

GWBJ 2022 Chou Yu-Cheng: Sedimentary Gradient

(Artist) Chou Yu-Cheng

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(Location)
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Returning to Gallery Weekend Beijing in 2022, Kiang Malingue is pleased to present Chou Yu-Cheng (b.1976, Taipei) solo presentation "Sedimentary Gradient", showcasing ten paintings created in the last two years. Appearing for the first time in Beijing, is Chou's "Moody" series of distinct abstract compositions conceived at the peak of the pandemic in 2020, and the consecutive series of "Bibliotheque" and "Water, Color & Paper", dealing in ever sophisticated fashions with the nuanced equilibrium of matters and motion.

"Moody" emerges directly from the global pandemic situation: facing extreme uncertainties regarding the future and filled with awe, Chou Yu-Cheng conceived the series that on an exceptional level pertains to subjective feelings, affect and sentiments. For the artist, the flawlessly rendered, highly digital surfaces speak less of continuation of life in the virtual realm, but more of rupturing and suspended experiences in everyday reality. Chou views the works as anthropomorphic entities, simulating facial expressions or human moods at critical moments of collapse.

Working on "Moody" and ensuing series, the artist has to learn and take full control of flow in relation to gravity: the remarkably fine gradient patterns on paper mounted on canvas are all results of meticulous handling, as Chou Yu-Cheng balances torrents of contrasting acrylic paint, and ensures that on super-flat Italian *Fabriano* paper the mineral-based particles are strictly ordered and arranged. After the precise colouring process, Chou then plays with various compositions before collaging and mounting the shaped papers on canvas. Chou also draws an analogy between the singular painterly process and the notions of sedimentation and pollution: just as natural and human forces create riverbeds, layered geological formations, vast sites of waste and even visible air pollution in particularly the age of Anthropocene, Chou's latest painterly practise demonstrates the ways in which irreducible material components insidiously shape the world in a painting.

Departing from the technical and material aspects of "Moody" and playfully named "Water, Color & Paper", a new series in the exhibition of "Sedimentary Gradient" introduces rectangular shapes, and is in active conversation with the history of abstract art. For the artist, his recent painterly practises come closer to Cy Twombly's mark-making than to Mark Rothko's colour fields: by introducing elements that are apparently digital and arbitrary, and by placing emphasis on the individual signifiers, the multi-layered artworks invoke a renewed notion of mono-chrome, redefining what constitutes and differs a colour from another. In the monumental series of "Bibliotheque", Chou Yu-Cheng further systematises the rectangular shapes that are solemn in essence: taking as its starting point the quotidian quest of charting a nice-looking bookcase, the "Bibliotheque" series presents the audience with pseudo-private scenes that are unprecedentedly ordered, and chaotic.

(About the artist)

Graduated from the École Nationale Supérieure des Beaux-Arts de Paris and the research program - La Seine, Chou Yu-Cheng investigates the interrelationship between society and aesthetics through minimal yet choreographed means that allows him to reveal the peculiarities of object, space and life. Chou's recent solo exhibitions include: Künstlerhaus Bethanien, Berlin (2015); Taipei Fine Arts Museum, Taipei (2014); Kaohsiung Museum of Fine Arts, Kaohsiung (2014); and Museum of Contemporary Art Denver, Colorado (2008). Recent group exhibitions include: Lyon Biennial, Lyon (2019); Performa Biennial, New York (2019); Liverpool Biennial, Liverpool (2018); New Museum, New York (2015); Queens Museum, New York (2013); and Taipei Biennial, Taipei (2012). Chou's work is held in multiple museum collections including the University of Salford, Manchester; CFCCA, Manchester; Taipei Fine Art Museum, Taipei; Kaohsiung Museum of Fine Art, Kaohsiung.

(About the gallery)

Kiang Malingue is a Hong Kong based commercial gallery founded by Lorraine Kiang and Edouard Malingue. Formerly known as Edouard Malingue Gallery, this initiative was founded in 2010 to build a critical dialogue between international contemporary artists, both emerging and established, who combine aesthetic concern with conceptual enquiry, and work across different disciplines from video and installation, to painting and sound.