

Malerei auf Papier
Xuan Wang
12–14 January 2018

Xuan Wang, born in Guangxi Province, China, in 1979, develops his very own, independent cosmos of images in his small to medium scaled works. With the greatest painterly accuracy set-pieces are combined into still-life pictorial spaces, in which the painter engages surrealist images with objects from European and Chinese art history to form imaginative works of art.

Xuan Wang brings together aesthetic objects in these paintings, which at first glance seem like an erratic collection of pictorial elements: twigs of an apple tree that spring from a garden scene by Cranach, fruits, bread loaves, oyster shells and vessels of baroque table arrangements catch the spectators Eye.

In addition, flowers, birds, butterflies, snakes and far-eastern landscape fragments, cupboards, vases and chests, brick towers, folds, furniture and human figures that - always faceless - oscillate between sculpture and painting. Cords, adhesive strips, perforations, splashes of paint and brushstrokes can be seen. Photorealistic precision encounters image disturbances, abundance to emptiness, chaos to order: Wang shows the viewer in a tactile tangible sensuality a kaleidoscopic panorama of art stories and styles (Dr. Belinda Grace Gardener, about Xuan Wang, Gallery St. Gertruden Hamburg 2017).

The diversity of the depicted, the simultaneous juxtaposition of different objects, on different scales, but nevertheless combined under a single perspective into a harmonic composition, makes a narrative interpretation of the works of Xuan Wang nearly impossible. Even temporal levels are not clarified, everything happens at the same time, a sequence or even a temporal classification of the depicted does not seem to lie in the artist's intention. Rather, it is precisely this floating state of simultaneity that shows the juxtaposition of past and transience that the artist explores and makes it visible to the viewer as a balanced equilibrium.