

# 15 Years of Eli Klein Gallery

奕来画廊十五周年特展

“1.5”

Chan Yuk Keung

Chow Chun Fai

Fang Lijun

Fei Jun

Hu Yiping

Li Hongbo

Shen Shaomin

Shen Zhenglin

Sun Yuan & Peng Yu

Angela Yuen



一件半作品

陳育強

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费俊

胡尹萍

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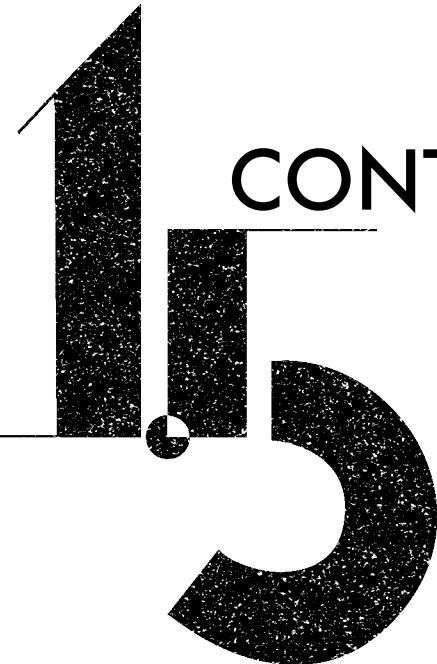
沈正麟

孙原&彭禹

阮家儀

9.28 - 12.17.2022

Curated by  
Janet Fong 方敏儿



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**"1.5"**

《一件半作品》

## **15 Years of Eli Klein Gallery 奕来画廊15周年特展**

Curator: Janet Fong

The number "15" is made up of "1" and "5." A youngster steps into burgeoning adolescence at the age of 15. Meanwhile, the world undergoes dramatic changes in the course of 15 years, and the future is rendered extremely unpredictable. This exhibition has been curated to celebrate the 15th anniversary of Eli Klein Gallery. With the aim of showcasing creative diversity, the exhibition features ten outstanding artists from different backgrounds. Some are experienced artists, and others are yet emerging—in an as yet emerging world. The works on display include paintings, sculptures, and installations of AI-generated art. In a time of uncertainty, the exhibition conveys the message that we should keep an open mind about the future, while at the same time showing our appreciation for that future.

In this exhibition, artists are invited to provide one and a half pieces of art, rather than one or several whole pieces. The gesture intentionally leaves some blank spaces, and allows the future to create the remaining half piece of art. At the same time, it signifies that we are using the one and half pieces of art which are already completed to connect with the past, and to connect the present with the future. The

exhibition happens to be composed of "15 works," in keeping with its own symbolic sense.

As Davis (1979) commented, "Art thrives on nostalgia and [...] simultaneously, it does much to shape the form and provide the substance of our nostalgic experience...." While Batcho believes there are two different types of nostalgia, personal nostalgia is defined as "missing" various aspects of one's personal past (Stern 1992; Batcho, 1998). Historical nostalgia, on the other hand, is characterized by a yearning to return to a past that the individual did not experience, yet considers better than the present (Batcho, 1995). This exhibition seeks to discuss the possibility of connecting the past, the present, and the future through conversations and parties related to time and space. The ten individual artists will each showcase one and a half pieces of art linked to their personal experiences, or that contain some sort of nostalgic attachment to a certain period of time in the past. The ten artists will assemble for fifteen conversations relevant to the past, to the present, and to the future. Fifteen years will pass by in the blink of an eye, and the artworks yet to be displayed will lead us to new possibilities in the future.

01

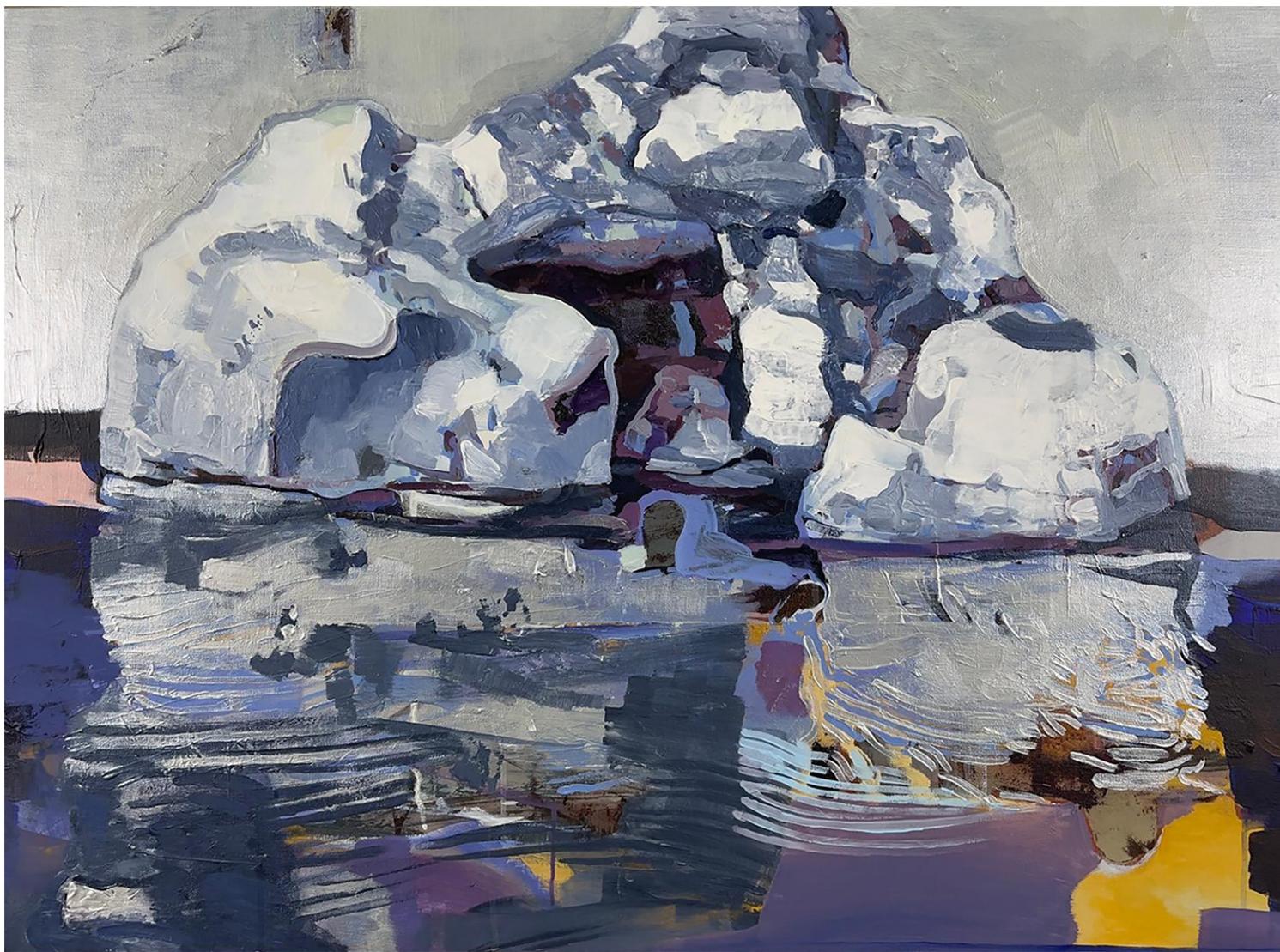
Chan Yuk Keung

陳育強

15

# 邱岳雲 Yuk Keung

Chan Yuk-keung brought with him “the Solid one” and “the melting one.” Both works explore the “ones” or “halves” involved in the image of mountain ranges and historical geography. “the Solid one” portrays a mountain; however, there is a bigger “thing” behind it: first there was the earth’s crust, and then there came this mountain. “the Solid one” is a “thing” whose history extended much longer than that of humanity, because it was formed through crustal movements that took place over the course of a hundred million years. On the other hand, “the melting one” depicts a snowy mountain which came into being after snow crept down into the waters. In fact, this “snow mountain” is merely one half of the full mountain: the portion above water which is visible to the naked human eye. Mountains and waters have inspired many works throughout the history of art. Through artistic creation, the artist here first offers an interpretation of the old “mountain” from a grand geographical perspective; he then questions the nature of “one” in his work.



*The Melting Half*, 2021

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Acrylic on canvas  
30 x 40 1/8 inches (76 x 102 cm)



*The Solid One*, 2021

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Acrylic on canvas  
16 1/8 x 20 inches (41 x 51 cm)

02 Chow Chun Fai  
周俊輝

In the summer of 2018, before the COVID-19 pandemic broke out, Chow Chun Fai spent three months at the new location of the Eli Klein Gallery as an artist-in-residence. As Eli Klein celebrates its 15th anniversary, Chow wants to look back on his residence experience in New York. Eli Klein Gallery's 2018 relocation signified the beginning of its new chapter. However, the world was turned upside down in the three short years that followed, and that new world is not the one that we had in mind. On this 15th anniversary of Eli Klein Gallery, the artist wants to express a unique sense of nostalgia over "the new chapter." The work consists of an oil painting and an original sketch, its content derived from an important scene in the film V for Vendetta. The film's male protagonist says that "symbols are given power by people," a statement which not only serves as a reminder of the cultural values of a free New York City, but that also contains a message for the artist himself and for the future.



**Symbols are given power by people**

*V for Vendetta: Symbols are given power by people, 2021*

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Acrylic and oil on canvas  
39 3/8 x 59 inches (100 x 150 cm)



*V for Vendetta: Symbols are given power by people sketch, 2021*

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Ink on paper  
7 x 10 1/2 inches (17.6 x 26.5 cm)

03 Fang Lijun  
方力钧

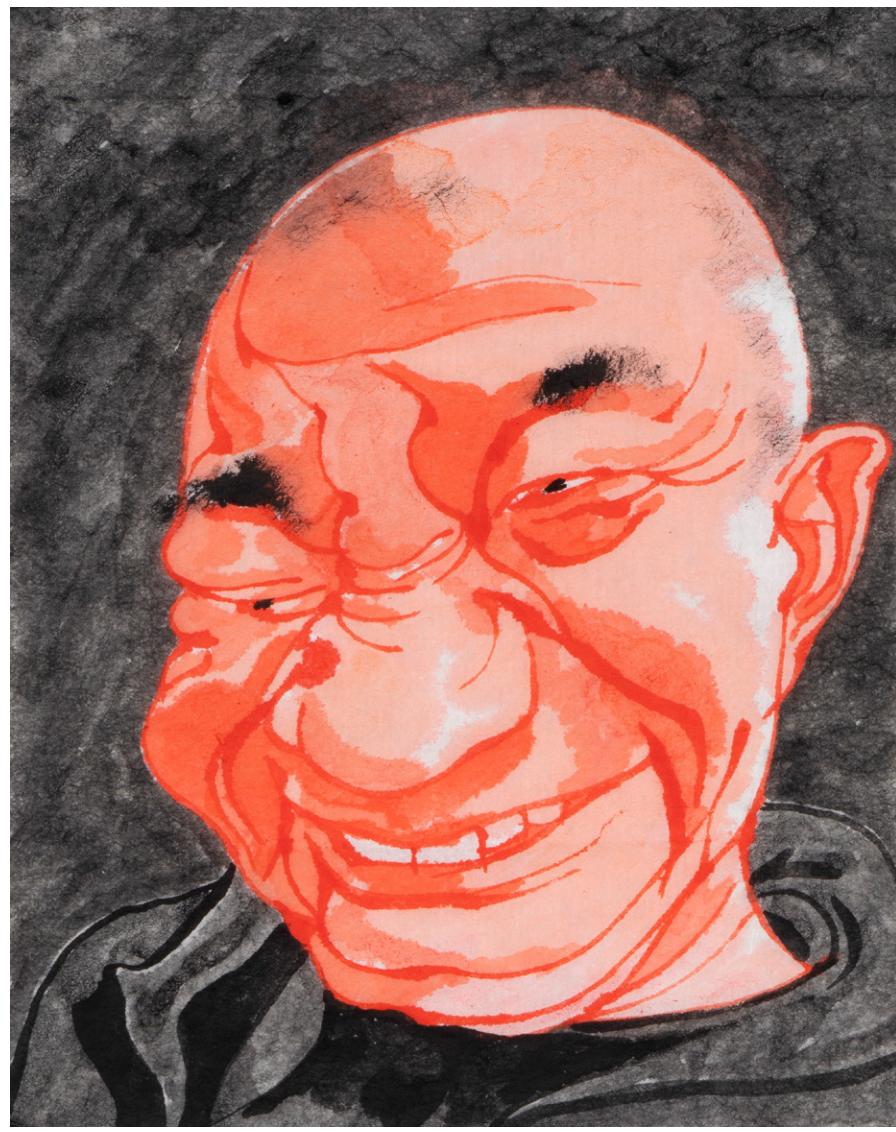
Fang Lijun once stated that “creators will break free from the restrictions of forms when they enter into a stage of creative climax. Rather, they will identify and discuss issues on the basis of their own life experience.” Fang opposes the act of defining works by creative approaches, and in recent years has been pushing the long-established boundaries of ink painting. His works are dominated by portraits of his friends and family, and he hopes to open up new horizons amidst the alternation of time and space. Fang Lijun uses two different forms of media “oil painting” and “ink painting” to interpret the differences between “one” and “half.” “Oil painting” reveals Fang’s signature artistic approach, which also represents “one” much-celebrated creative process, as it was through oil paintings that Fang gained international recognition. While Fang once created drafts and sketches with ink, he has more recently employed ink painting as yet another, frequently used artistic approach, serving as a testimony to his relentless pursuit of change and breakthrough. The ink painting is seen as 0.5 piece of artwork.



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*Fall 2020, 2020*

Oil on canvas  
23 5/8 x 19 5/8 inches (60  
x 50 cm)



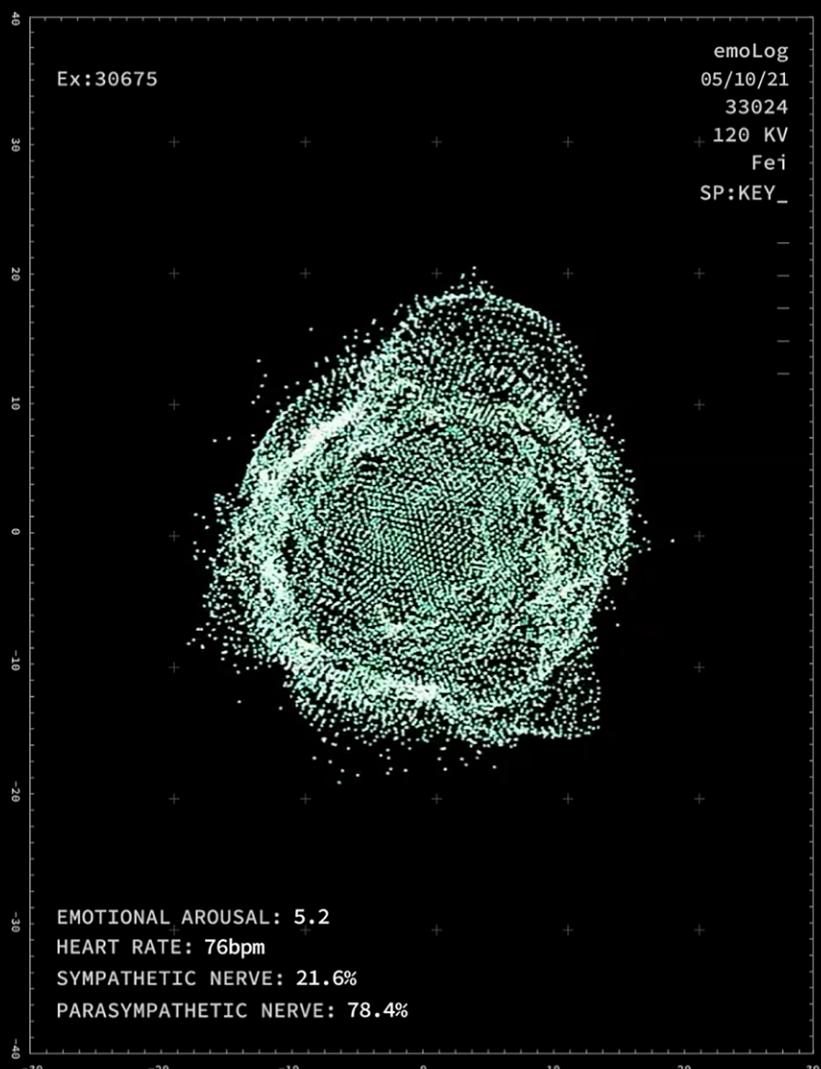
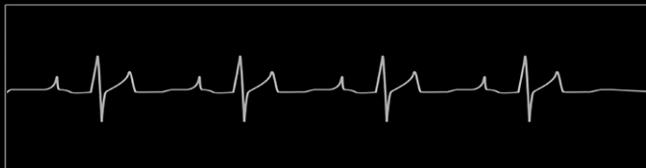
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2021.10.4, 2021

Ink on paper  
5 1/2 x 4 1/4 inches (14.1 x 10.8 cm)  
Framed: 10 1/4 x 9 3/4 inches (26 x  
24.8 cm)

04 Fei Jun  
费俊

Fei Jun's "Journal of Emotions" is an AI-generated, digital-image journal documenting the artist's emotions. In a daily life where virtuality intertwines with reality, our emotions are often affected by people and events around us, whether we (or they) are in the physical world or in the virtual one. These emotions may arise from an encounter in the street, an inexplicable melancholy that swept over us at one point, or panic about COVID-19—or even over frustration with the US election results. These seemingly meaningless emotions have been "sensibly" collected by the artist using a cardiac event monitor. A daily emotions log has been generated, thanks to an emotion classification algorithm and visualization tools. While a personal journal in the traditional sense only documents the subjective feelings of the author, in "Journal of Emotions," the perceptions and emotions of all mankind have become sources of creativity, and AI converts these subjective emotions into social consciousnesses through objective, digital images. Created through Human-AI collaboration, "Journal of Emotions" is an original piece of digital art featuring an interplay of subjectivity and objectivity. The piece includes a series of AI-generated digital images and randomly shaped, physically "real" 3D sculptures, sculpted by images called emotion blind boxes, which build a seamless link between the real world and the virtual world— opening up a vast space for imagination.



如果把敏感用来慢炖，生活会不会变得更宁静？  
Would life be more peaceful if sensitivity was used to slow cook?

如果把敏感用来慢炖。

生活会不会变得更宁静？

Would life be more peaceful  
if sensitivity was used to slow cook?

情绪日志盲盒

Blind Box of EmoLog 2/12 ~~2022.08.30~~



小区里又有邻居被隔离了。

我不记得在哪里见过她。

Another neighbor in the neighborhood was isolated. I seem to have met her somewhere.

情绪日记盲盒

Blind Box of EmoLog

01/12

~~老胡~~ 2022-08-30



EmoLog, 2021

Sculpture: Data generated image, blindbox Video: 16 seconds

05 Hu Yinpíng  
胡尹萍

15

"What did the masters come to the east for" consists of two pieces of work: Fountain by Marcel Duchamp and Composition in Red, Blue, and Yellow by Piet Mondrian. Both works are part of "Hu Xiaofang" – a collection Hu Yinping began working on in 2020. Classic works by Duchamp and Mondrian drew inspiration from everyday life, and Hu Yinping invited aunties from her rural hometown to reinterpret and create, with knitting needles and yarn, their own versions of Fountain and Composition in Red, Blue, and Yellow. Thanks to the ingenuity and creativity of these aunties, seemingly inaccessible masterpieces that take a prominent position in art history have been transformed into 1.5 pieces of "playful" artwork. Such recreations have in fact prompted audiences to examine the essence of art in a thoughtful way. If the title "What did the masters come to the east for" is an indication of the doctrines and ethos of Buddhism, then what does one make of contemporary art? How should we define the connotations behind art?



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*What Did the Masters Come to  
the East for?\_Duchamp\_Foun-  
tain*, 2021

Wool, cotton, fiber, wood  
12 1/8 x 18 1/8 x 15 3/4 inches  
(31 x 46 x 40 cm)



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*What Did the Masters Come to  
the East for?\_Mondrain\_Com-  
position with Red, Blue and  
Yellow, 2021*

Wool, cotton, fiber, wood  
33 1/2 x 33 1/2 inches (85 x 85  
cm)

06 Li Hongbo  
李洪波

Li Hongbo has always experimented with different media and themes. Two of his paper artworks are featured in this exhibition, one of which is displayed in its entirety. However, half of the other work has been stretched to the ground, making only a portion of this work visible to the audience. The work featured in this exhibition marks a deliberate return to Hongbo's previous collaborations with Eli Klein Gallery, a creative partnership with a history of more than ten years. While paper sculpture has been the recurrent medium of the previous collaborations, here the theme switches from classic Western sculptures to traditional Chinese vases and porcelain products. In addition to using traditional aesthetic symbols found in multidimensional space, with time and history as the agent, Li Hongbo endows them with a more layered, contemporary significance. As the artist himself puts it, the stationary look of the work is no different from that of a real vase, but the unique connections formed by paper enabled great variability within the inner structure. The interactive nature of Li Hongbo's work allows the audience to extend, twist, and then restore the work, which will not only reshape people's existing perspectives, but also pave way for the formation of an exclusive, artistic language.



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*Peace*, 2017-2022

Paper  
32 x 14 x 14 inches (81 x 36 x 36 cm)



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*Peace*, 2017-2022

Paper  
32 x 14 x 14 inches (81 x 36 x 36 cm)

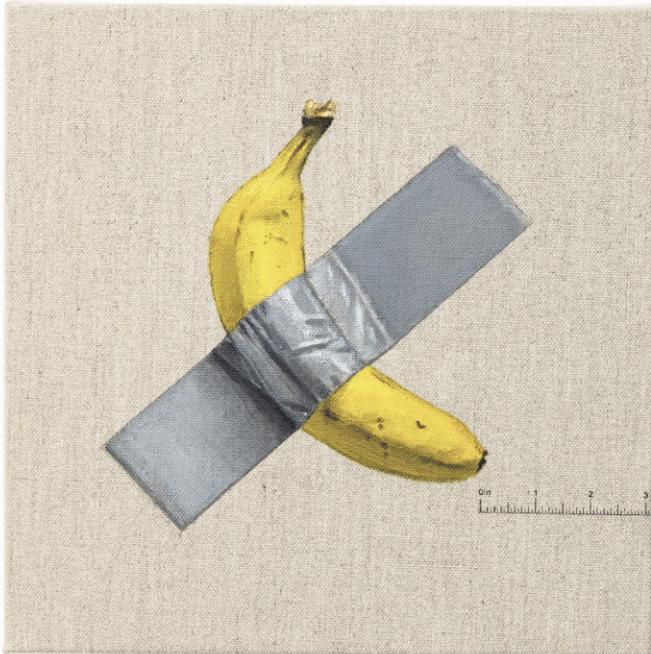
07

Shen Shaomin  
沈少民

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Shen Shaomin leverages the “distance” between different artworks to inspire the audience to examine the value of art. The work itself is inspired by an event that occurred in the 2019 Art Basel, Miami Beach: an artist stuck fresh bananas to the gallery wall and successfully sold them in multiple versions. This event attracted great attention and triggered extensive discussions. What constitutes art, exactly? What is the value of art? What makes something valuable? Is it possible to accurately measure value? “Distance” consists of two oil paintings. On the surface, they appear to be two independent pieces of artwork, while in fact they are both incomplete “halves.” They are only complete when put together. Shen Shaomin then marked out lines on the wall to connect these two pieces. Within the distance of a dozen centimeters, Shaomin hopes to evoke reflections on the commercial market, and on the relationship between art and value.

Shen Shaomin



*Distance, 2022*

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Oil on canvas in two parts  
11 7/8 x 25 1/2 inches (30 x 65 cm)  
Each: 11 7/8 x 11 7/8 inches (30 x 30 cm)

WINGCHUZUEHS

08

Shen Zhenglin  
沈正麟

15

# ШІБАЧ ШАУС

After learning that the theme of this exhibition is “one and a half pieces of art,” Shen Zhenlin immediately thought of the convoluted connection between time and space, as well as memories and emotions associated with Samantha, an AI operating system depicted in the film Her. The work is inspired by the love story between the film’s male protagonist and Samantha. This exhibition was curated with a special focus on memory, history, and future, themes which coincide with those of “Samantha.” The blanks in this work come with tangled, complex spaces and lines, reminding us of the complexity of the past and the uncertainty of the future, both hidden in the deepest corners of the labyrinth of memories. “Samantha1/2” is a different story. The artist created a portion of “Samantha1/2” and left its completion in the hands of the audience. The audience’s part consists of five interactive, grid-like rings. The audience can pick a ring of their preference and fill that ring with a random color, with red, yellow, and blue—or with mixed colors. They can also choose from different paint brushes. An interactive, creative process such as this piece symbolizes new connections and uncertainties lying between time and space.

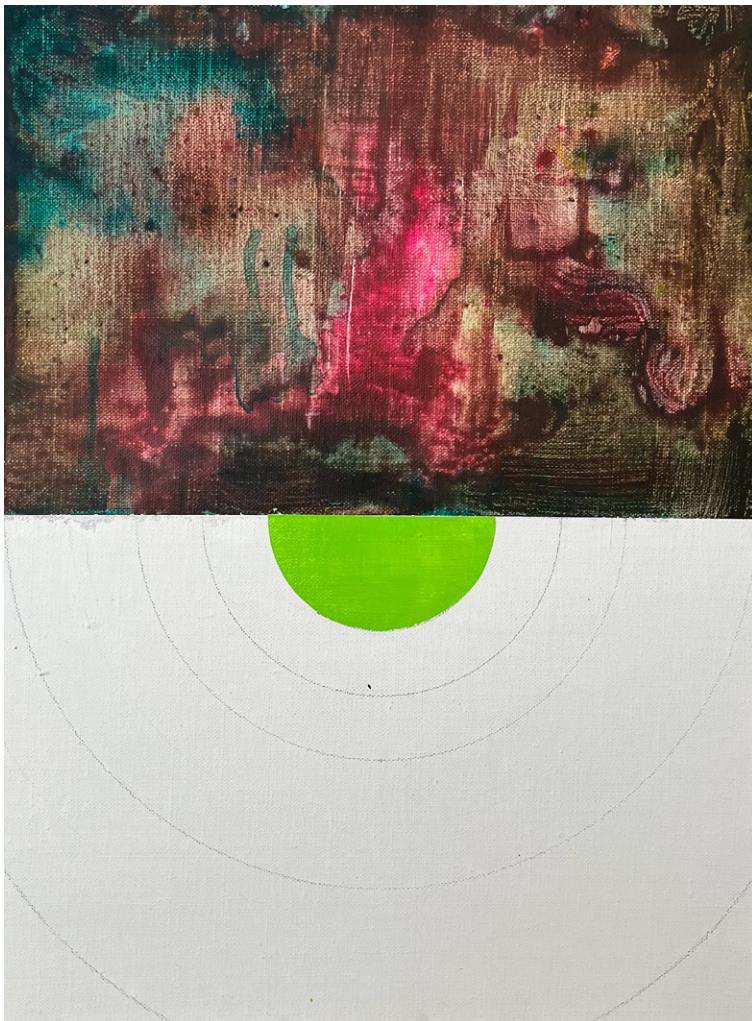
Shen Zhenglin



*Samantha*, 2014

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Acrylic and oil on canvas  
48 x 71 7/8 inches (122 x 182.5 cm)  
Framed: 53 x 77 1/2 inches (134.6 x 196.9 cm)



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*Samantha 1/2, 2022*

Acrylic on canvas  
(To be completed by viewers)  
11 7/8 x 15 3/4 inches (40 x 30 cm)

TRA GURU & UGMA UNDS

09

Sun Yuan & Peng Yu  
孙原&彭禹

15

na նա ցածր Յ սեն ա սն

The ground-breaking artist duo Sun Yuan & Peng Yu presents two installations, one in a seemingly stable format and the other in constant motion, echoing the post-pandemic socio-political systems around the world. In "Hey Brother", an american flag was sewed intertwined between two shovels, creating a precarious stability. In "No Matter Who You Are", an experimental installation, acting as the "0.5," consists of a moving plastic hand afloat of colored water, with its source of movement hidden underneath and invisible. With their continuous fascination in mechanics and potential energy, Sun Yuan & Peng Yu suggest the ways in which our societies are reminiscent of the functionality of machines, with its core logic sometimes apparent and sometimes concealed.

Sun Yuan & Peng Yu



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*Hey Brother*, 2022

Wood, found tools, aluminum, cloth, flag  
52 x 49 x 15 inches (132 x  
124.5 x 38 cm)



*No Matter Who You Are, 2022*

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Barrel, water, ink, plastic hand, mechanics, copper wires  
36 x 22 x 22 inches (91.5 x 56 x 56 cm)

WORLD OF CHINESE

10

Angela Yuen  
阮家儀

15

WAN A BIAGUW

The work is inspired by the artist's short stay in New York a few years ago. New Yorkers have a tradition of keeping pigeons that dates back more than two hundred years. This work elicits discussion about cities and freedom, initiated by the artist and portraying the relationship between pigeon fanciers and their birds. The non-stop movement of this work hints at the continuous development and changes of a city. Pigeon-keeping tools also constitute part of the work, including a pigeon-training whistle, a pigeon feeder, and some toys for birds. Pigeons are usually associated with peace, freedom, and flying. But clocks and watches are also included in the pigeon-keeping toolkit—an indirect reference to the fact that pigeon fanciers will keep an eye on the time, because they require pigeons to return to them at a specific time. Also featured in this exhibition is the bird cage, appearing as 0.5 piece of artwork. The connotations of bondage and containment are self-explanatory. Those who live in the city can never escape the restrictions or changes brought by urban development. Urban culture, urban landscape, street corners, and historical shops will also have to change, following the vicissitudes of time.

Angela Yuen

15



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***Urban Dove Fanciers, 2022***

Whistles, bird training  
equipments, wires, perspex,  
plastic toys, beads, resin,  
LED lights, motor, gears  
16 1/4 x 15 3/4 x 22 7/8  
inches (41 x 40 x 58 cm)



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*Free like an Urban Dove,*  
2022

Bamboo, sequins, resin,  
perspex, LED lights  
5 1/2 x 13 3/8 x 7 5/8  
inches (14 x 34 x 19.5 cm)

# ACKNOWLEDGEMENTS

ELI 奕来  
画廊  
KLEIN

Organizer: Eli Klein  
Curator: Janet Fong  
Catalogue design: Di Wu  
Cover design: Annie Li

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