

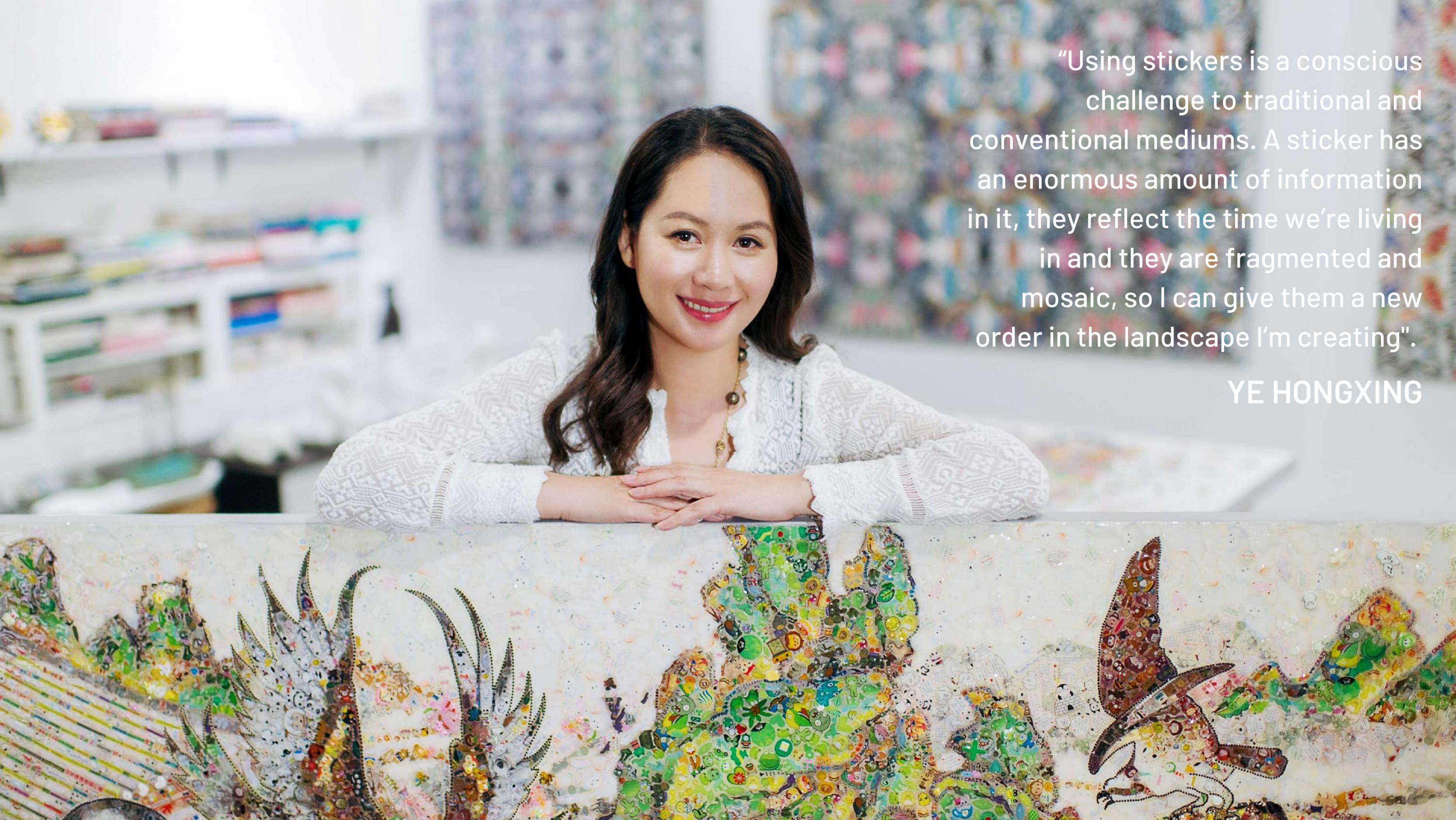


OF . OT
FSHO ARTS

YE HONGXING



YE HONGXING
A NEW DAWN



“Using stickers is a conscious challenge to traditional and conventional mediums. A sticker has an enormous amount of information in it, they reflect the time we’re living in and they are fragmented and mosaic, so I can give them a new order in the landscape I’m creating”.

YE HONGXING



Ocean No.2
2021

Crystal sticker collage on canvas
120 x 160 cm
\$19,000 USD

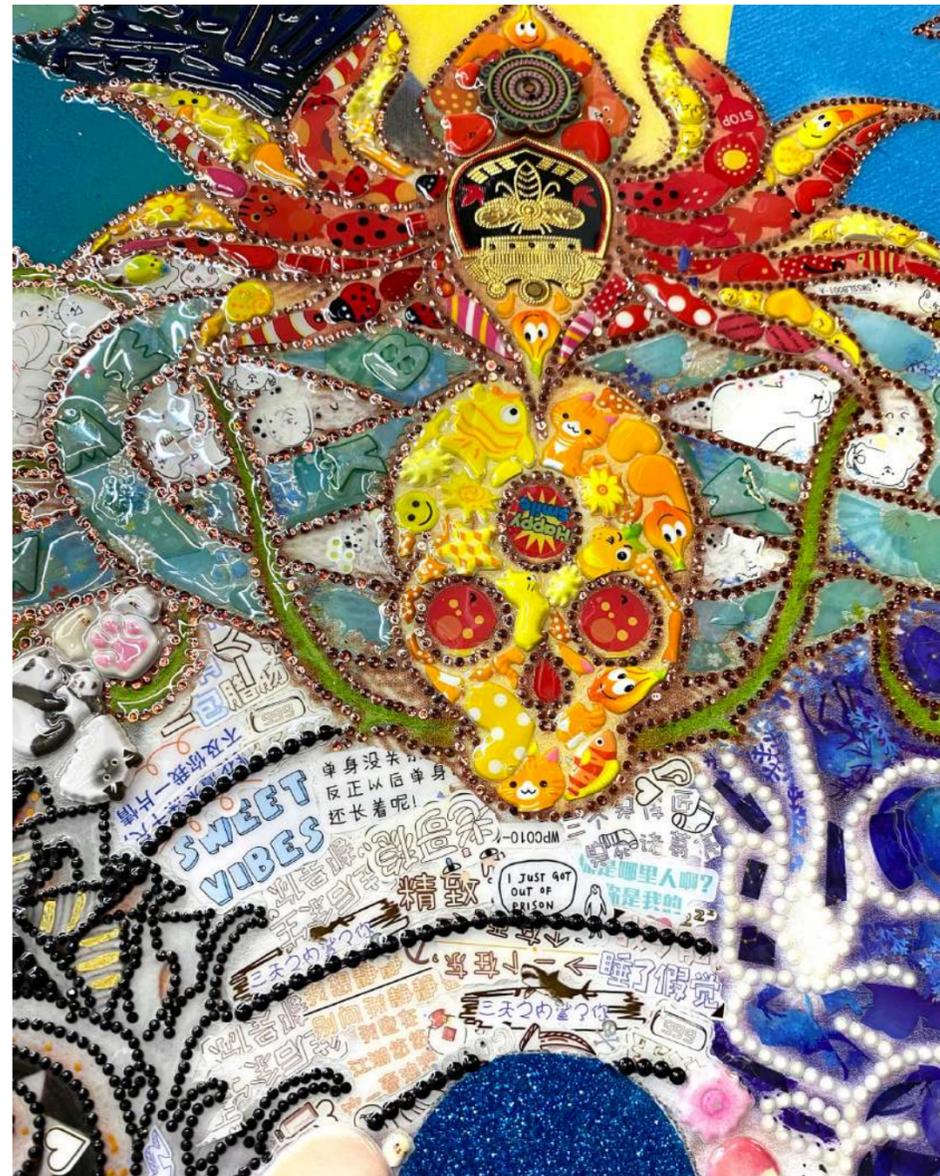


Eclosion No.2
2021

Crystal sticker collage on canvas
120 x 120 cm
\$15,000 USD



Detail: Ecllosion No.2



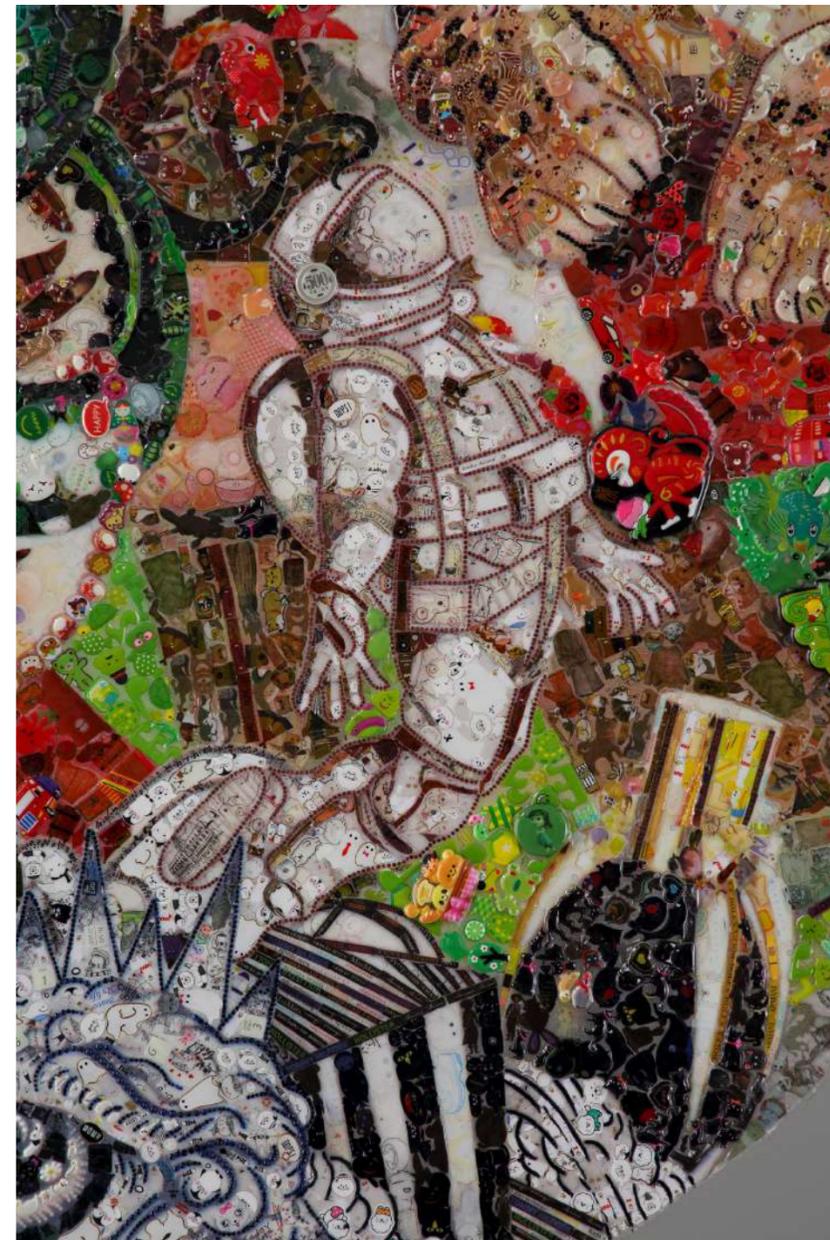
Coral Island No.2
2021

Mixed media and crystal stickers collaged on canvas
100 x 80 cm
\$11,000 USD



Isolation, London
2020

Crystal sticker collage on canvas
120 x 220 cm
\$22,000 USD



Overlap No.32
2017

Crystal sticker collage on canvas
120 x 120 cm
\$15,000 USD



Coral Island No.1

2021

Mixed media and crystal stickers
collaged on canvas

80 x 100 cm

\$11,000 USD

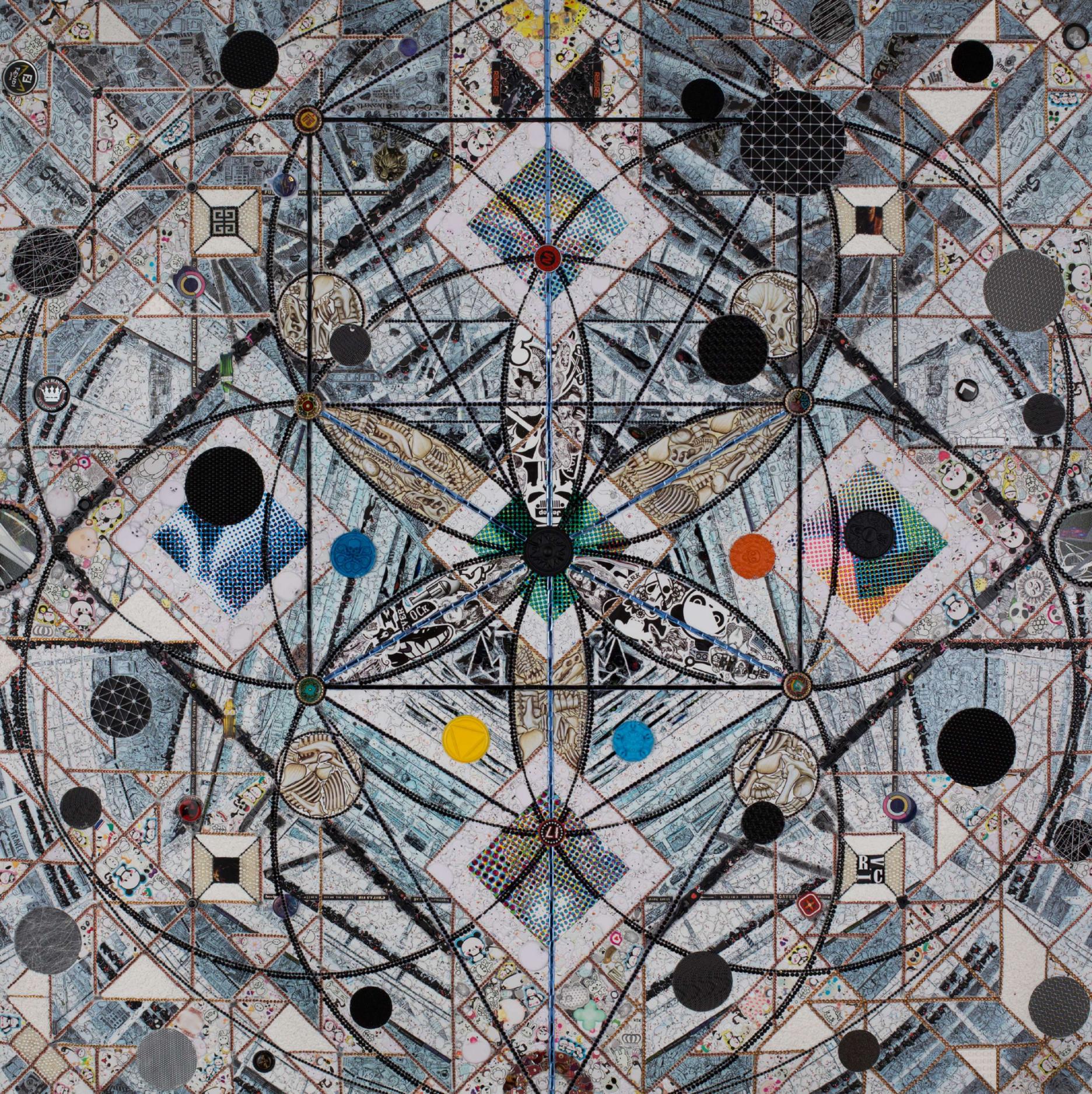


Detail: Coral Island No.1



East of Eden No.16, 2020
Crystal sticker collage on canvas
120 x 200 cm
\$20,000 USD

Redxing 2014



Supernovas No.7

2020

Crystal sticker collage on canvas

120 x 120 cm

\$15,000 USD



Coral Island No.3
2021

Mixed media and crystal stickers collaged on canvas
100 x 80 cm
\$11,000 USD



Overlap No.31
2017

Crystal sticker collage on canvas
120 x 120 cm
\$15,000 USD



The Accumulation of Silence No.6
2017
Crystal sticker collage on canvas
150 x 150 cm
\$20,000 USD



Ye Hongxing's studio, Beijing, China



Ye Hongxing - A New Dawn

In this age of uncertainty, society's systems and codes are being challenged and reconstructed, whether politically, socially, fiscally or religiously. Particularly given the events of the past year, the world as we know it is in a state of flux and reeling from the impact of a global pandemic. Ye Hongxing's work jostles with the conflicted views of both celebrating and questioning human's impact on the environment. Our symbiosis with the natural world, and appreciation and connection with it has now, more than ever, been brought to the fore.

During this moment of pause, there has been a collective re-evaluation of the appreciation of nature. A period of reflection and contemplation about what connects us all. It is this notion of utopia versus dystopia that is captured in these epic works. Her medium of choice - jewel-like children's stickers - are obsessively adhered to the canvas, building up vast landscapes and patterns that capture the energy and frenetic pace of life that many communities across the world have become accustomed to. These dense collections of stickers mirror the pixels of our digital age, fragmented and fastidiously composed in a carefully conceived design. Each individual sticker becomes part of a greater whole, a fantastical representation of the world as we know it, and a reflection of one's individual place in society. In her 'Accumulation of Silence' pieces we see an intense, repetitive design featuring intricate patterns, figurative elements and animals. These appear almost like a visual mantra, equally meditative and reverberant, echoing the process of making.



‘Eclosion’ is a sign of the trajectory where the artist believes we are headed – an emergence, a new beginning, a new dawn. Stripped back to an elegant monochrome composition, still composed with the intricate detail and energy of her signature stickers, there evolves a new life and creation, something fused between the natural and the modern world, another frontier.

Certainly her brand new pieces from the ‘Coral Island’ series suggest a new energy, vibrant with streaks of vivid paint on canvas, with detailed highlights composed from the stickers, a dynamic syncopation of elements of nature, spiritual imagery, references to art history, iconic Chinese dragons, birds of paradise; these are more free-flowing and abstract in form than her earlier compositions. Although this is an artist who has frequently held the developing world to account, there is also joy and celebration of the complex world we occupy.

Hongxing’s practice encourages profound debates on the state of our communities. The transformations due to globalisation that countries around the world have encountered are examined, and the artist questions the cost of this apparent progress. By using familiar and ubiquitous children’s stickers, this medium speaks of innocence and the idea of democracy. The effect is dazzling and sublime, but beneath the surface Hongxing presents a world that is challenging our very nature, traditions and heritage that are possibly the most valuable assets of our time.

Hongxing was selected by the curator of the Asian Art Museum in California and the director of Art Cologne out of over a thousand emerging Chinese artists as one of China’s top twenty rising artists. Her work has been exhibited internationally including China Art Museum, Shanghai Museum of Contemporary Art, Nanjing Museum of Contemporary Art, Visual Arts Centre of New Jersey, USA, in Europe and the UK.



CONTACT INFORMATION

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