, where layers and spaces are skillfully integrated into thoughts on painting and action. The cream under heaven, or a creamy world, faithfully names an exciting, maddening and sensual reality with optimism.

Selected Exhibition History of “Under Heaven”:

- “Xu Zhen: Civilization Iteration”, Galerie Perrotin, Paris, 2017
- “What About the Art? Contemporary Art from China”, Qatar Museums Gallery Al Riwaq, Qatar, 2016
- “Corporate. Xu Zhen (Produced by MadIn Company)”, Kunsthaus Graz, Austria, 2015
- “Xu Zhen Solo Exhibition”, Long Museum, Shanghai, 2015
- “TWENTY” – A Solo Exhibition of New Paintings by Xu Zhen, PMQ, Hong Kong, 2015
- “Xu Zhen: A MadIn Company Production”, UCCA Beijing, 2014
- “MadIn Company”, Produced by MadIn Company, Minsheng Art Museum, Shanghai, 2012



XU ZHEN®

Under Heaven - 2026GN2211, 2022

Oil on canvas, 90 x 140 cm

89,000 USD (VAT not included)



Su Yu-Xin

Su Yu-Xin (b.1991, Taiwan) graduated from the Slade School of Fine Art, University College London in 2016 with an MFA in Painting; she also holds an MFA in Painting and BFA in Chinese Painting from the Taipei National University of The Arts (TNUA). She currently lives and works in Los Angeles. She collects, studies, and processes the color substances scattered on the earth's crust and then invents a new order on the painting surface through drawing, compression, and accumulation. Her landscape painting is a geological practice of rearranging plants, minerals, organic and synthetic matters, connecting and recollecting localities across continents that bear the weight of individual and collective memories.

Su considers painting a place where multiple disciplines and various perceptual capacities intersect, and places particular emphasis on the medium of painting as reflecting the discovery and re-invention of the material world. In her view, paintings bear witness to the history of the exchange between cultures and nature and project the painter's role through wars and migrations; they manifest territorial invasions and restitutions, as well as the exploitation of pigments and their trades.

Her recent solo exhibitions include: "Dust that Rides the Wind", Longlati Foundation, Shanghai, 2023; "Parallel Impressionism", Liste Art Fair Basel, online, 2020; "Almost No Memory", MadeIn Gallery, Shanghai, 2020; "A Hue to Spell", KuanDu Museum of Fine Art, Taipei, 2019. Selected group exhibitions include: "Upstairs Cities", ASE Foundation, Shanghai, 2023; "Magic Square: Art and Literature in Mirror Image", 2022 Beijing Biennial, Friendship Art Community, Beijing, China, 2022-23, "The Rearview Landscape, or a Trip of Ownership", UCCA Dune, Beidaihe, Hebei province, China, 2021-22; "In the Labrylinth", Edouard Malingue gallery, Shanghai, 2021; "Let Painting Talk", Taikang Space, Beijing, 2020-21; "The Eighth Huayu Youth Award Exhibition: A Long Hello", UCCA, Beijing, 2020; "Blue", Lawrie Shabibi Gallery, Dubai, 2020; "The Picture Is Not at Ease", MadeIn Gallery, Shanghai, 2020; "hic sunt leones", 798 Art Centre, Beijing, 2019; "Taiwan Biennial - Wild Rhizome", National Taiwan Museum of Fine Arts, Taichung, 2018; "Building Code Violation III, Special Economic Zone", Long March Space, Beijing, 2018; "Trembling Surfaces", Long March Space, Beijing, 2016; "Future Island", Saatchi Gallery, London, 2016; "Refuse: Refuge: Re-fuse", The Koppel Project, London, 2016; "Small press project", University College London, London, 2016.



Su Yu-Xin

Blushed hill (Ch'ing-shui Cliff), 2022

200 x 110 x 5.5 cm

Madder Root lake pigment, green sand stone, clam fossil powder, ochre, lazurite pigment, soil, titanium dioxide, oil and other hand-made pigments stretched over board

28,000 USD (VAT not included)





In her large-scale painting on board, Su reflects on a locality of significance – Hualien, a city in Taiwan on the west coast of the Pacific Ocean where Su was born and raised. It sits on one end of the Su'ao-Hualien Roadway, where Ch'ing-shui Cliff is located. The Roadway was initially constructed in the late 19th century under the rule of Qing dynasty and later restored and widened during the Japanese occupation of Taiwan. As the only route into Hualien from the north, it has borne witness to the modernization of the island's East Coast, along with its regime changes and Sinicization.

SHEN XIN

Shen Xin (b.1990, Chengdu) works in Northern An t-eilean Sgitheanach (Isle of Skye). They create moving image installations and performances that empower alternative histories, relations, and potentials between individuals and nation-states. They seek to create affirmative spaces of belonging that embrace polyphonic narratives and identities.

Their solo exhibitions, performances and screenings include: “but this is the language we met in”, Richmond Art Gallery, Richmond, Canada, 2024; “one, arriving at floodplains”, MadelN Gallery, Shanghai, 2023; “Brine Lake (A New Body)”, M HKA, Antwerp, 2023; “ས་གཞི་ཐོན་པོ་འགྱུར། (The Earth Turned Green)”, KUNSTVEREIN GARTENHAUS, Vienna, 2023 & Swiss Institute, New York, 2022; “Brine Lake (A New Body)”, Walker Art Center, Minneapolis, 2021; “Double Feature”, Schirn Kunsthalle Frankfurt, Frankfurt, 2019; “Synthetic Types”, Stedelijk Museum, Amsterdam, 2019; “To Satiat”, MadelN Gallery, Shanghai, 2019; “Warm Spell”, ICA, London, 2018; “Sliced Units”, CFCCA, Manchester, 2018; “Records of Rites”, MIMA, Middlesbrough, 2018; “half-sung, half-spoken”, Serpentine Galleries, London, 2017; “Originally Inclusive”, Performance, CFCCA, Manchester, 2016; “At Home”, Surplus Space, Wuhan, 2016.

Their recent group exhibitions include: Cosmos Cinema: The 14th Shanghai Biennale (Power Station of Art, Shanghai, 2023-24); 12th Seoul Mediacity Biennale: THIS TOO, IS A MAP (Seoul, 2023); To bind, embed, shimmer, and brace, with 楔Xiē (daadgalerie, Berlin, 2022); In Solidarity with _____ (OCAT x KADIST, Shanghai, 2022); ON I OFF 2021: Back to the Future (HE Art Museum, Shunde, China, 2022); 13th Gwangju Biennale: Minds Rising, Spirits Tuning (Gwangju, 2021); Language is a River (Monash University Museum of Art, Melbourne, 2021); An Impulse to Turn (Inside Out Museum, Beijing, 2020); Sigg Prize (M+ Museum, Hong Kong, 2019); Songs for Sabotage (New Museum Triennial, New York, 2018).

They received the Jerome Hill Artist Fellowship (Minnesota, 2023), Sigg Prize shortlist (M+, Hong Kong, 2019), BALTIC Artists’ Award (2017), and participated in the Rijksakademie residency in Amsterdam (2018-19).



Shen Xin

tiger's and leopard's skins without coats, 2023

Oil on copper

20.3 x 20.3 cm

9,000 USD (VAT not included)



Shen Xin
submerge - a specific body of water, 2023
Oil on copper
40.64 x 50.8 cm

20,000 USD (VAT not included)



In Shen's paintings, the energy of what's perceived as connections of the interspecies existence is borrowed to portray the creation of an image. The creation of each painting, born out of animistic understandings of the image — the concentration of magic, preserves traces of collective stories we inhabit, so that they can be told again. Stories of dying, nursing, capturing, landing, slicing and eating, are some of the branches that compose together the ecosystem of what wants to be told.

Wang Jianwei

Wang Jianwei (b.1958, Sichuan Province, China) lives and works in Beijing. Since the 1990s, he has been researching the influence of multiple sciences and interdisciplinary knowledge on contemporary art. Well-versed in philosophy, he draws from mathematics, data-collection methods, scientific experimentation, and neurology to develop a new language for art and to practice a cross-sector methodology. Such a vision illuminates his practice spanning new media, film, performance, painting, sculpture, and installation.

Wang's major solo exhibitions include: "Treading in Sludge", MadeIn Gallery, Shanghai, 2022; "Always Being, But not the Whole", Long March Space, Beijing (2021); "Time Temple", Solomon R. Guggenheim Museum, New York (2014); "Yellow Signal", Ullens Center for Contemporary Art, Beijing (2011); "Welcome to the Desert of the Real", Sharjah Biennial & Beijing & Zurich & Basel (2010); Chambers Fine Art, New York (2007 & 2005); "Giant Steps", Asia-Australia Arts Centre, Sydney (2004); Walker Art Center (2003).

His group exhibitions include: Sharjah Biennial 15, Sharjah, 2023; "START", Start Museum, Shanghai, 2022-23; "We Borrow Dreams from Others, Like Debt", MadeIn Art Museum, Shanghai, 2022-23; "The Arts of Memory", OCAT Shenzhen, Shenzhen, China (2021); "Cosmopolis #1.5: Enlarged Intelligence", Centre Pompidou, Chengdu, China (2018); "Art and China after 1989: Theater of the World", Solomon R. Guggenheim Museum, New York (2017); "What About the Art? Contemporary Art from China", Qatar Museums, Doha, Qatar (2016); "Art of Change: New Directions from China", Hayward Gallery, Southbank Centre, London (2012); "Edge of Elsewhere", Campbelltown Arts Centre, Australia (2010); "Facing Reality", National Art Museum of China, Museum Moderner Kunst Stiftung Ludwig Wien, Vienna, Austria (2008); "China Contemporary", Museum Boijmans Van Beuningen Rotterdam, Netherlands (2006); "China Now", Museum of Modern Art, New York (2004); 50th Venice Biennale (2003); 25th Sao Paulo Bienal (2002); "Translated Acts", Haus der Kulturen der Welt, Berlin & New York Queen Art Museum, New York (2001); documenta X, Kassel (1997).

Wang was the FCA (Foundation for Contemporary Art) Grant Recipient in 2008. He was also awarded the 10th Martell Artist of the Year (2013), Robb Artist of the Year (2013), the 7th AAC (Award of Art China) Artist of the Year – Installation and Multi-media (2012), and the CREDIT SUISSE Today Art Award (2011).



Wang Jianwei
The Vast No.2, 2023
Oil on canvas, 173 x 250 cm

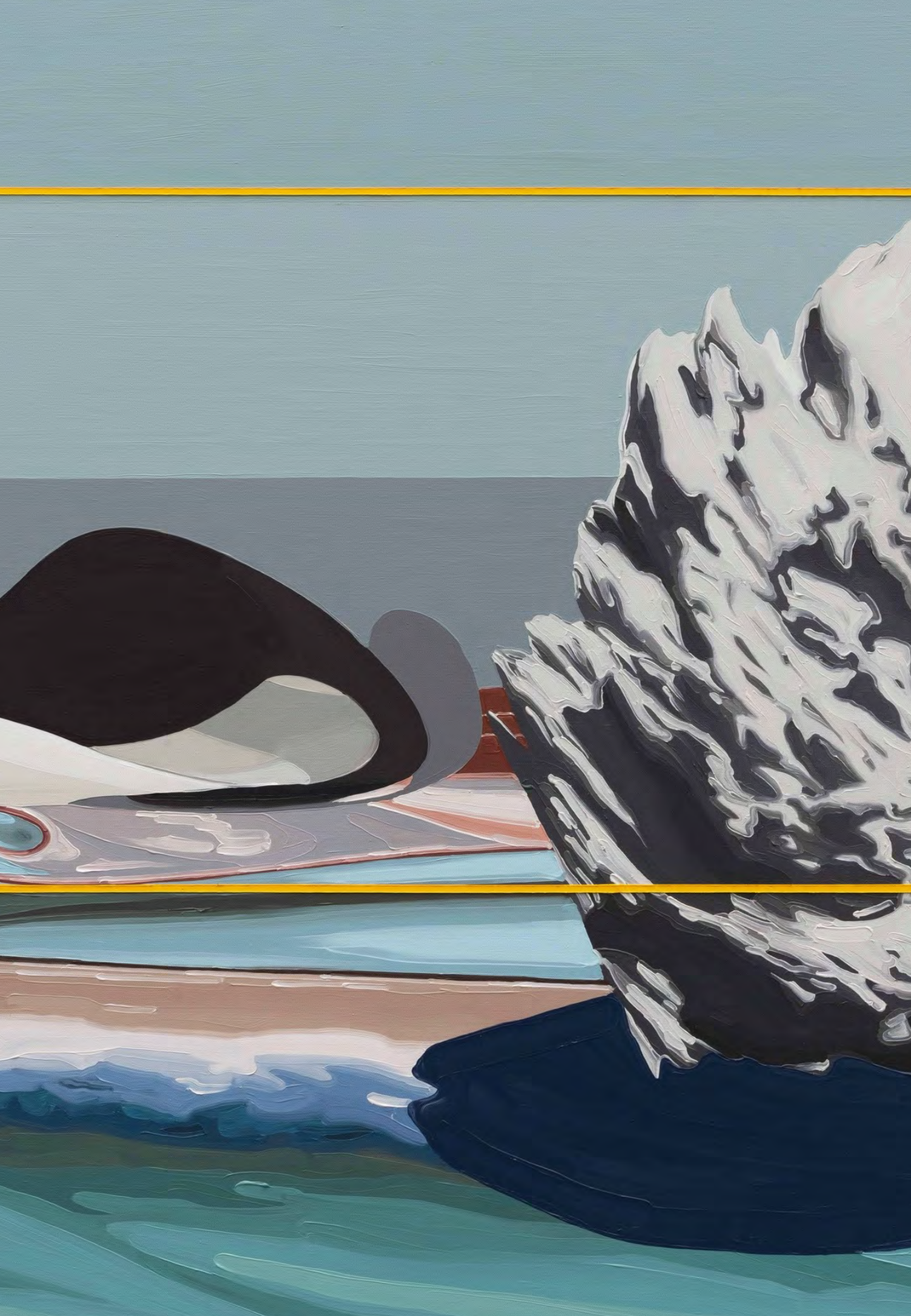
96,000 USD (VAT not included)





Wang Jianwei
It and Their Kingdom No. 1, 2019
Oil on canvas, 150 x 200 cm

75,000 USD (VAT not included)



LU PINGYUAN

Lu Pingyuan was born in 1984 in Zhejiang province, China, lives and works in Shanghai. Spanning text, installation, painting, and sculpture, his 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. His works have been exhibited extensively in both national and international museums and biennales.

Recent solo exhibitions include: "Untitled (Artist)", Humarish Club, Macao, 2023; "One Night at a Gallery", SSSSTART Museum, Shanghai, China, 2022; "Trapping Cooking, Cooking Trapping, It's a Lovely Life", OCAT SHENZHEN, Shenzhen, China, 2022; "The First Artist", MadelN 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; "Lost Child", ONEHOME Art Hotel, Shanghai, China; "HOME ALONE", MadelN 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", MadelN Gallery, Shanghai, 2016; "Unexpected Discoveries", MadelN Gallery, Shanghai, 2015; "Time Capsule", Gallery Box, Gothenburg, Sweden, 2011; "Autonomous Breathing", M50 Creative Space, Shanghai, 2010.

He participated in numerous group exhibitions, including: 2023 Chengdu Biennale, Chengdu Art Museum, Chengdu, 2023; "White Holes: The Mysteries and Modern Perception of Oracle Bone Script", 798 CUBE, Beijing, 2023; "13+1 — Genealogy Study of Artists Season 1", START Museum, Shanghai, 2023; Meta City Biennale, online, 2023; "START", Start Museum, Shanghai, 2022-23; "We Borrow Dreams From Others, Like Debt", MadelN Art Museum, China, 2022; "Ever-Curious, Mickey: The Original & Ever Curious Exhibition Shanghai Stop", Yuz Museum, Shanghai, China, 2021; "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", MadelN 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.

“Best of the Best Draw” series

Lu Pingyuan views artificial intelligence as a new “belief system”, constantly posing questions to it, as a “god”, in search of more ideal answers about faith. He shares with AI the stories he has written as well as traditional mythological tales, prompting AI to generate a series of new mythological figures. Lu employs the Chinese traditional papercutting techniques used for summoning deities and crafts these figures out of paper. He sees his role of a creator as an “intermediary” receiving messages from “deities”, bridging the ancient mythological world with the unknown realm of gods as described by artificial intelligence. The artist thus links humanity’s beliefs from the past with those from the future.



Lu Pingyuan

Best of the Best Draw-The Black Emerald Beast, 2024

Acid-free watercolour paper, Shanghai waxed paper, tinted cardboard, tinted sorbet paper, acrylic, watercolour, acid-free glue
100 x 100 cm (unframed), 108 x 108 cm (framed)

22,000 USD (VAT not included)





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Acid-free watercolour paper, Shanghai waxed paper, tinted cardboard, tinted sorbet paper, acrylic, watercolour, acid-free glue

100 x 100 cm (unframed), 108 x 108 cm (framed)

22,000 USD (VAT not included)



“Story” series

Rooted in his interest in the intangibility of the human spirit and will, Lu Pingyuan’s practice has been concentrated on his writing of “stories” as a medium of art. These stories are enigmatic and spiritual, sometimes accompanied by fear. Partly authentic, partly fictional, they significantly broaden the artworks’ state of existence in the real world and extend the inherent spirit of art itself.



Stealing the Heavenly Herb

Humans had diverging stances on the way of living. They were split into those who stayed in the cities and those who moved to secluded mountains. The latter hoped to raise their descendants according to a most perennial philosophy of existence. Anthony's grandpa was the leader in that migration. Since him, three generations had lived in the deep mountains. The city life their grandparents' generation used to live had now become a legend. In fact, Anthony had never been to the city.

One day, Anthony's grandpa was very ill. The family sent for the mountain doctor, who tried everything but in vain. There was still one prescription, said the doctor. They usually wouldn't recommend it, but since Grandpa's illness has gotten so bad, they might as well give it a try. He told the family that five hundred kilometers away from here, in the city, there was a road verge with plants. And hidden among the plants, there was one artificially grown herb called "buxian bodimier". It was an extremely rare herb that would radiate colorful lights in the dark. That herb might help Grandpa. Be careful though, for it would be an arduous journey. The city was full of danger, and they should only secretly pick the herb during the night. In the broad daylight, they might be caught and harmed.

Though the city dwellers didn't hold grudges against the mountain dwellers, decades of separation and different ways of living had made it impossible for the two peoples to understand and coexist with each other. Anthony might be risking his life going to the city. But Grandpa was so badly ill. As the only grandchild living with him, Anthony must take this responsibility to go to the city and get that herb.

And thus, Anthony embarked on this journey.

After walking hundreds of kilometers, when he was resting one night, he finally saw lights coming from behind the mountain. This was what people called "city", surrounded in lights of all colors. Anthony snuck into the city in darkness. The most dangerous about the city was that, unlike in the mountains, you couldn't tell the danger. Holding a map made of boarlet skin and guided by the street light, Anthony found the location of the flower bed. But he found nothing. There happened to be construction workers working nearby, so he approached them and inquired politely. The worker suggested that he ask about that big pattern three crossroads ahead and that he should go check it out. Anthony took out his boarlet-skin map for reference, hoping that the worker could help mark it, but the latter said he couldn't read it. He was clearly impatient.

Anthony had to head towards the direction he pointed at. No sooner had he passed one traffic light than he was followed by a black car which signaled him to stop. Terrified that he might get caught, Anthony ran away at full speed. The car chased him closely until the boy jumped onto the sidewalk, crossed the park, and jumped onto the fence. Having narrowly escaped the chase, Anthony realized that he was lost. The night was about to end. According to the elderly in the mountains, streets in the city were full of running cars that might kill people in the day. Anthony couldn't do anything but find a manhole to hide himself. He decided to take some sleep and carry on searching during the night.

When he climbed out of the manhole, it was pure darkness. There was nothing around. On the ground, he found some red seeds that had fallen off. Already starving, he was about to dig in when a strong wind blew from behind him. He turned around and saw a gigantic truck driving right at him. Startled, Anthony woke up from the nightmare. The whole thing was only a bad dream.

It was now midnight. He felt the sounds of cars growing fainter and climbed out of the manhole. Based on memories of last night's escape, Anthony first went back to the crossroad where he encountered the cops, walked three blocks ahead, and finally found a large road verge in the middle of the road. There plants were thriving as if in the jungle.

He strode over and got inside. Following the doctor's drawing of its leaves, he began looking from the center and found nothing. He then looked on the sides. In the darkness, the buxian bodimier was right in front of him, glowing beautiful colors, with some creamy white pulls around it.

Looked from up-close, the colorful lights came from the neon signs of a nightclub, which was reflected on a panel box by the street. Vapors kept rising out of the sewage, making the surrounding quite heavenly. In the colors and the steam, Anthony confirmed the shape of the leaves. That's it! Finally, Anthony plucked the herb and put it in his pocket.

On his way out of the city, Anthony passed the zoo. It was quite silent in the night. The animals were all asleep except for several gibbons, who were making a moaning noise. The sight of animals gave Anthony a sense of familiarity. However, they were all confined in huge glass covers like houses. Anthony suddenly felt melancholy, as if it were reminding him that it was about time to go home.

After four days of walking day and night, Anthony got back to his grandpa. The doctor used the precious buxian bodimier and cured his grandpa.

Lu Pingyuan

"Story" series, 2013 - ongoing

Paper, aluminum, 42 x 29.7 cm (paper), 22 x 14 x 9.5 cm (each hand)

7,500 USD (VAT not included)

Stealing the Heavenly Herb

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Stealing the Heavenly Herb (Cont'd)

Anthony had to head towards the direction he pointed at. No sooner had he passed one traffic light than he was followed by a black car, which signaled him to stop. Terrified that he might get caught, Anthony ran away at full speed. The car chased him closely until the boy jumped onto the sidewalk, crossed the park, and jumped onto the fence. Having narrowly escaped the chase, Anthony realized that he was lost. The night was about to end. According to the elderly in the mountains, streets in the city were full of running cars that might kill people in the day. Anthony couldn't do anything but find a manhole to hide himself. He decided to take some sleep and carry on searching during the night.

When he climbed out of the manhole, it was pure darkness. There was nothing around. On the ground, he found some red seeds that had fallen off. Already starving, he was about to dig in when a strong wind blew from behind him. He turned around and saw a gigantic truck driving right at him. Startled, Anthony woke up from the nightmare. The whole thing was only a bad dream.

It was now midnight. He felt the sounds of cars growing fainter and climbed out of the manhole. Based on memories of last night's escape, Anthony first went back to the crossroad where he encountered the cops, walked three blocks ahead, and finally found a large road verge in the middle of the road. There plants were thriving as if in the jungle.

He strode over and got inside. Following the doctor's drawing of its leaves, he began looking from the center and found nothing. He then looked on the sides. In the darkness, the *buxus bodinieri* was right in front of him, glowing beautiful colors, with some creamy white puffs around it.

Looked from up-close, the colorful lights came from the neon signs of a nightclub, which was reflected on a panel box by the street. Vapors kept rising out of the sewage, making the surrounding quite heavenly. In the colors and the steam, Anthony confirmed the shape of the leaves. That's it! Finally, Anthony plucked the herb and put it in his pocket.

On his way out of the city, Anthony passed the zoo. It was quite silent in the night. The animals were all asleep except for several gibbons, who were making a moaning noise. The sight of animals gave Anthony a sense of familiarity. However, they were all confined in huge glass covers like bonsai. Anthony suddenly felt melancholy, as if it were reminding him that it was about time to go home.

After four days of walking day and night, Anthony got back to his grandpa. The doctor used the precious *buxus bodinieri* and cured his grandpa.

“Look, I’m Picasso!” series

Lu Pingyuan’s signature of works, “Look! I’m Picasso!”, is inspired by the first feature-length computer-animated film produced by Pixar in 1995, “Toy Story”. A scene in the film presents the toy Mr. Potato Head with his eyes, nose and mouth on the side claiming: “Look! I’m Picasso!”. The artist conceived a series of cubist paintings and sculptures in the style of Picasso and incorporated elements from the facial props of Mr. Potato Head. Always standing on the border between fiction and reality, Lu’s works manifest a unique status and position that break with conventions, and allude to a certain merging between social classes, popular culture and elitist culture.



Lu Pingyuan

"Look! I'm Picasso!"-2403-2, 2024

Oil and acrylic on canvas, 170 x 130 cm

37,500 USD (VAT not included)



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