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EDOUARD MALINGUE GALLERY

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Standing Wave

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by Edouard Malingue Gallery
Location: Edouard Malingue Gallery
Artist(s): WANG Zhi Bo
Date: 22 Feb - 25 Feb 2013

Wang Zhibo's series 'Standing Wave' captures that moment of stillness when two waves of equal but opposite forces meet (Dr. Curtis Carter, Standing Wave, 2013). Like an anthropologist, Wang observes her daily life and explores, in her paintings, the visual cacophony created by using Western styles to construct parkspaces in distinctly Chinese locations. Devoid of human presence, the spaces possess an illogical geography and blend the familiar with the imaginary. Charged with a running sense of nostalgia and beauty, Wang's paintings prompt us to take a more minute and up-close view of China, "an external image, that may otherwise be ignored". (Dr. Katie Hill, The Elegiac Parkscapes of Wang Zhibo, 2013).

A recent graduate from the China Academy of Art Oil Painting Department, Wang Zhibo was awarded the prestigious national Luo Zhongli Scholarship in 2008 for her sensitive and evocative Garden paintings. Zhibo's work has since received nation-wide attention and has been exhibited at various institutions across China, including the Chong Qing Art Museum, the Today Art Museum in Beijing and the Museum of Contemporary Art in Taipei.

The show, which features a series of thirteen new works, will subsequently travel to New York and be shown at The Armory Show 2013, 7 - 10 March.

Image: © Wang Zhi Bo, Edouard Malingue Gallery

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11 Feb 2013

Blouin Artinfo Hong Kong

'Post-80s Chinese Painter Wang Zhibo Heads to the Armory Show' by Zoe Li

Link: http://hk.blouinartinfo.com/news/story/864301/post-80s-chinese-painter-wang-zhibo-heads-to-the-armory-show?qt-article_detail_popular=2

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Post-80s Chinese Painter Wang Zhibo Heads to the Armory Show

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Details of "We just love the beauty" by Wang Zhibo, 2012

Courtesy Wang Zhibo/Edouard Malingue Gallery

by Zoe Li

Published: February 11, 2013



Wang Zhibo, "Nature is unable to explain the mystery II," 2010, oil on canvas, 135 x 200 cm

Edouard Malingue Gallery will be bringing the works of emerging Chinese artist Wang Zhibo to The Armory Show.

Before heading to

New York, the exhibition will make a short stopover in Hong Kong on February 22-26.

Born in 1981, Wang is from Hangzhou and is part of the growing group of "Post-80s" artists emerging in China's contemporary scene.

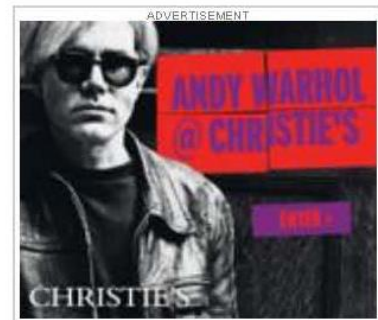
Working with oil on canvas, Wang paints what seems at first glance to be uninspiring

landscapes. Closer inspection shows a highly enigmatic ambience in the painting and the subject matter can only be called "external scenes" as Wang chooses compositions of modern China's man-made outdoor environments.

In "Red Fault," two slabs of rock or crystal are on display in what resembles a park, illustrating a typical park environment in China. The sky is grey and it is hard to tell the time of day. If it were not a distinctly park scene, it would be difficult to tell if it is indoor or outdoor lighting. This ambiguous use of light reflects the reality of China where pollution can change the daylight and create a uniquely uncertain sense in the air.

The title of Wang's solo exhibition is "Standing Wave" which refers to the stillness that occurs when two waves of equal but opposite forces meet. The outdoor scenes that Wang portrays are devoid of humans and movement, although they are places distinctly made for people to enjoy. This lack of life, together with her manipulation of light, imbues the paintings with a stiflingly still atmosphere. Even the water that flows from her park fountains has a deadness to it. Wang's paintings force us to examine the Chinese environment up-close.

[Click on the slideshow to see more work by Wang Zhibo](#)



11 Feb 2013

Blouin Artinfo France

'Le peintre chinoise Wang Zhibo en route pour Armory Show' by Zoe Li

Link: <http://fr.blouinartinfo.com/news/story/868475/la-peintre-chinoise-wang-zhibo-en-route-pour-larmory-show>

BLOUINARTINFO

La peintre chinoise Wang Zhibo en route pour l'Armory Show

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Recherche



Détails de "We just love the beauty" par Wang Zhibo, 2012

Par Zoe Li

Publié: 18 Février 2013

L'Eduard Malingue Gallery amènera les œuvres de la jeune artiste chinoise **Wang Zhibo** à l'Armory Show. Avant d'atteindre New York, l'exposition s'arrêtera brièvement à Hong Kong, du 22 au 26 février.

Née en 1981 à Hangzhou, Madame Wang fait partie d'un groupe d'artistes émergents, les « post-1980's », dont les membres, de plus en plus nombreux, sont en train de se faire une place sur la scène contemporaine chinoise. Ses huiles sur toile semblent de prime abord représenter des paysages banals. Pourtant, après une étude plus attentive, on y découvre une ambiance mystérieuse ; étant donné que, pour ses compositions, la jeune femme ne choisit que des environnements en plein air et construits de main d'homme, leur sujet ne trouve pas d'autre intitulé que « scènes extérieures ».

« Red Fault » montre deux grosses pierres exposées dans ce qui semble être un parc, un arrangement typique des espaces verts chinois. Le ciel est gris, le moment de la journée difficile à déterminer. Sans la présence d'un arbre en arrière-plan, on ne pourrait dire s'il s'agit d'un lieu en plein air ou non. Cet usage ambigu de la lumière reflète le problème de la pollution qui, dans ce pays, peut obscurcir le ciel au point de créer un climat unique.

L'exposition personnelle est intitulée « Standing Wave » en référence à l'immobilité qui suit la collision de deux vagues de forces opposées mais égales. Bien qu'elles représentent des lieux de toute évidence conçus pour le plaisir des hommes, les scènes extérieures du peintre sont dépourvues de présence humaine comme de mouvement. À l'instar de la manipulation de la lumière, cette absence de vie confère aux images une ambiance figée. Même l'eau qui coule des fontaines possède quelque chose de mortifère. Les peintures de Madame Wang nous poussent à une étude approfondie de l'environnement chinois.

Pour découvrir les œuvres de Wang Zhibo, cliquez sur le diaporama.



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Randian

Link: http://www.randian-online.com/np_event/standing-wave/

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Venue

Edouard Malingue Gallery

Date

2013.02.22 Fri - 2013.02.26 Tue

Opening Event

02/22/2013 18:00

Address

First Floor, 8 Queen's Road Central Hong Kong

Telephone

+852 2810 0317

Opening Hours

Monday-Saturday 10am-7pm

Director

Edouard Malingue

Email

mail@edouardmalingue.com

STANDING WAVE

Edouard Malingue Gallery is pleased to present in Hong Kong a preview of 'Standing Wave', a solo exhibition by female contemporary Chinese oil painter Wang Zhibo (b. 1981). The show, which features a series of thirteen new works, will subsequently travel to New York and be shown at The Armory Show 2013, 7 - 10 March.

Wang Zhibo's series 'Standing Wave' captures that moment of stillness when two waves of equal but opposite forces meet (Dr. Curtis Carter, Standing Wave, 2013). Like an anthropologist, Wang observes her daily life and explores, in her paintings, the visual cacophony created by using Western styles to construct parkscapes in distinctly Chinese locations. Devoid of human presence, the spaces possess an illogical geography and blend the familiar with the imaginary. Charged with a running sense of nostalgia and beauty, Wang's paintings prompt us to take a more minute and up-close view of China, "an external image, that may otherwise be ignored". (Dr. Katie Hill, The Elegiac Parkscapes of Wang Zhibo, 2013).

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16 Feb 2013

an art teacher in China

'Dystopian Vistas: the art of Wang Zhibo' by Luise Guest

Link: <http://anartteacherinchina.blogspot.hk/2013/02/dystopian-vistas-art-of-wang-zhibo.html>

an art teacher in China

Musings about China, Chinese art and art education by an Australian art teacher

A continuing diary about my travels in China, and thoughts about China and Chinese art from home and abroad

Saturday, February 16, 2013

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Dystopian Vistas: the art of Wang Zhibo



Wang Zhibo, 'Spirals II', oil on canvas, image courtesy of Edouard Malingue Gallery Hong Kong

Q: When are landscape paintings featuring those traditional Chinese elements of rocks and water part of a rather bleak and dystopian vision?

A: When they appear in the work of Wang Zhibo, an emerging artist about to burst onto the international art scene with a solo exhibition at the Amory Show in New York next month following a show at Edouard Malingue Gallery in Hong Kong.

Her work has previously been shown at the Chongqing Art Museum, the Today Art Museum in Beijing, and the Museum of Contemporary Art in Taipei. She is certainly a painter worth watching, and her vision is original and compelling.



WANG ZHIBO
Standing Wave
11 x 13 inches (28 x 33 cm)
The Amory Show
2012



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Graduating in 2008 from the China Academy of Art Oil Painting Department in Hangzhou, Wang Zhibo works in a highly academic style to represent a slightly disturbing vision of the landscape of modern China. Parks, fountains, trees and garden vistas - all are such distinctly traditional elements of Chinese literati painting. In these works, however, the trees and rocks possess an appearance of unreality, as if they are part of a landscape designed by a computer program for a property developer. Beautifully painted, with great control of her palette and her medium, she makes us see the world around us in different ways. Skies are murky, and the light so ambiguous that one cannot tell if it is day or night. Adding to the surreal ambience, these landscapes include palm trees, fences and balustrades, emphasising the sense of artificiality. This is a constructed world.



Wang Zhibo, *Green Fault*, oil on canvas, 157 x 180, image courtesy Edouard Malingue Gallery



Wang Zhibo, *'We Just Love the Beauty'*, oil on canvas, 96 x 80, image courtesy Edouard Malingue Gallery Hong Kong

Her unpeopled vistas evoke the grandiose hotel lobbies and shopping mall interiors being built in Chinese cities - reminding me of the advertising hoarding for the 'Soluxe Winterless Hotel' that I saw from a Beijing taxi, on a bitterly cold grey-sky day in December. I had visions of that unseen hotel interior as a kind of Las Vegas wonderland. Wang's paintings perhaps even suggest the bizarre copies of European architecture which abound in China, simulacra of French chateaux, English thatched cottages or Tyrolean villages. Constructed with alarming speed by speculative developers they are often utterly deserted - ghost cities. In a similar way Wang Zhibo's interior spaces, cool, detached and lacking affect, strike me as sinister places where awful things might be just about to happen.

Her exhibition is entitled 'Standing Wave' in reference to the still moment when two waves of equal but opposite forces meet. The awkward artificiality of the parks and interior spaces that she represents reveals a similar paradox. They are places designed for people to gather and meet, but they are empty, deserted, like de Chirico's Turin or Jeffrey Smart's Italian suburbs. The stillness has a dreadful quality of foreboding. Even the water in the fountains seems to have slowed to a stop.

There is no comfortable Chinoiserie here. Wang's paintings represent the landscape within which most of the world's city dwellers are forced to live - an international language of the built environment which replaces the idiosyncratic, messy and authentic with the fake, manicured and simulated. Her paintings make us face an uncomfortable truth.

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Wang Zhibo, 'Red Bug', 2012, oil on canvas, 130 x 92
Image courtesy of Edouard Malingue Gallery

Posted by Luise Guest at 3:08 AM 

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Labels: Wang Zhibo

Feb 2013

Arthongkong.net

Interview with Wang Zhibo 'Arthongkong.net explores up north: Wang Zhi-Bo' by Mei Wang

Link: <http://www.artinterview.net/wang-zhi-bo.html>



ARTIST SPOTLIGHT

FEATURE INTERVIEWS

Arthongkong.net explores up north: Wang Zhi-Bo

It is always good to pause what we're focusing on to look up and around occasionally, see what the surrounding landscape looks like. In our case, Arthongkong.net is committed to profiling our local Hong Kong artists and continue to do so. But it is certainly interesting to look into talent elsewhere, such as up north of us - explore any shared similarities, or differences, or simply to enrich our own art experience. With this in mind, we talk to Wang Zhi-Bo a young female contemporary artist from Hangzhou, and just had her first solo exhibition ever here in Hong Kong at Edouard Malingue Gallery. The gallery will also exhibit her works at The Armory Show (Centennial Edition) in New York on March 7 - 10, which is "...the largest annual art fair in New York and one of the principal annual art events in the international art calendar". All this is certainly great exposure and opportunity for a young talent - I found her to be self-assured and insightful (as artists need to be).



Please share your background with us?

I am a graduate of the China Academy of Art (Oil Painting Department) here in Hangzhou. It's one of the premier art schools in China and it has produced a lot of famous artists. I paint full-time at my studio here in Hangzhou that I share with my husband who's also an artist.

I find that oil painting as a medium suits me best in terms of how I want to express myself artistically. I want the viewer to react to my work instinctively, as opposed to digesting a text of what I have to express. Regardless of the fact that painting is still just two-dimensional, and there is no 1 single standard vocabulary, I am still most happy with it as a medium. It's also what I know and am best at technically, and for me execution/delivery is as equally important as content.

Are you from a family of artists – were you surrounded by a lot of artistic influence growing up?

It's a common story... my family objected (and still do) to my chosen path in life. They think I struggle too hard to make a living as an artist. A nice stable job as a professor teaching art... less hours... regular income... that's the right path for me. *In their view.*

From this you can tell that they don't place a high importance on art, they're regular folks who prioritise achieving the standard "infrastructures in life".



Looking at your work - what inspires you to this particular style? There seems to be a specific sensitivity. E.g. - some artists dig into their own experiences and "present themselves" in their works... what about you?

As you noticed, I don't paint people into my paintings. In this series, my focus is on landscapes of my surroundings in Zhejiang, Hangzhou as well as other cities in China. So they are actual sites, But I don't replicate scenery.

I also don't paint my own experiences - for me, I think it is too insignificant within the philosophical assessment of the use and purpose of Art. I think I have a responsibility as an artist to instigate thought and reflection on what I think is important around society today - my society - because that's what I care deeply about. I touch on themes that I have observed play out over and over again in many different places.

What I strive to portray is still connected to people - the residue of their actions in the march towards progress and development for mainland China. The landscapes portray the changes to our surroundings - private and public. Projects creating these changes get segmented and as things progress downstream different interpretations of the original vision (or outright divergence!) come into play. Oftentimes it can be a challenge to find the cohesion... what's also overt is the desire to control the environment.

At the same time, "progress and development" is also frequently associated with adopting western cultural influences. Why so? Is this external cultural influence injected in pulses? Or as an afterthought / as an embellishment to sell an idea / simply the cherry topping off a sundae? I find it all jarring at times. How is all this relevant to us in mainland China?



To my untrained eye there appears to be more than one perspective in your artwork? I understand that classical Chinese ink paintings have "moving/multiple perspectives" depending on the subject viewed, whereas traditional western techniques propound single perspectives.

Actually, I have also studied classical Chinese ink painting in addition to western painting techniques. But what you observed is not by design. Indeed, I do paint in more than one perspective in my work, but it's really unintentional... it's my subconscious playing out.

When I compose the entire frame, I don't deliberately try to apply a rule. I focus on the subjects and how they fit with one another in projecting what I want to say. The quietness of the surroundings contrasted against the themes I'm exploring. It is the balance of the overall composition that I am after, and if there are different perspectives... that's an interesting interplay of eastern and western artistic influence, hopefully creating something new!

Let's talk about your creative process, do you live art 24/7?

I keep a structure. As I mentioned I share a studio with my husband, so we get to the studio in the morning and typically spend 10-12 hours there. For this series each piece took about 3-4 weeks to complete, but that's just the painting. The background preparation takes significantly longer - I do a lot of sketches, planning and composing beforehand. And before that I think about the subjects/locations. I also don't work on different pieces consecutively, for me that breaks concentration and flow.



I haven't yet met an artist who is fully satisfied with their work. Are you the same?

Indeed! It's a constant point of frustration, insecurity and conflict. I can always find something to critique and I am highly critical of my own work. But even artists live in a world of deadlines and deliverables!

The more I think about it, this current theme is something that you feel very strongly about, and possibly, you also have some strong personal views. Will you develop this in your future projects?

Yes, I expect I can take this theme in many different directions, yet I don't believe in making my art overtly complicated or trying to be too clever. For me, it's a simple focus on the outcome.

Is there an artistic community in Hangzhou that you're part of, where you exchange ideology, thoughts, discuss and share?

Actually the community in Hangzhou is very small. A lot of locals don't know what we do as artists, they don't really appreciate art nor understand how to measure our effort! That's why a lot of the graduates move to Shanghai or Beijing. The populous there are more culturally sensitive to artists and what it is that we do. But I don't think as a result that my husband and I work in a "bubble". The internet and books keep us connected and help us grow our perspectives. Travel helps us learn and broaden our outlook – this is needed so that when we return, we have fresh perspectives to incorporate into our views of what's happening at home.

Lastly, the artist community here in Hong Kong is certainly smaller, has less history than mainland China artists. Yet, I'm very happy to observe that things are happening and developing for our local talent. What's your impression so far?

I think there is a strong contemporary influence for artists here in Hong Kong. From what I've had a chance to observe, statement art is growing in popularity here...?

Also – compared to my home Hangzhou, a lot of Hong Kong reminds me of a "toy town" because so much of it is planned and manicured. And the scale of it! There is also significantly less opportunity to interact with the environment/nature – I can "mall-hop" an expansive area of Central without even touching the ground? The developers have insulated us from the environment with all this walkway connectivity. All this is a very different reality for me living in mainland China.

Mei Wang

February 2013

Photographs courtesy of Edward Malingue Gallery