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Press Release

Ziping Wang

Traces of Love and Timeless Adventure

22 September - 10 October 2023

6F, Kunsthalle, K11 Art & Cultural Center, K11 MUSEA, Victoria Dockside, 18 Salisbury Road, Tsim Sha Tsui, Kowloon, Hong Kong



Galerie Marguo is proud to present *Traces of Love and Timeless Adventure*, a solo exhibition by Shenyang-based artist Ziping Wang at K11 MUSEA, Hong Kong, on view from 22 September to 10 October 2023.

Ziping Wang's dizzying paintings and drawings explore the overwhelming experience of living within an attention economy in the digital era, in which we sift and wade through endless pop-ups, notifications, reels, photos and refreshing feeds. Drawing on the graphic languages of advertising and illustration, she produces confounding compositions that flatten the hierarchy of disparate, competing images and flit between the familiar and dissonant, challenging the tendency to equate representation and meaning. Similar to the technological interfaces through which we increasingly navigate the world, Wang's paintings at first glance appear elegantly explicable and legible, but are in fact structured so as to encourage doubt and difficulty.

For the artist's first exhibition in Hong Kong, which features a suite of new paintings, drawings, and for the very first time, sculptures, Wang meditates on the process of selection and parsing information itself,

which humans do involuntarily to make sense of the world. Faced with the massive tableaux of *The last page of book*, *Warmth of cobalt*, for example, one is invited not to look but rather swim through their densely saturated vistas of amorphous shapes, samples of food packaging, pixelated retro gaming graphics and art historical quotations. Each viewer is invited to chart their own path through the surplus of visual stimuli, in their own order, according to their own inner narrative mechanism. For Wang, this exercise is a form of conversing with the future viewer, creating a cascading flow of choices and communication, an endless chain of code or some mycelial network of visual stimuli.

The site of K11 MUSEA – with its slick integration of art, culture and retail, its futuristic vertical gardens and lamellate architecture, not to mention Hong Kong’s broader position as a global trading capital and historical transit port on the Maritime Silk Road, where artisanal crafts, textiles, and comestibles were exchanged between the West and the East for centuries – is particularly fitting. The exhibition’s title, suggestive of an epic quest, was inspired by Wang’s first impressions of navigating the K11 Art Mall. Indeed, discovery, desire, projection and fantasy – elements that animate adventure stories and fairytales – are likewise mirrored in the experience of retail and consumerism, to varying degrees IRL and online.

Yet, with this series the artist begins to cleave a separation between the processes of embodied and algorithmic selection. The multicolored compositions such as *Hope disappears in daylight*, or *I don’t understand the concept of regret*, are undercut by monochromatic scenes in blue and gray, which unlike the carefully plotted reproductions of found imagery, are rendered intuitively by the artist, with no preconceived plan. *Tutorials of becoming a tree*, *Running into everlasting feast*, and *Each cursed seed is another pearl* do away with commercial graphics all together. Rendered from no preliminary sketches or preselected imagery, they feature instead oneiric interior landscapes; compositions of forms and color that each obey their unique laws of space, contained by borders, windows, and cels. A reference, possibly, to the tenuous membrane between external influence and inner life.

The emphasis on the sensory and proprioceptive is pushed to its logical next step in a series of life-sized enamel-coated steel sculptures, and more intimately scaled ceramic iterations, reminiscent of Calder’s miniature stables. Here, discrete, recognisable components of Wang’s painted scenes – a coin, a wedge of cheese, inexplicable blobs and checkerboard panels – have been yanked back into the realm of three-dimensional space, each brushstroke now a shape to ambulate, or make choices about encountering with the body rather than the mind.

The trio of fine cross-hatched ink drawings, by contrast, are devoid of imposed structure, developing organically from one form to the next, evocative of the conditional statement in programming: “if this, then that”. Constituting an image-bank of sorts, the shapes and objects discerned in these studies reappear in the intuitive strips of Wang’s larger paintings. Viewed all together, Wang signals a reality we are faced with now more than ever – the question of who, or what makes the choices that determine what we desire, what we feel, what we look at and consume.

About the Artist

Ziping Wang was born in 1995, in Shenyang, China, where she currently lives and works. She holds an MFA from the Pratt Institute, New York, and a BFA from the Rhode Island School of Design. Recent solo and group exhibitions include *The Loudest Silence*, Peres Project (Seoul, 2022); *Obsession, Indifference and Onion Skin*, Galerie Marguo (Paris, 2021); *The Other Landscape*, Unit London (London, 2021); *Ziping Wang: 3x3*, Galerie Marguo (Online, 2021); *Sentimental Touch*, Unit London (London, 2020); *Platform 2020*, Winston Wachter Fine Arts (New York, 2020); *ASYAAF*, Gallery LVS, (Seoul, 2020);

Holiday project 1 Group Show, Inna Art Space (New York, 2020); *The Garden of Forking Path*, The Wall MINI Project space (Beijing, 2019); *Daydreaming*, J.Yuan Associates LLC (New York, 2019); *Artificial Delicacy*, Gessoisland Artspace (Shenyang, 2019); and *37.2, The Cool Hunter* (Beijing, 2019). Wang was the recipient of the First Place prize of the 12th Annual Juried Exhibition at Archway Gallery (Houston, 2020). Her works are in the collections of the ICA Miami, Zhuzhong Art Museum, Beijing, X Museum, Beijing, and Le Consortium, Dijon, France.

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#ZipingWang #ZipingWangHongKong
#TracesOfLoveAndTimelessAdventure
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Ziping Wang
I don't understand the concept of regret, 2023
Oil on canvas
50 x 40 cm (19 3/4 x 15 3/4 in)