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Oblique Façades 感知形状

LIU DONGXU
刘冬旭



2018.09.15-10.28 | opening: 09.15 4pm

(telescope)

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NEW CENTURY ART FOUNDATION

Oblique Façades
LIU Dongxu

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2018

Venue: Telescope, No.10, Caochangdi, Chaoyang District, Beijing

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On the surface, Liu Dongxu's work is simple and spare, but executed with technical precision and great sensitivity. His sculpture explores the nondescript and familiar objects from our day to day environment, architecture, and products fabricated for our homes, businesses, and personal entertainment. Liu states, "The specific forms in my work draw on the languages of minimalism and surrealism. They re-discover and re-examine the delicate and hidden meanings and content that may be overlooked in everyday life. Through personal consciousness and the way I use materials and structures, these contents become works that transcend their own forms. As a result, the delicate and secretive contents from the everyday life are transformed into a popularized 'aesthetic', and offers us new meanings."

One way Liu achieves this "transformation" is through the multiplication of a singular 'borrowed' shape. In the large free standing sculpture, **Oblique Façade**, in the main gallery space, Liu has used the ubiquitous 3-D combination puzzle, Rubik's Cube, as his starting point. The "Cube" was invented by Ernő Rubik in 1974, he was also a sculptor and professor. He first developed it as a teaching tool to help his students in solving structural problems of 3D objects with independently moving parts. Like an aesthetic surgeon, Liu has taken this object and opened it up, altered its physical makeup and color, and replicated it, so that we can 'see' inside to be able to imagine new purposes for an old system.

The black sculpture in the main gallery, **Escape**, suggests a state of accumulation of material and sound; a collection of classical music vinyl records, that gave Liu the impression of the overlapping of time and space. Liu states that as in "Bach's composition, The Well-Tempered Clavier, his music is as impressive as the architectural structure of his music is clear, rigorous, and logical. People can capture the details of melody, harmony, rhythm and other elements, but I am more interested in the overall feeling of the structure. It is the whole that matters. My work is based on a clear structure, and I am trying to

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turn it into a tangible entity.”

White Flower, the marble appendage jutting out of the wall, is a pairing of Chinese Western Zhou period bronze ware, a flower incense burner, and the ‘column,’ the defining structural element in the western classical period’s architectural system. **White Flower** is an analysis of the spiritual connection between similar shapes of different civilizations.

In the small gallery there is one work that covers the floor and a portion of the back wall, **Glistening Waves**. At first glance one might think of tire tracks left in the earth, or smooth waves glistening in a golden moonlight. “Moonlight is a quiet reflective light, broad, even, gentle. Under the moonlight, it is hard to distinguish the real shape of things,” states Liu. The sculpture is made of delicate porcelain with a metallic gold glaze, but resembles shiny cast bronze or molded brass. The zig-zag lines remind Liu of the designs painted on ancient pottery, as well as the popular gold Japanese kitty, Maneki-Neko, a ceramic ‘good luck’ figure that constantly produces ‘golden waves’ as it greets customers into countless shops and restaurants around the world. But, “under the moonlight, it is always hard to distinguish the real shape of things.”

LIU Dongxu, born in Shaanxi in 1983. Worked in the studio of Swiss artist Not Vital. Currently works and lives in Beijing.

Solo Exhibition

2018 Oblique Façades, Telescope, Beijing

Group Exhibitions

2017 Art is Much Splendid a Thing, Gallery 55, Shanghai

2013 MIDDLE, Switzerland

感知形状

刘冬旭

日期：2018年9月15日至2018年10月28日

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号

开放时间：周四至周日 11:00-18:00

联系方式：contact_telescope@foxmail.com

刘冬旭的作品初看简单而朴素，但制作中技术精细且敏锐度极高。他的雕塑探究了我们在日常生活中熟悉却不起眼的物品，比如建筑、家用品、商业用品和娱乐产品。刘说道：“我作品中的具体形式借鉴了极简主义和超现实主义的语言。这些形式重新发现并重新审视日常生活中可能被忽略的微妙而隐秘的意义和内容。这些内容通过我的思考和我使用材料和结构的方式，成为了超越其自身形式的作品。由此，日常生活中微妙而神秘的内容转化为一种新的审美，为我们提供了另一种意义。”

刘冬旭实现这种“转换”的一种方式是对“借来”的单一形状在数量上倍增。在主空间的大型独立雕塑《斜列立面》中，刘以无处不在的三维玩具魔方为他的起点。“魔方”是由建筑学教授和雕塑家鲁比克·艾尔内于1974年发明的。起初，这是他开发的教学工具，用以帮助学生解决具有独立运动部件的3D物体的结构问题。就像整形外科医生那样，刘剖开了这个物品，改变了它的物理构成和颜色，并进行复制，这样我们得以“看到”内部而能够想象一个旧系统的新意义。

主空间里的黑色雕塑《遁走》表明材料和声音的积累状态；罗列堆积的古典乐胶片给了刘冬旭时空重叠的印象。刘说道，“在巴赫的平均律练习曲中，他的音乐让人印象深刻的一点就是它的建筑性，其音乐构架清晰明了，格律严谨，有很强的逻辑性。人们可以捕捉到旋律，和声，节奏等要素的细节，而不会失去结构上的整体感受。正是这整体赋予细节以意义。音乐基于清晰的结构，而我试图将其转为有形实体。”

从墙面上凸出的大理石作品《白色的花》，并构结合了西周青铜器炉鼎和建筑体系中西方古典时期重要的“柱式结构”。分析与同构不同文明的精神联系。

在小空间里，作品《浮光跃金》覆盖了地板和后墙的一部分。乍看之下，人们可能会想到留在地上的轮胎痕迹，或者是在金色的月光下闪闪发光的波浪。“月光是一种恬静的反光，广博，均匀，温柔。在月光下事物的形态肉眼总是无法分辨”，刘说道。雕塑由精致的瓷器镀金而成，但形似闪亮的黄铜。弯曲的线条让刘想起了古代陶器上的花纹设计，以及流行的金色的日本招财猫，这是一个陶瓷材料的“好运”人物，不断产生“黄金浪潮”，因为它迎接顾客进入了世界各地无数的商店和餐馆。但是，“在月光下，总是难以辨别事物的真实形状。”

个展

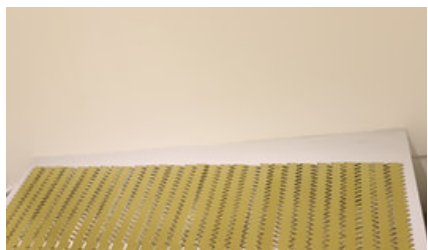
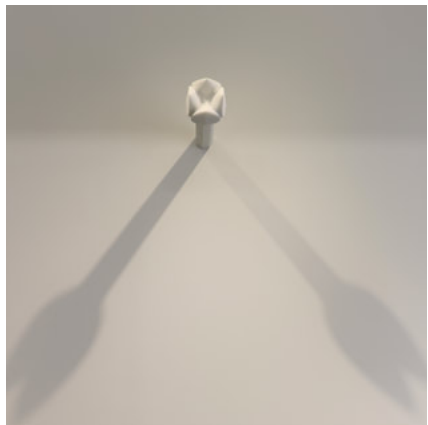
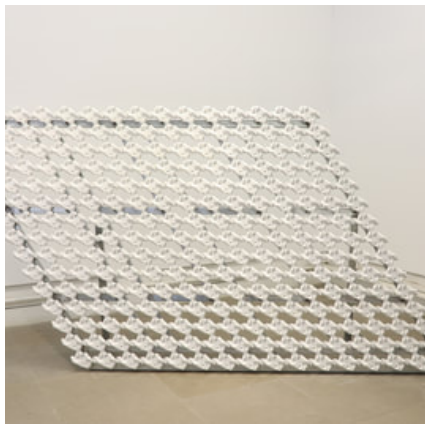
2018 感知形状，望远镜，北京

群展

2017 太多的爱，五五画廊，上海

2013 MIDDLE，瑞士

Works and installation view



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