

Yuan Yuan Coverage

## 袁遠的減法藝術

Text + Photography Jerry Hui

外表有點粗獷，談吐卻相當斯文的袁遠，出生於山名水秀的杭州。他對生活的敏感度非常高，由此才能培育出像他這種風格獨特的藝術家。

### 畫法與畫與遠近

杭州藝術家袁遠的畫，與兩個多月前在台北舉辦的畫展無異。期間他亦在畫廊裏，與觀眾會面與談。袁遠四十歲的他，說話語氣溫和，給人以深刻的印象。

這次袁遠由香港帶來的畫作，全以建築為主，顏色調子陰沉，充滿了藝術家對繁華的城市的觀察與思考。世界萬物不斷向前，城市需要發展，但中國的發展步伐，卻又特別地快，生活在中國二線城市——杭州的袁遠，自然感同身受。「這是個非常真實的生活體驗，在這裏所感受到的繁榮與發展，與他地方的人居住，有些建築物的結構，還有他感受到的『繁榮』，都反映在畫中，讓人感到一種『繁榮中的建築物』，並不是完全真實的，但卻是地產商所追求的，再經過藝術加工，轉化為繁榮自己的家園而設計了。他美不勝收的建築物，卻又與繁榮的他的全新空間，建築中場景與他的現實與遠近之間。」

### 變化多端的視覺藝術

他所創作出來的建築物，並非是那麼簡單，卻一定以為是相片，但經過過去幾個月，卻又發現不是那麼簡單，因為他完全看不到畫裏面有傳統的厚實感，「我用的減法，傳統油畫裏面有很多材料堆疊，形成厚實感，而我的做法，就是將油畫材料刮去，藉此呈現另一種特別的質感，就像印刷品，在畫油之餘，亦有風乾及光澤的質感。」他畫畫以現代畫中的線條，他卻可以。

袁遠的建築物充滿線條性，而且非常有序，精準地捕捉建築物中的種種細節，然而讓作品更為突出，是地對於空間中每一微小細節的細緻描繪。

他畫畫似乎十分專注於構圖及線條的描繪，很多細節中亦反映出他的觀察，無論是地、牆壁或窗戶，當中亦充滿的線條與圖案，以及結構線條的交錯與對比，線條的描繪與對比，同時又能在這種的對比組合中，營造出無限多樣的色彩變化，帶來令人驚艷的視覺效果。

2012 年

Flash/on: Culture Club

"袁遠 貌·異空間 Infinity Interior"

FLASH/on: culture club

Flash/on: culture club

袁遠 1973 年出生于浙江，中學時開始對中國歷史、2008 年畢業於中國美術學院攻讀碩士學位。袁遠之創作對象主要是老建築物的內部空間，作品構思極其有序，尤其對建築物空間中每一處小角落，有著極為細緻的描繪。他常以空間作為時間空間，並以此為起點，向上或向下延伸，在時間的流轉中，再將真實的生活經驗融入，讓真實或想像的生活經驗在作品中，展現出無限的想像。曾於北京、台北、巴黎、柏林、紐約等地舉行展覽，包括 2011 年法國巴黎 JGM 畫廊《萬物》、袁遠畫展，2012 年德國柏林中畫廊《時光》、來自中國的新藝術》等。而袁遠即將舉行的《袁遠》展則在香港藝術館舉行。

袁遠 貌·異空間

城市步伐急速，讓建築物也快速衰老起來。翻波巷街，舊街後，深水埗海墘街重建計劃亦可望落實。一幢幢 40 多年以上樓齡的舊建築物，見證城市發展，孕育幾代人生活作息。

藝術家眼中，萬物皆有情。物是人非，看著人們成長生活的空間，生生不息，總留下居住者的氣息。中國年輕藝術家袁遠，常以建築為主題，透過精密仔細的構圖與無限的想像空間，一磚一木一牆一物，留下蛛絲馬迹，想像昔日繁華，往事並未用來逃避，透過感性想像的舊物，卻更讓人回味。

# INFINITY INTERIOR

人創造它，它也留給人。寂寞空間，陳舊器物，反映居住者生活狀況、性格與心緒。歲月流轉，人去樓空，驚鴻一瞥，依然在那些角落，留下的印跡，生動的展現著——見證與訴說。袁遠創作對象正是建築物的內部空間，有著歷史的，也有著新古典主義風格的拱門和陽台的大廳，格調較小，有如舊公寓大樓的入口，不管空間大小，這些場所都有一種沉澱與寂寞感。對袁遠來說，這些似乎能為我們帶來某種安全感與慰藉。而且這些現在被遺忘的角落，曾經是人們生活、休息的私人或公共空間。

空間有魂，隱藏在精緻繁瑣中，袁遠並善於在這些陳舊物及場所的舊有印記，相反地透過極具結構的構圖，將人入虛空環境中，從微細之處以想像力去創造性，延伸精緻的往日風光與情懷。他並不時刻用建築物之細節來營造他的全新空間，使畫中建築物更趨於真實與虛幻之間，就像真實和虛幻的交織。這種線條之虛實對比，線條漸進仔細，在同樣的藍色調中，發展出無限多樣的色彩變化，帶來令人驚嘆的視覺效果。畫面中散落在由畫作中帶來的昔日光華，藝術家如此有條不紊空間，「藏城於我」，我們安全區，它們曾經是人們的私密場所，使人們無所壓力，得心應手。而這些同時是公共空間，如讓人們進入及探訪。這展現私人空間的特質，一如觀看欣賞藝術品的過程。「沒有入主的故意仍舊美麗，無因最珍貴的「人」情味」，給給如是。



2012 年

"袁遠畫作 記錄昔日光輝"



▲袁遠作品《憂鬱區》

▲袁遠作品《危樓》

▲袁遠作品《潮濕》中，不再以黑色為主，轉為鮮亮的色彩

踏入由荷蘭名設計師雷姆·庫哈斯與其團隊OMA Asia特別設計的馬遠畫廊，畫廊內此起彼伏的壁面，與袁遠此次展出作品的層次感相互輝映。

杭州藝術家袁遠的首個香港個人展覽現正於中環馬遠畫廊展出，十餘幅畫作都是近一年內創作，皆以建築與室內空間為主。進入畫廊第一眼見到的作品《憂鬱區》，畫中冷暖色系各佔半，在此次展出的大部分以冷色系為主的作品中算是獨特的。三層淡色且破舊不堪的木門之後便是一片幽、深遠，卻無法到達盡頭，可能這是袁遠在畫作中無意地反映了他內心的憂鬱、煩惱與壓力。

#### 杭州香港意大利取景

在他此次展出的所有作品中，都特意描繪了破舊及被棄置的建築物或室內空間，有新古典主義風格的拱門和陽台的大廳；有格局狹小的舊公寓大樓入口；有布滿黑色霉漬的港式唐樓；畫中來自杭州、香港、意大利等地的取景，都有一種荒涼與被遺棄的感覺，「但它們都曾有過風光的日子，後來破落了，使漸漸被遺忘、被遺棄了」。袁遠將他們的現狀呈現，是希望觀者通過它們，去找尋殘留的歷史痕跡、昔日的光輝。

袁遠最新的作品中，進一步聚焦於封閉的空間之中，以及舊建築物之間的狹窄小巷，如《底樓》、《碎片》與《過道》中，他希望讓觀者通過開門、樓梯與窗戶了解其背後更多的景象或故事，他更不時利用建築物的細節來營造屬於他自己的全新空間，使得畫中場景交錯於現實與虛幻之間，但袁遠認為「生活與藝術是重疊的，這才是我真實的生活狀態」。

雖然是第一次在香港辦畫展，但袁遠先前已經來過香港幾次了，他對香港舊時的唐樓非常有興趣，認為與內地的舊式樓宇風格有著明顯的差異，他希望用畫筆將它們「留住」。

#### 猶如遊走不同空間

走在一千六百平方呎面積的馬遠畫廊內，欣賞著袁遠的每一幅作品，猶如遊走於不同的空間，表面深沉憂鬱的黑色，更讓人不禁構想它曾經的光彩。也許和袁遠生活成長的環境有關，他的畫作時常描繪了潮濕的氛圍，水池中的水、順著天花板或牆壁滴落的水，點點滴滴透著微微的惆悵與苦悶。再看著密密麻麻的馬賽克、瓷磚花紋及各種幾何形象組成的密集圖案，些許讓人有些糾結，但更糾結的是畫出

這些密集圖案的袁遠。

十五歲開始學習油畫，袁遠覺得當老師就像是父親一樣，不管在世界什麼地方辦展覽，總是會想起老師對自己的影響、教導。能夠將繪畫藝術堅持到如今，除了老師，還有他的「本能」。「本能」就是對這門藝術的熱愛，雖然熱愛它，但當中卻有許多艱辛與折磨。「每一次辦展覽，技術上的準備，都是一次思想上的折磨。」袁遠喜歡花很多時間去整理工作室，每一件工具要「呆在」他指定的位置，否則他將無法開始工作，這一切都要有原則，只要對了，工作的效率會很高。

#### 畫中無人意境有人

畫中整齊排列的馬賽克及小瓷磚，與袁遠的原則相對應。在他看來，也許是「強迫症」，在大部分作品中，我們都能看到他不僅在單一構圖中精細地呈現成千上萬的微小磚塊或幾何圖形，更在同樣的配色組合中，也發展出無限多樣的色彩變化，給人帶來視覺效果之餘，亦感嘆他細膩沉著的畫工。

雖然創作的過程對袁遠來說是充滿壓力與煩惱的，但是完成作品的那一刻充斥了短暫的滿足感，就像《入口》，畫面中間樣有密集的網狀圖案，但所呈現室內空間的畫面，是光亮的，因此每一次的畫展，他都在找尋微小的不足，希望下一次能夠更好。雖然繪畫技術只是完成作品的手段，但他更在乎的是作品本身能否與觀者達到情感上的共鳴。

觀賞了袁遠展出的所有作品，記者發現每件作品中都沒有人物出現。袁遠說，畫面中雖然沒有人，但是通過他描繪空間中人的活動殘留的痕跡，恰恰得以表現人物的存在，他藉著場景中微小元素等細節，描繪這個空間舊日的風采，並表達時代變遷所留下的痕跡。

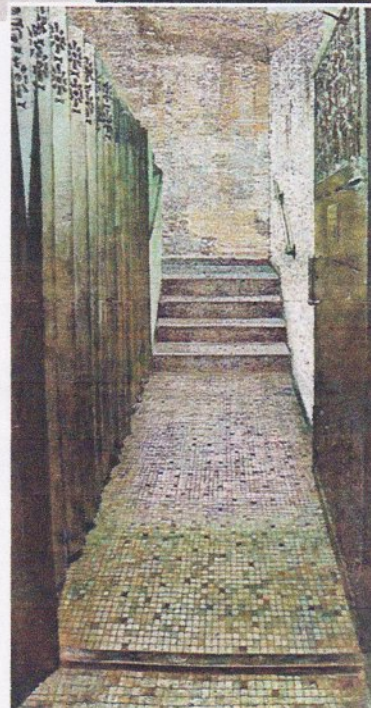
以無人的繪畫達到有人的意境，袁遠還想藉此表達一種觀念，就是我們看不見、不在意的事物或問題，有時可能是至關重要的，他希望以這樣的表達方式，為觀者帶來一些思考。

「每一次展覽，都是一次學習的過程。」此後，袁遠還希望繼續專研自己繪畫的表達方式，或許他會將馬賽克、小瓷磚等密集的圖像隱藏，但仍舊能表達密集圖形所表達的意境效果。

袁遠的首場香港個人展覽將展至十一月十日，詳情可瀏覽 [www.edouardmxingue.com](http://www.edouardmxingue.com)。

本報記者 周怡

►以馬賽克為主的作品《入口》





2012 年

"欣賞新作 袁遠首度來港展出作品"

"HK PICKS"

"追看桃花"

欣賞新作

袁遠首度來港展出作品

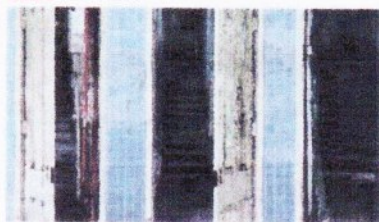
杭州藝術家袁遠的首場香港個人展覽，將於本月20日至11月10日於馬凌畫廊(Edouard Malingue Gallery)展覽。他會於本月19日親臨畫廊舉行的開幕酒會。

袁遠之創作對象主要是建築物的內部空間，如舊公寓大樓的入口。這些場所都有着荒蕪感，觀者憑留下的痕跡，想像昔日的光景。他着迷於馬賽克和瓷磚花紋，無論是地板、牆壁或是浴室，當中多元的幾何圖案及縱橫線條的交錯與對比，都被仔細地勾勒出來。其畫作往往充玩一種潮濕的氛圍，帶來愁悶與惆悵感。通過描繪空間中人的活動殘留的痕跡，藝術家得以表現人們的存在。

○袁遠新作《潮濕》○



### HK PICKS

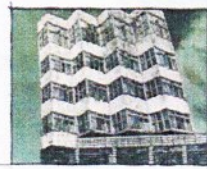


Yuan Yuan

Trained in the prestigious China Academy of Art in Hangzhou, Chinese artist Yuan Yuan is gaining critical acclaim on the international art scene thanks to his distinctive paintings focusing on architectural subjects. His first solo exhibition in Hong Kong features his recent works, which are highly structured and detailed, with a focus on enclosed spaces. Sep 20-Nov 10, Edouard Malingue Gallery, 1/F, 8 Queen's Rd. Central, Central, 2810-0317.

### 追看桃花

城市要追趕發展的步伐，過往盛極一時的建築物早被遺忘。杭州年輕藝術家袁遠之想借這些場所背負的荒涼與被棄置感，掀起大眾對舊日的想像；從斑駁的畫面尋找殘留的歷史痕跡；利用建築物之細節，營造屬於藝術家全新的虛實空間。



杭州油畫藝術家袁遠首場香港展覽

日期：9月20日至11月10日

地點：馬凌畫廊（中環皇后大道中8號1樓）

查詢：2810 0317



\*SunCulture

E12

太陽報 2012.09.21 星期五



about Yuen Yuen

袁遠1973年出生于香港，2008年毕业于中央美术学院油画系，在校期间获得多项重要奖项。袁遠之创作对象主要是建筑中的内部空间，作品通过精密的构图，将建筑中的生活痕迹注入，让观者感受建筑空间中的生活痕迹。袁遠的创作中，建筑空间中的生活痕迹是主要表现对象，通过精密的构图，将建筑中的生活痕迹注入，让观者感受建筑空间中的生活痕迹。袁遠的创作中，建筑空间中的生活痕迹是主要表现对象，通过精密的构图，将建筑中的生活痕迹注入，让观者感受建筑空间中的生活痕迹。

「美術館 III」·2010

城市步伐急速，建築物也快速衰老起來。繼波鞋街、喜帖街後，深水埗海壇街重建計劃亦可望落實。一幢幢40年以上樓齡的舊建築物，見證城市發展，孕育幾代人生活作息。

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袁遠

# 貌·異空間 INFINITY INTERIOR

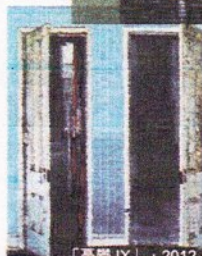
文：Laddy Wong



「危樓」·2012



「入口」·2011



「墓園 IX」·2012



「潮濕」·2011



「Ground Floor」·2012

## INFORMATION

《袁遠》

Date\_ Now Until Nov 10 (Tue-Sat)

Time\_ 11:00am-7:00pm

Venue\_ 馬漢堂 (中環皇后大道中8號1樓)

Enquiry\_ 2810 0317



FLASHON #96

:/Next Focus

2012/09/27

《笑可哭 非常哭》  
丘敏君

Date\_

Now Until Oct 14

Time\_

11:00am-9:00pm

Venue\_

海港城美術館

(尖沙咀廣東道

3號)



25 Sep 2012

CAFA Art Info

'Edouard Malingue Gallery announces the first solo exhibition in Hong Kong of Hangzhou artist Yuan Yuan' by Sue Wang

Link: <http://en.cafa.com.cn/edouard-malingue-gallery-announces-the-first-solo-exhibition-in-hong-kong-of-hangzhou-artist-yuan-yuan.html>



CAFA ART INFO is an artistic organization, closely related to the Central Academy of Fine Arts, which aims to promote domestic artists and communications on an international level. CAFA ART INFO hopes to provide a platform where artists as well as art lovers can enjoy and appreciate contemporary art.

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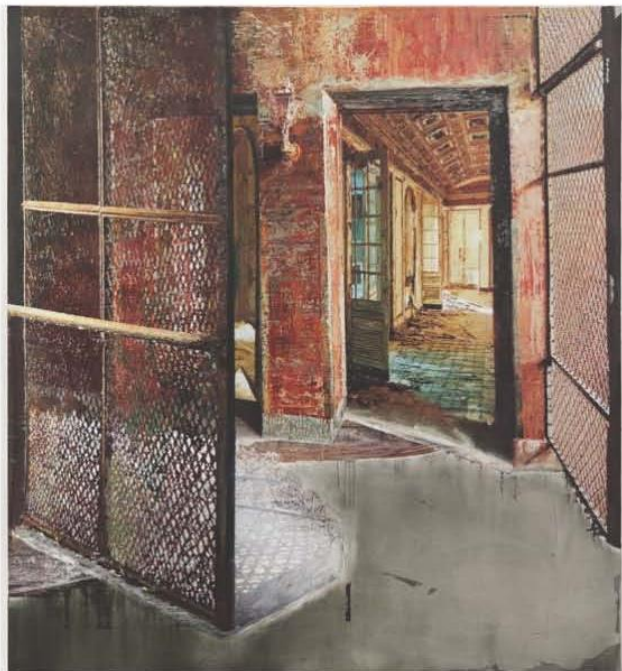
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#### ART SCENE / EXHIBITIONS

## Edouard Malingue Gallery announces the first solo exhibition in Hong Kong of Hangzhou artist Yuan Yuan

by SUE WANG on Sep 25, 2012 • 6:01 pm

No Comments



Edouard Malingue Gallery announces the first solo exhibition in Hong Kong of Hangzhou artist Yuan Yuan on Wednesday, 19 September, 2012. Yuan Yuan is gaining critical acclaim on the international art scene thanks to his distinctive paintings focusing on architectural subjects that convey a unique atmosphere.

Yuan Yuan's subjects are mainly interiors – some once grand such as great halls with neo-classical arches and balconies, others more modest such as entrances of old apartment buildings. All share a sense of abandonment and dereliction, offering just a glimpse of their former glory. According to Yuan Yuan, ruins give us a sense of security. They are also public places which people may visit. In his paintings, Yuan Yuan tries not to describe a place now, but to identify the residual traces of what a place used to be in the past.

In his most recent work, Yuan Yuan focuses further on enclosed spaces, such as the narrow alleyways between old buildings. Frequently, the viewer looks through a gate or bars at whatever lies beyond. Sometimes Yuan Yuan manipulates architectural details to create new spaces of his own. As a result, the scenes he depicts seem to lie somewhere between reality and illusion.

Yuan Yuan's compositions are highly structured and orderly, dictated by the geometric details of the architecture depicted. However, what sets Yuan Yuan's paintings apart is the incredible detail with which he describes every individual surface within the composition. In particular, Yuan Yuan is fascinated by mosaics and patterns of tiles, whether on floors, walls, or lining pools and showers.

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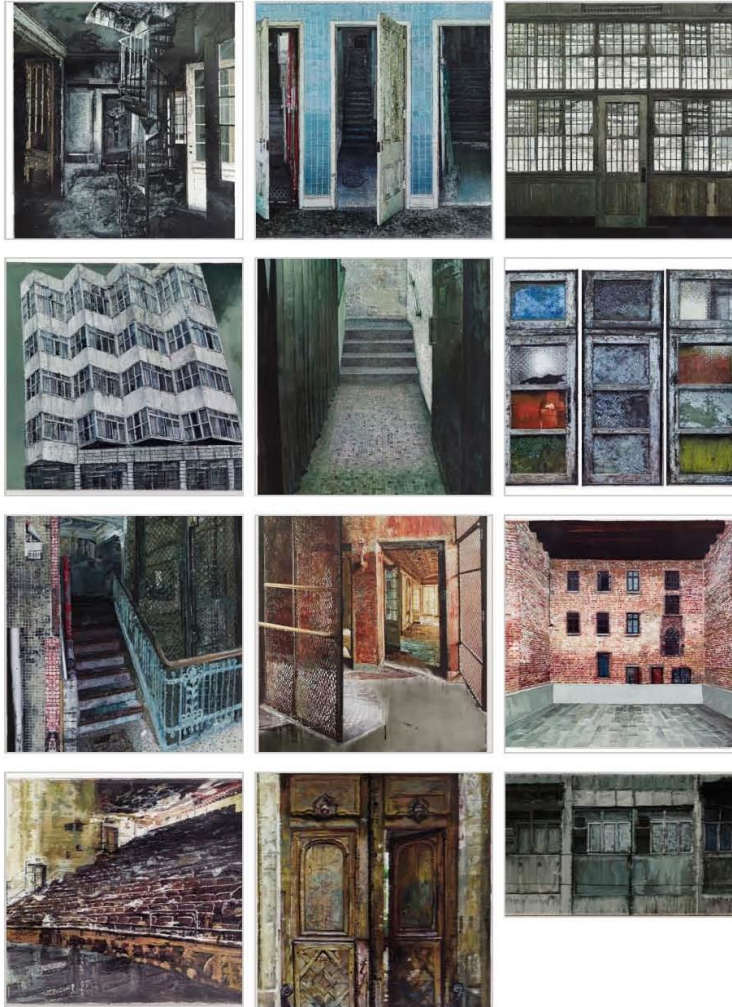


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Yuan Yuan's meticulous skill in depicting mosaics is unparalleled. Not only capturing thousands and thousands of tiny individual tiles in a single composition, he is able to play with an infinite variety of hues within the same colour scheme to produce a stunning visual effect. The atmosphere often feels humid in his paintings, with water in pools or dripping from the ceiling or decaying walls, and the mood is slightly wistful and melancholy.

At first glance, Yuan Yuan's paintings seem devoid of any human presence, yet this is not quite the case. Yuan Yuan wants to represent people by depicting traces of their activity in the past. Thus, at the same time as describing in microscopic detail every element in a scene, Yuan Yuan also conveys a sense of passing time, of transition and history.



#### About the artist

Hangzhou artist Yuan Yuan (b. 1973) is gaining critical acclaim on the international art scene thanks to his distinctive paintings focusing on architectural subjects, executed with impeccable technique and conveying a unique atmosphere.

Born in Zhejiang, Yuan Yuan studied in the Oil Painting Department of the China Academy of Art in Hangzhou, where he gained a Bachelor of Fine Arts in 1996 and a Master of Fine Arts in 2008. As a secondary school student, he also studied traditional Chinese painting which influences his thinking. The Academy, founded in 1928, was the seedbed of modern Chinese art after its founder Lin Fengmian turned to the West in a bid to reinvigorate Chinese painting. When Yuan Yuan was studying there, while Chinese society was still very conservative, the Academy was "like a sunroof, always open for us" and he benefited from a library well stocked with foreign periodicals.

Yuan Yuan is inspired by Western artists such as Richard Long (b. 1945), who creates "art made by walking in landscapes" – sculptures which are lines or circles made from natural materials, and photographs of them. Yuan Yuan admires Long's ability to go to places other people cannot reach, and awaken the viewer by letting them experience such places. He also cites the late Cuban-born American artist Felix Gonzalez-Torres (1957-1996), whose work "successfully places private sentiment in the common consciousness."

#### About the exhibition

**Duration:** 20 September 2012 – 10 November 2012

**Venue:** Edouard Malingue Gallery

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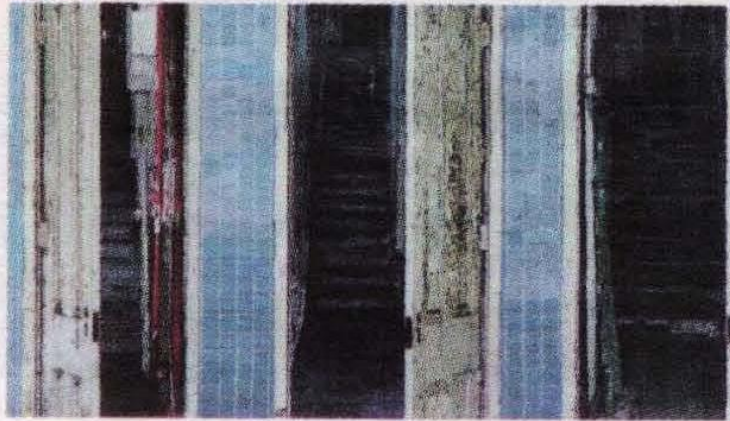
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## HK PICKS



### Yuan Yuan

Trained in the prestigious China Academy of Art in Hangzhou, Chinese artist Yuan Yuan is gaining critical acclaim on the international art scene thanks to his distinctive paintings focusing on architectural subjects. His first solo exhibition in Hong Kong features his recent works, which are highly structured and detailed, with a focus on enclosed spaces. Sep 20-Nov 10. Edouard Malingue Gallery, 1/F, 8 Queen's Rd. Central, Central, 2810-0317.

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11 October 2012

HK Tatler

'Interview: Yuan Yuan' by Charmaine Mok

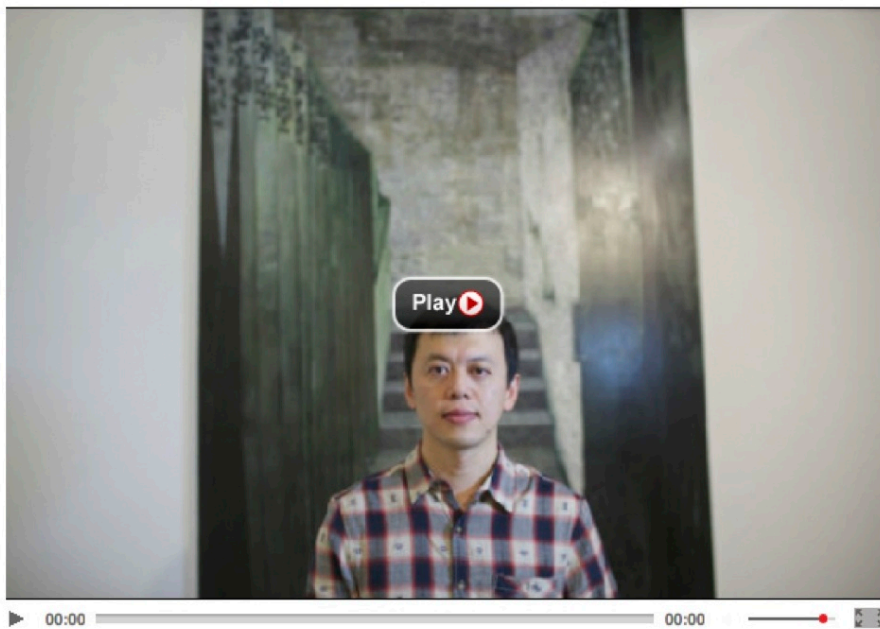
Link: <http://hk.asiatatler.com/arts-culture/arts/interview-yuan-yuan>

Home » Arts & Culture » Arts » Interview: Yuan Yuan

## Interview: Yuan Yuan

*The Hangzhou-based artist on abandoned spaces, painting from memories, and finding beauty in dilapidation*

By Charmaine Mok on Oct 11, 2012





Yuan Yuan is not the man we imagined when we first laid eyes upon his work. His large-scale paintings are impressive vistas that focus squarely on abandoned, dilapidated spaces with a strong sense of patina and history, with layers and details that are often eerie by nature. Cold-lit stairwells, broken windowpanes and empty rooms are a common theme in his first-ever Hong Kong solo exhibition, and the smiling, gentle-natured man standing in front of us at the Edouard Malingue Gallery is not the withdrawn, melancholic artist we had inferred from his works.

And indeed, Yuan Yuan does not believe that his pieces are sad by nature, although he admits being drawn to the sense of nostalgia inherent in buildings and spaces that clearly have a human history. Rather, the artist is known for saying that he finds an odd sense of comfort and security in abandoned places – where others see loneliness, he sees richness and power. “The reason why I say there is a sense of security in abandoned houses is because they are filled with traces of human activity,” he explains. “You can sense the warmth, and it does not feel unfamiliar.”



*Fragments*, one of his more recent works (pictured above), sees Yuan Yuan draw beauty from destruction. A 12-paned window reveals peeling paintwork, frosted and broken windows and a patchwork approach to mending them; it's a scene that struck the artist when he was in Guizhou province, and inspired him to create a painting that is reminiscent of patchwork quilts and stained glass windows.

Hong Kongers may feel a connection to some of Yuan Yuan's works, as indeed several paintings feature our iconic tiled stairwells and rusty shutters. A city filled with memory and dereliction as much as it is with slick modernity has been a natural choice of inspiration for the artist. "As so many people have left behind their traces here, I think my works will resonate even more with citizens here," he says.



Watch our video above to see what the artist says of his own philosophy and work.

***Yuan Yuan***

Date: September 20 – November 10, 2012

Venue: Edouard Malingue Gallery, 1/F, 8 Queen's Road Central; +852 2810-0317

Open: Tuesday to Saturday, 11am-7pm

*Videography by Tyrone Wu*

Tags: [Art](#), [Gallery](#), [Edouard Malingue](#), [Video](#), [Chinese Art](#), [Painting](#), [Painter](#), [Yuan Yuan](#)

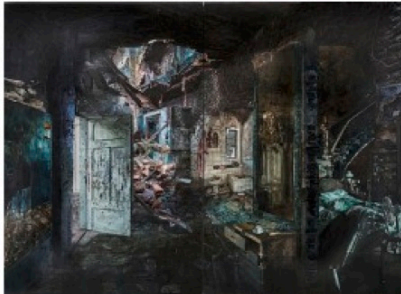
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## Edouard Malingue Gallery presents solo show of rising Chinese artist Yuan Yuan

### Special Event:

Discussion with collector/curator Rudy Tseng (Mandarin with  
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Duddell's, Level 3, Shanghai Tang Mansion, 1 Duddell Street

Friday 17, 9 – 10:30 am

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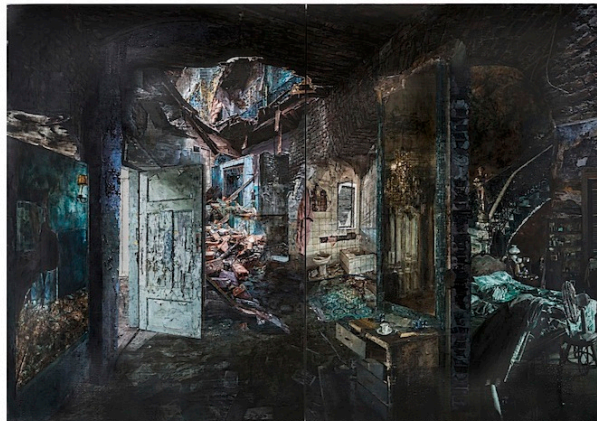
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Yuan Yuan, "Welfare Hotel" (福利旅館), Oil on linen, 380 x 270 cm  
(diptych), 2014

(image courtesy the artist and Edouard Malingue Gallery)

Edouard Malingue Gallery is pleased to present a solo show with rising Chinese artist Yuan Yuan (b. 1973, Zhejiang) at Art Basel Hong Kong. A graduate from the highly acclaimed Oil Painting Department of the China Academy of Art in Hangzhou, Yuan Yuan approaches the canvas as an exploration of a particular thematic: the interior and exterior of spaces that evince a trace of humanity and a passing of time. Notably vacant, the areas portrayed balance an apocalyptic aura of desolation with a distinct sense of previous inhabitation. This new series of works, presented to the public for the first time, draws on Yuan Yuan's previous practice but reveals the impact of his recent residential experiences in Scotland and the USA. Employing a darker



palette and depicting more cavernous sites, they evince the contemporary plague that strikes architectural constructs: buildings are emblems of an age, yet around the world and particularly in China – where rapid and radical changes are constantly occurring – the significance of such symbols are constantly in flux.

Yuan Yuan is of a generation witnessing bygone buildings and districts being abandoned or repurposed. Therein arises a heightened fascination with preserving, however possible, those elements of architecture that bear a legacy of time despite their detruding and altering state. Yuan Yuan's method is that of observation, imagination and consequent depiction: he absorbs the various architectural elements, whether traditional Chinese or Western, and creates out of them an imagined vision. Despite his final painterly renditions ultimately being fictional, Yuan Yuan takes inspiration from certain constructs and areas. Examples range from underground architectures with historical and militaristic significance to grand monuments of architecture that have cultural wealth and stylistic significance to districts that have witnessed a passing of time. Their contested illusion, however, is heightened by each work being rendered in a highly realistic manner: every slight feature, whether a slither of peeled wall paint or a fragment of chipped floor tile, jumps from the canvas. This is due to Yuan Yuan's distinct painterly manner of applying and subsequently scratching the painted surface, a method that echoes the physical properties of the areas he depicts.

These latest works draw most notably on Yuan Yuan's experiences in Europe and the USA. *Bunker* (2014), for example, appears to relate to his visit of Scotland's Secret Bunkers in Abingdon and Anstruther as well as his ventures through Paris' underground and Philadelphia City's State Penitentiary. The painting reveals a tenebrous corridor devoid of natural light that through its low ceiling and apparent moisture resembles a tunnel, which ultimately leads to a heavy door. The muted tones, as well as the faint outline of a skull, point to an underground terrain that was once frequented but no longer of use. This thematic, replete with mystery, permeates throughout his other works, such as *Behind the Door* (2014), which follows Yuan Yuan's previous practice of presenting with great sensitivity Western architectural styles, from the Baroque to the Renaissance. In this oeuvre a black and white tiled floor leads our gaze to a door that has been left ajar; layers of light turquoise paint peel from its surface confirming the sites deterioration and suggesting its abandon. Although the precise story behind each place is uncertain, it is precisely this unyielding sense of questioning that marks Yuan Yuan's work, for his creations are not only paintings, but also chapters in a continuously evolving visual novel that expounds the individual stories of multiple milieus.

Yuan Yuan's work has garnered critical acclaim worldwide and been exhibited in multiple international locations including Paris, Hong Kong, Singapore, Shanghai and Taiwan. His paintings are held in numerous private collections, including the DSI collection of

Contemporary Chinese Art and have been featured in multiple publications, including Artinfo.

Since its inception in 2010, Edouard Malingue Gallery has used its OMA-designed premises in Central, Hong Kong to bring solo exhibitions of internationally renowned artists such as Laurent Grasso, Callum Innes, Janaina Tschäpe and Los Carpinteros to Asia's rising cultural hub. Also at the heart of the gallery's artistic programme lies an aim to combine these high profile shows with solo exhibitions by selected fresh global talents, such as Fabien Mérelle, João Vasco Paiva, Wang Zhibo and Yuan Yuan, and to work with international curators on exhibitions of emerging artists such as Charwei Tsai and Chi-Tsung Wu. Furthermore, the gallery is dedicated to organising large-scale off-site projects, which bring the exhibited artist out of the gallery space and into Hong Kong's urban landscape. Edouard Malingue Gallery thus seeks to provide an international platform for artists from around the world in Hong Kong as well as abroad.

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2014

HK Magazine

Editor's Pick

Link: <http://hk-magazine.com/events/hong-kong-art/yuan-yuan>

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## HONG KONG ART: Yuan Yuan

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Trained in the prestigious China Academy of Art in Hangzhou, Chinese artist Yuan Yuan is gaining critical acclaim on the international art scene thanks to his distinctive paintings focusing on architectural subjects that convey a unique atmosphere. His first solo exhibition in Hong Kong features his recent works, which are highly structured and detailed, with a focus on enclosed spaces.




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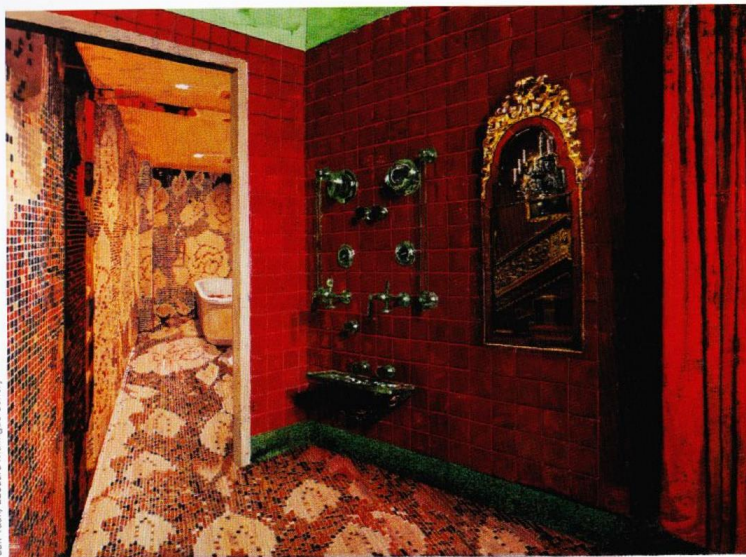
May 2014

HOME Journal

"Single Room in Lavatory (2013) by Yuan Yuan"







Yuan Yuan/Edouard Malingue Gallery

**SINGLE ROOM IN LAVATORY  
(2013) YUAN YUAN**  
EDOUARD MALINGUE GALLERY,  
HONG KONG

Born in 1973, Yuan Yuan studied fine arts at the China Academy of Art in Hangzhou. Yuan Yuan's subjects are mainly interiors – some are resplendent, great halls with neo-classical arches and balconies, while others are more modest, such as entrances of old apartment buildings. All share a sense of abandonment, dereliction and atrophy.

出生於1973年的Yuan Yuan就讀杭州的中國美術學院。其項目對象多以室內為主——部分為附有新古典主義拱頂和陽臺的華麗大廳，其他亦包括較低調的元素，如舊單位大廈的入口。所有作品均有著放任、棄置和衰退的格調。

14 May 2014

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'Art Basel Lands in Hong Kong'

Link: <http://www.ilovelkf.hk/articles/art-basel-lands-hong-kong>

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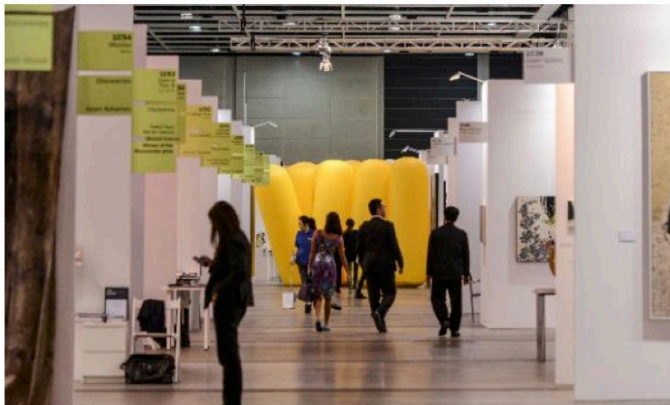
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## Art Basel Lands in Hong Kong

14/05/2014

Features | Things to Do



**Art Basel Hong Kong** is back. From May 15 - 18 the Hong Kong Convention and Exhibition Centre will be transformed into an oasis of international art and design. With half of the participating galleries coming from Asia and Asia-Pacific, Art Basel in Hong Kong has promised to maintain a distinctly Asian flavor.

From emerging talents to the Modern masters of both Asia and the West, Art Basel in Hong Kong traces twelve decades of art history across its six sectors: Galleries, Insights, Discoveries, Encounters, Magazines and Film. On display will be some of the world's most expensive paintings, sculptures, drawings, installations, photographs, video and editioned works from the 20th and 21st centuries, by more than 2,000 artists.



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**MY TOP 3 GERMAN RESTAURANTS IN HONG KONG**



A total of 245 galleries from 39 countries are exhibiting. Visitors will have the chance to purchase a \$10,000 painting by emerging Chinese artist Yuan Yuan, or a fish in formaldehyde by Damien Hirst for \$760,000. Paul Kasmin Gallery from New York is also coming to town featuring works from both the East and the West. "Art Basel has brought more Europeans and Americans to Hong Kong and Asian collectors are becoming more interested in purchasing western art," said gallery director Nicholas Olney in an interview with Bloomberg.

19 May 2014

Bloomberg

'Billion Dollar Art Basel Hong Kong Woos Chinese Buyers' by Frederik Balfour

Link: <http://www.bloomberg.com/news/articles/2014-05-19/billion-dollar-art-basel-hong-kong-woos-chinese-buyers>

**BloombergBusiness**

# Billion Dollar Art Basel Hong Kong Woos Chinese Buyers

by Frederik Balfour

May 19, 2014 — 1:00 PM HKT



Visitors look at an art installation at Art Basel Hong Kong.

Photographer: Anthony Kwan/Getty Images

May 19 (Bloomberg) -- By the time Art Basel Hong Kong opened to VIPs on May 14, Edouard Malingue had already sold out his entire inventory of paintings. He spent the rest of the fair fending off disappointed would-be buyers.

“Some of my clients got really upset with my staff and I had to intervene,” said Hong-Kong-based Malingue, after all seven works by Chinese painter Yuan Yuan were sold in advance of the fair. “I explained that we’ve been selling to new collectors and the artist isn’t a factory.”

Malingue is one of many dealers who said they had their best year ever at Art Basel Hong Kong, which ended yesterday, as mainland Chinese buyers are displaying a growing appetite for less-established contemporary Western works.

Lehmann Maupin Gallery sold a canvas measuring 5.6 meters (18 feet) long and 2.13 meters high by New York-based artist Hernan Bas to a property developer in Beijing for \$350,000. “Pound for pound, Bas is 36, collected by MoMA and the Whitney, his works look attractive compared to the usual suspects from Chinese contemporary art,” said Yang Sheng Nien, who sold the work. MoMA refers to the Museum of Modern Art in



25 August 2014

Forbes

'Art Basel Returns to Hong Kong For Its Sophomore Outing' by Y-Jean Mun-Delsalle

Link: <http://www.forbes.com/sites/yjeanmundelsalle/2014/08/25/art-basel-returns-to-hong-kong-for-its-sophomore-outing/>

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Y-Jean Mun-Delsalle Contributor

*Welcome to my world where art, design, culture and luxury meet.*

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## Art Basel Returns To Hong Kong For Its Sophomore Outing

Lorraine Malingue, director of [Edouard Malingue Gallery](#), which exhibited Chinese painter, Yuan Yuan, whose work has been recently popular among Asian collectors, comments, “We were able to sell out all his works before the start of ABHK. And the work we’re showing was done specifically for this art fair. He’s very interested in abandoned spaces depicting historic architectural elements and blending them, and then recreating spaces for people to interpret and to delve into. His painting technique is very sophisticated; it’s very detailed, a bit Renaissance influenced. He’s really different from a lot of Chinese painters. The main reason Edouard (gallery founder) decided to be in Hong Kong was that he wanted to be in this emerging market region and to be one of the first galleries to promote young and established artists and to create a platform for Asian and Western artists, which is lacking in Asia. There are galleries that are just focusing on Chinese or Indonesian artists and international galleries that are doing international or Western artists, but creating this dialogue between emerging Asian and some younger Western artists, that’s what we’re interested in. It’s a field that hasn’t been promoted and supported so much. Local collectors are of course more familiar with Asian artists to begin with, but I think slowly they’re growing more and more interested in Western art through exposure from art fairs and galleries.”