

Tang Contemporary Art presents:

Feng Yan Solo Exhibition

Artist: Feng Yan

Exhibition Dates: February 13 – March 13, 2020

Location: 10/F, H Queen's, 80 Queen's Road Central, Central, Hong Kong

Opening Reception: Thursday, February 13, 6 – 8 pm

**Artist will be present and available for interviews, please contact us in advance for scheduling.*

FOR IMMEDIATE RELEASE (HONG KONG – January 31, 2020):



Paintings 02 《繪畫 02》

Digital art collection pigment print on Hanhemuhle
Museum Etching Paper 收藏級藝術微噴
148 x 98 cm, 2014

Tang Contemporary Art proudly presents a same-name solo exhibition as the artist Feng Yan in our Hong Kong space on February 13, 2020. This is the artist's debut exhibition in Hong Kong as well as an important exhibition to the artist in recent years. The show will feature 14 photography works from various series including "Psychedelic Bamboo", "Tang Mausoleum Long Grass", "Paintings" and "Monument".

"Feng Yan's grandest bewilderment & interest lie in the sense of distance in photography: the reflection on distance, the distance of reality and psychology. Is there distance of reality? How to measure psychological distance? His focus on distance gives his photography a clear sense of notion, making his choice and assessment unique. Picking the distance between him and his object also unveils the mood, the aura and the meaning of his work."

- Excerpt from Ai Weiwei "Speaking Beyond Words"

"Each and every one of us lives within a discourse of power; this is inescapable," Feng Yan says. "Psychologically, we all experience a conflict between our desire for power and our resistance to the power of others." The photographer himself appears, in reflection, in the convex mirror of the hubcap and, in elongated form, on the gleaming bumper bar. It is as if power, by its very nature, distorts its holders' view of common humanity. In a few simple images, Feng Yan conveys the unbridgeable distance between those who wield power and those who do not. He also suggests the menace of power-and, if those are really bullet holes, its vulnerability as well."

- Excerpt from museum catalogue by John McDonald (Head of Australian Art at the National Gallery of Australia)

"His studied treatment transforms the tire into an object of significance - something with a story to tell."

- Excerpt from museum catalogue by Kris Imants Ercums (Curator of Spencer Museum of Art)

"One can also notice that as a title, *Psychedelic Bamboo* is an amalgam of Western hallucinogenic drug culture with a reference to the ubiquity of bamboo in China, in both art and nature. Feng Yan's use of abstraction also relates to his fondness for traditional Chinese painting with its dynamic nonrepresentational brushstrokes and flourishes. Indeed, the

romanticism of these photographs - their deliberate beauty - raises useful questions about the relationship between photography and painting.”

- Excerpt from “Photography Objectified” by Jonathan Goodman (Associate Professor of Pratt Institute)

“By deliberately avoiding the monumentality of ruins, Feng Yan shuns old and new dreams of supremacy and power. The photographer follows into the footsteps of archeologists and historians only to turn his gaze away from their findings and focus on what from time immemorial prospers unnoticed. Grass takes the place of monuments, leaving out achievements, destruction, and ruptures, and calling attention to a temporal scale that is greater than that of the history of Imperial China. Perhaps, one day botanists will assess that this kind of plant only grows in this area, giving a different spin to the notion of cradle of civilization. And perhaps impending climatic cataclysms will soon threaten what so far endured through such a long duration of time.”

- Excerpt from “Reticent Images” by Paola Iovene (Associate Professor in Chinese Literature, East Asian Languages and Civilizations, The University of Chicago)

“Feng Yan’s photographs, though uncomfortable at first, are a refreshingly subtle perspective on contemporary Chinese life. He favors intimate scenes of faded and slipshod construction, of parking lot moments and spaces both personal and public that are pregnant with implication. With subtle allusions and large-scale prints he makes quotidian China monumental.”

- Excerpt from “Dis-stilled Life - Photography by Feng Yan” by Michael J. Hatch’s (PhD, Princeton University)



Exhibition view of *Contemporary Photography in China 2009-2014*, Minsheng Art Museum, Shanghai, China, 2014
《中國當代攝影 2009-2014》展覽現場圖 | 上海民生現代美術館 | 2014

ABOUT THE ARTIST

Born in 1963, Feng Yan is one of the most renowned photography artists in China. He graduated from Beijing Film Academy in 1989 and lived in New York for many years. He now splits his time between Beijing and Taipei.

Feng Yan has had solo shows in Suzhou Museum, Tang Contemporary Art, Shanghai Gallery of Art (Shanghai), Three Shadows Photography Centre (Beijing), Courtyard Gallery (Beijing). His works have been shown in group exhibitions in Foam Fotografie Museum (Holland), MAKK Museum fur Angewandte Kunst Koeln, BMW Foundation (Berlin), White Rabbit Museum (Australia), Spencer Museum of Art (USA), UQ Art Museum (Australia), Monash Gallery of Art (Australia), Musée d'Art Moderne de la Ville de Paris, Power Station of Art (Shanghai), OCAT (Shenzhen), Minsheng Art Museum

(Shanghai), Shanghai Center of Photography, Guangdong Museum of Art, CAFA Art Museum (Beijing), Today Art Museum and HOW Art Museum. His works have been collected by many museums and institutions around the world.

His photography works have been used as covers by Stanford University Press, New York Review Books and Western Sydney University Press. In the year of 2015, he was invited by Artron Art Group to publish a giant book "Feng Yan". His literary novel "The Sound of a Chair Snapping Back" will be published by Guangxi Normal University Press at the year of 2020.

ABOUT TANG CONTEMPORARY ART

Tang Contemporary Art was established in 1997 in Bangkok, later establishing galleries in Beijing and Hong Kong. The gallery is fully committed to producing critical projects and exhibitions to promote Chinese contemporary art regionally and worldwide, and encourage a dynamic exchange between Chinese artists and those abroad. Acting as one of the most progressive and critically driven exhibition spaces in China, the gallery strives to initiate dialogue between artists, curators, collectors and institutions working both locally and internationally. A roster of groundbreaking exhibitions has earned them international recognition, establishing their status as a pioneer of the contemporary art scene in Asia.

Tang Contemporary Art represents leading figures in Chinese art including Ai Weiwei, Huang Yongping, Shen Yuan, Wang Du, Liu Xiaodong, Yang Jiechang, Xia Xiaowan, Sun Yuan & Peng Yu, Yan Lei, Wang Yin, Wang Yuping, Yangjiang Group, Guo Wei, Zheng Guogu, Lin Yilin, He An, Zhao Zhao, Wang Yuyang, Weng Fen, Yang Yong, Xu Qu, Xu Xiaoguo, Ji Zhou, Cai Lei, Ling Jian, Liu Yujia, Zhu Jinshi, Qin Qi, Chen Yujun, Chen Yufan and Chen Wenbo, additionally collaborating with international artists such as Christian Lemmerz, Niki de Saint Phalle, Jonas Burgert, Adel Abdessemed, Michelangelo Pistoletto, Michael Zelehoski, H.H.Lim, Rirkrit Tiravanija, Sakarin Krue-On, Dinh Q.Le, Jennifer Wen Ma, Rodol Tapaya, Natee Utarit and Heri Dono.



Psychedelic Bamboo 04 《迷幻的竹子 04》
Digital art collection pigment print on Hanhemuhle
Museum Etching Paper 收藏級藝術微噴
120 x 90 cm, 2009

Tang Contemporary Art
10th Floor, 80 Queen's Road Central, Central, Hong Kong
Gallery Hours: Tuesday to Saturday, 11am – 7pm

info@tangcontemporary.com.hk | +852 2682 8289
WeChat: tang_contemporary
IG: tangcontemporaryart



Tang Mausoleum Long Grass 02 / 《唐陵深草 02》

Digital art collection pigment print on
Hanhnemuhle Museum Etching Paper

收藏級藝術微噴

201 x 134 cm

2015



Tang Mausoleum Long Grass 04 / 《唐陵深草 04》

Digital art collection pigment print on Hanhnemuhle
Museum Etching Paper

收藏級藝術微噴

201 x 134 cm

2015



Tang Mausoleum Long Grass 11 / 《唐陵深草 11》

Digital art collection pigment print on
Hanhnemuhle Museum Etching Paper

收藏級藝術微噴

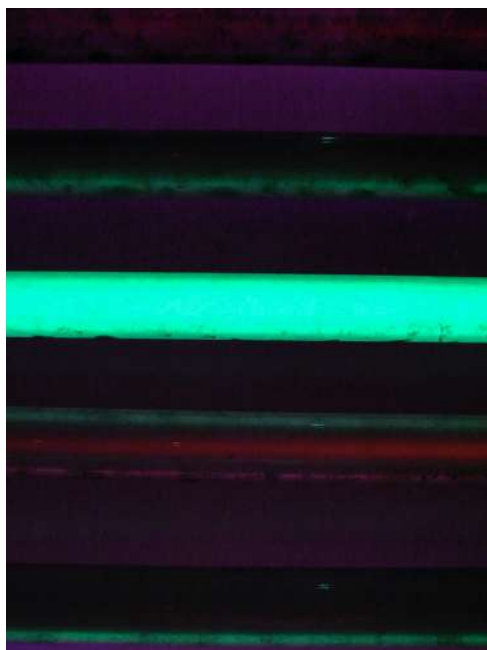
201 x 134 cm

Edition 版數 5/8

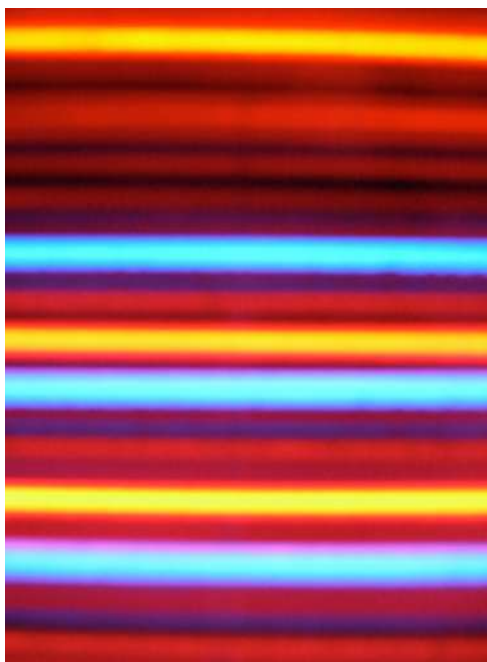
2018



Psychedelic Bamboo 01 / 《迷幻的竹子 01》
Digital art collection pigment print on
Hahnemuhle Museum Etching Paper
收藏級藝術微噴
120 x 90 cm
Edition 版數 7/8
2009



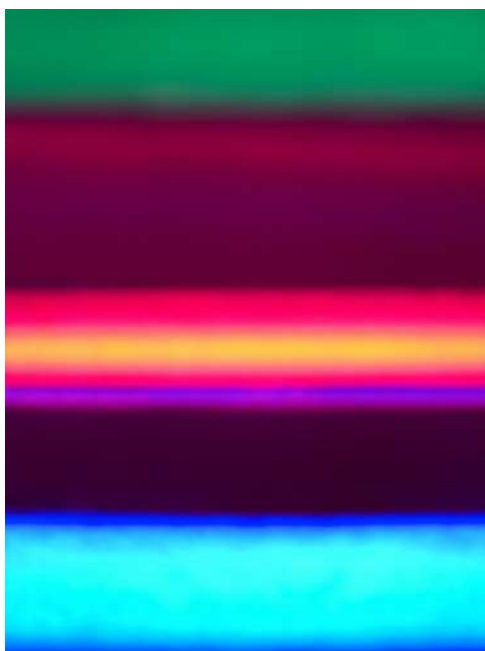
Psychedelic Bamboo 02 / 《迷幻的竹子 02》
Digital art collection pigment print on Hahnemuhle
Museum Etching Paper
收藏級藝術微噴
120 x 90 cm
Edition 版數 7/8
2009



Psychedelic Bamboo 03 / 《迷幻的竹子 03》
Digital art collection pigment print on
Hahnemuhle Museum Etching Paper
收藏級藝術微噴
120 x 90 cm
Edition 版數 7/8
2009



Psychedelic Bamboo 04 / 《迷幻的竹子 04》
Digital art collection pigment print on Hahnemuhle
Museum Etching Paper
收藏級藝術微噴
120 x 90 cm
Edition 版數 7/8
2009



Psychedelic Bamboo 20 / 《迷幻的竹子 20》
Digital art collection pigment print on Hanhнемuhle
Museum Etching Paper
收藏級藝術微噴
120 x 190 cm
Edition 版數 3/8
2011



Underlay Woodblock for Paintings 04 / 《墊畫的木塊 04》
Digital art collection pigment print on Hanhнемuhle
Museum Etching Paper
收藏級藝術微噴
140 x 93 cm
2014



Underlay Woodblock for Paintings 03 / 《墊畫的木塊 03》
Digital art collection pigment print on Hanhнемuhle
Museum Etching Paper
收藏級藝術微噴
140 x 93 cm
Edition 版數 5/8
2014



Black Stool / 《黑皮椅》
Digital art collection pigment print on
Hahnemuhle Museum Etching Paper
收藏級藝術微噴
148 x 100 cm
Edition 版數 6/8
2010



Wood Case / 《木箱子》
Digital art collection pigment print on
Hahnemuhle Museum Etching Paper
收藏級藝術微噴
148 x 100 cm
Edition 版數 5/8
2010



Paintings 01 / 《繪畫 01》
Digital art collection pigment print on
Hahnemuhle Museum Etching Paper
收藏級藝術微噴
148 x 98 cm
Edition 版數 5/8
2014



Paintings 02 / 《繪畫 02》
Digital art collection pigment print on
Hahnemuhle Museum Etching Paper
收藏級藝術微噴
148 x 98 cm
Edition 版數 5/8
2014