

PRESS RELEASE

Abstract Art 11 – Abstraction As Painterly Rhetoric. A Case Study Between Germany and China

Exhibition Dates: 21 July 2018 – 2 September 2018, 10:00 – 18:00 (Closed on Mondays)

Preview: 21 July 2018, 16:00 – 18:00

Curator by Thomas Eller, Beijing

PIFO Gallery is delighted to present the annual exhibition **Abstract Art** already in its 11th iteration. This year the gallery brings together artists from China and Germany. Germany has an extraordinarily strong tradition in painterly abstraction, since its founding moment after 1945, leading up to the founding of **documenta**, **Kassel** and beyond. Consequently artists from Germany have been a source of reference for many Chinese artists.

The highly influential artist **Tan Ping** studied in Germany in the early 1990. His paintings are juxtaposed with works by **Bernard Schultze** (1915 - 2005) and **Karl Fred Dahmen** (1917 - 1981), who are to be found in all major museums and private collections in Germany. PIFO Gallery is proud to be the first gallery to present their paintings in China.

The exhibition at PIFO gallery brings together some of the most renowned abstract artists in China at present, like Wang Chuan, Zhang Yu and Kang Haitao, who have worked with the gallery for an extended period of time already, with artists from Germany. PIFO gallery has a strong focus on abstraction in art and is the foremost gallery in China in that field.

Abstraction in art is a long, complex and also international affair. Without the influence of Asian art, modernism in Europe and later the USA would never have developed the same way. And reversely, artists in China after the opening up of the country in 1978 have looked at Western art and artists in order to re-connect to contemporary art on a global scale. Interestingly enough a lot of artists have looked at German art, or gone to Germany to study, only to return and start their careers here in China. Two artists in the exhibition have studied in Germany, Tan Ping (1989-94) and He Jian (2005-11). The others are associated to each other and/or the gallery in friendship.

Also presented are five artists from Germany. Two of them, Bernard Schultze and K.F. Dahmen, were part of a founding generation of German artist immediately after the second world war – a moment that was essential in the development of Germany to become a nation of culture again after the disastrous Nazi-period. The rebirth of German art came as a concerted effort that culminated in the creation of documenta.

The younger artists in the exhibition from both countries, China and Germany show that abstraction not only communicates between the different cultural hemispheres, but also connects very different generations. The exhibition demonstrates just how powerful abstraction in painting can still be as artistic practice under the premise of globalization and digitalization and how painterly rhetoric can still be extremely inventive as artistic language.

In essence, the exhibition can be understood as a pilot of sorts for an ongoing investigation into abstraction as contemporary artistic practice on a global scale.

Bernard Schultze 伯纳德·舒尔茨 (1915 - 2005) Germany 德国
Karl Fred Dahmen 卡尔·弗雷德·达门 (1917 - 1981) Germany 德国
Julio Rondo 胡里奥·朗多 (b.1952) Spain and Germany 西班牙，德国
Wang Chuan 王川 (b.1953) China 中国
Chen Xinmao 陈心懋 (b.1954) China 中国
Zhang Yu 张羽 (b.1959) China 中国
Tan Ping 谭平 (b.1960) China 中国
Liu Jian 刘坚 (b.1961) China 中国
Shi Jun 石峻 (b.1963) China 中国
Huang Jia 黄佳 (b.1964) China 中国
Kang Haitao 康海涛 (b.1976) China 中国
Benjamin Appel 本杰明·阿普尔 (b.1978) Germany 德国
Wang Guangxu 王光旭 (b.1978) China 中国
Enrico Bach 恩里科·巴赫 (b.1980) Germany 中国
He Jian 何健 (b. 1980) China 中国
Carolina Pérez Pallares 卡罗莉娜·佩雷斯·帕拉雷斯 (b. 1980) Germany 德国

At PIFO we believe that the experience of art is profoundly transformative. Seeing the world differently through the works of artists is an inspiration. We encourage our collectors to develop their individual vision and share our expertise in art to help them build excellent collections. The goal is to spread connoisseurship for Asian and Western abstraction in art and deepen the understanding and appreciation for the artists that we (re-)discovered and believe in.

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新闻稿

抽象群展第十一回——抽象，一种绘画修辞

中德艺术比较研究

展览时间：2018年7月21日 - 9月2日 10:00 - 18:00 (周一闭馆)

开幕预览：2018年7月21日 16:00 - 18:00

策展人：艾墨思，北京

偏锋新艺术空间将荣幸呈现画廊年度展览《抽象群展》的第十一回，此次展览将汇聚来自中国和德国的艺术家。德国艺术有着极为深厚的绘画性抽象传统，自1945年第二次世界大战结束之后的奠基时期起，即引领发起了卡塞尔文献展等其他重要展览。因此，德国艺术家对于很多中国艺术家而言有着重要的借鉴意义。

中国极具影响力的当代艺术家谭平，曾于90年代初期在德国学习。他的艺术作品与伯纳德·舒尔茨(1915-2005)和卡尔·弗雷德·达门(1917-1981)的作品并重，这两位德国艺术家的作品普遍被囊括在德国重要的美术馆和私人收藏中，偏锋画廊有幸首次在中国呈现他们的艺术作品。

作为中国专注于抽象艺术研究与发展的主要画廊，此次展览，偏锋新艺术空间带来目前中国极具声望的、与画廊已经合作了很长一段时间抽象艺术家：王川、张羽和康海涛等，以及几位来自德国的抽象艺术家。

抽象艺术的发展历程漫长、复杂且具有很强的国际性。如果没有亚洲艺术的潜在影响，欧洲及之后的美国现代主义艺术不会经由相似的路径发展。同样，1978年改革开放之后，中国艺术家们开始将目光转向西方艺术和艺术家，试图与全球语境下的当代艺术重新建立联系。很多艺术家关注到德国艺术，亦或选择去德国深造，归国后开启职业生涯。此次参展的两位艺术家，谭平、何健分别于1989年至1994年、2005年至2011年在德国学习。其他参展艺术家都彼此相熟，与画廊关系良好。

其余五位参展的德国艺术家中，伯纳德·舒尔茨和卡尔·弗雷德·达门是德国战后(在经历灾难般的纳粹统治时期后重返文化国家的重要时刻)艺术先驱者。德国艺术的重生是他们齐心协力努力的结果，并在创立文献展时期达到顶峰。

中德年轻一代的艺术家们不仅揭示了抽象绘画在不同文化半球之间的交流与联系，也连接着不同的世代传承与探索创新。此次展览也将诠释在全球化和数字化的背景下，抽象绘画仍然是一种强有力的艺术实践，绘画修辞仍旧是一种极具创造性的艺术语言。

本质上，此次展览可看作是在全球语境下探索当代抽象艺术实践的一个试点。

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偏锋深信艺术的体验产生于一个又一个的变革中创造的新世界。艺术家的作品，正是探索世界的第三只眼睛。对于收藏家，我们为其提供专业知识，鼓励他们发掘个人独特的视角，只因两者的充分结合，才能构建卓越的收藏。我们希望更多的藏家可以秉持鉴赏家的心态，更深入的理解亚洲与西方的抽象艺术，以及欣赏画廊发掘、重塑并坚信的艺术家。

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