

TRACING THE FRAGMENTS

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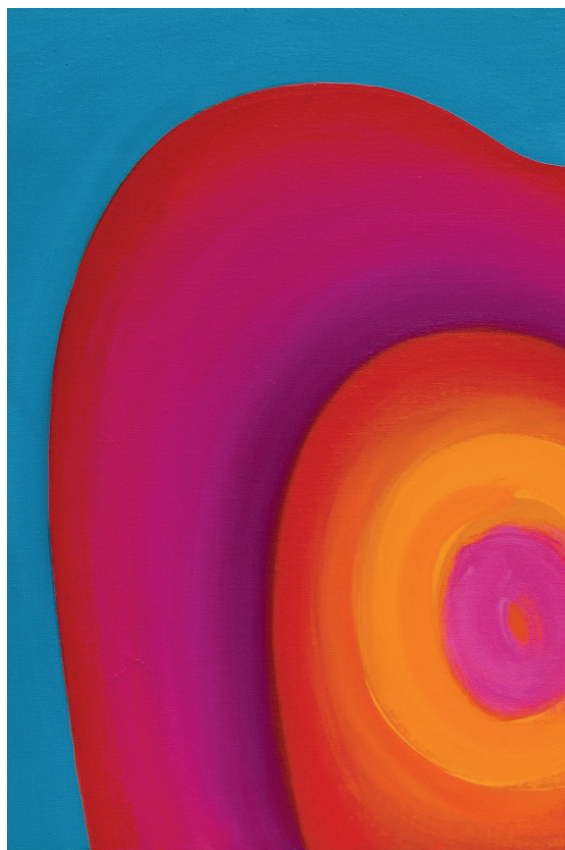


Photo © David Biró. Courtesy of Q Contemporary



© the artist. Photo © Maxim Hu. Courtesy of White Cube

About the Showcase

Address:

Main Showcase
605, 6F, Art & Cultural Centre
K11 MUSEA
Victoria Dockside, 18 Salisbury Road
Tsim Sha Tsui, Hong Kong

Extended Showcase

2F, Gold Ball
K11 MUSEA
Victoria Dockside, 18 Salisbury Road
Tsim Sha Tsui, Hong Kong

Opening hours:

10:00am – 10:00pm

Enquiries:

info@k11artfoundation.org
info@qcontemporary.com

K11 Art Foundation

Founded by Adrian Cheng in 2010, K11 Art Foundation (KAF) is a non-profit organisation dedicated to fostering the development of the contemporary art scene in Greater China and bringing art closer to the community at large through the production, presentation, and appreciation of contemporary art.

In pursuit of our mission, we are committed to supporting emerging artists through KAF's exhibitions, artist residencies, and educational programmes. We also actively establish partnerships with leading cultural institutions around the world, collaborating with curators and other industry specialists to create impactful cross-cultural exchange and contribute to the expanding global contemporary art discourse. Over the years, KAF has collaborated with London's Royal Academy of Arts, Serpentine Galleries, and the Institute of Contemporary Arts; Centre Pompidou, Palais de Tokyo, and Musée Marmottan Monet in Paris; Fundació Gala-Salvador Dalí in Figueres; The Metropolitan Museum of Art, the New Museum, The Museum of Modern Art, and MoMA PS1 in New York, Videotage, British Council, Design Trust, Asia Art Archive, Leisure and Cultural Services Department, local universities, among others.

Adrian Cheng

Founder

Adrian Cheng is the art pioneer who founded the K11 Art Foundation, a non-profit art foundation in China that incubates young contemporary artists and promotes public art education. By providing young emerging artists with a local, regional and international platform to gain greater public awareness, Adrian is the new generation to represent the contemporary Chinese art scene.

Growing up in Hong Kong, Adrian also spent numerous years in the US and graduated from Harvard University with a Bachelor of Arts (Cum Laude) honours degree. He also received an Honorary Doctorate of Humanities degree from the Savannah College of Art and Design (SCAD), and an Honorary Fellowship from Lingnan University in 2014. His Asian and Western experiences equipped him to bridge the best of both cultures and bring a new dimension to the community and beyond.

Adrian Cheng has been on the ArtReview "Power 100 list of the most influential people in the contemporary artworld" since 2014, ranking #12 in 2020. Adrian holds important positions in a number of international institutions, including Centre Pompidou, MoMA PS1, Public Art Fund, The Metropolitan Museum of Art (the Met), The Museum of Contemporary Art (MOCA), the Royal Academy of Arts (RA) and TATE Asia Pacific Acquisitions Committee (APAC), as well as local arts and cultural organisations such as Asia Art Archive (AAA), Design Trust, Le French May, M Plus Museum (M+), etc. He was also named the Officier de L'Ordre des Arts et des Lettres and the first Global Ambassador of the Council of Fashion Designers of America (CFDA).

Q Contemporary

Q Contemporary was inspired by a rising generation of artistic talents responding to tremendous change in the post-communist landscape of Central and Eastern Europe (CEE). The project was founded in 2018 as a personal art collection, shaped with a curatorial eye and consisting of boundary-crossing works of art that defy conventional categorisation.

Today, the collection focuses on works from CEE artists who have been active from the second half of the 20th century onwards. The diversity and richness of CEE art is both fascinating and bewildering. Spanning a region from the Balkans to territories that were formerly under Soviet Union control, CEE contemporary art is marked by strong historical and social differences.

This has resulted in many of its leading artists being kept in the shadows of the global art market. We see huge opportunities for more people to discover this vibrant and often overlooked art scene. This growing collection forms the cornerstone of our identity and activities, ranging from joint exhibitions with partnering museums to collaboration with artists and our commitment to education and research. International in reach and outlook, Q Contemporary's main presence is in a beautiful four-storey 19th century villa in the heart of Budapest.

Queenie Rosita Law

Founder & Director

Since a young age, Queenie has always carried a deep passion for art and design. A graduate of Central St. Martins School of Art and Design and a huge fan of artistic discovery, she fell in love with CEE art after observing the raw expression and powerful energy from artists of the region. Queenie visited as many CEE studios as she could find and experienced their art and their struggle first hand. As the artists kept on creating, Queenie's appreciation deepened. She decided to build a space to celebrate these artists and give them the voice and platform they deserved. Thus, Q Contemporary was born as the first privately funded institution dedicated to CEE contemporary art, which will open in the spring of 2021.

At the same time, Queenie began building the Q Contemporary Collection after spending time with CEE artists in Budapest and on subsequent travels throughout the

region over a four-year span. The visceral works of Hungarian and Serbian artists have made a particularly strong impression on her.

Queenie is a travel enthusiast and entrepreneur with over 10 years of experience in the creative industry. She is the director and owner of a prominent art group in Asia. Her passion is bridging art with everyday life by working with some of the world's leading interior designers, luxury brands and property developers. Inspired by her late grandfather Law Ting-Pong, entrepreneur and founder of fashion brand Bossini, Queenie continues her ambition to seek out new ventures that are aligned with her fascination with people, art and culture.

Tracing the Fragments

K11 Art Foundation and Q Contemporary are delighted to co-present *Tracing the Fragments*, a collaborative collection of prominent works of Central Eastern European and Chinese contemporary art that share great similarities among the differences they exhibit. The collection explore the idea of timescape, as well as the formation and interpretation of memories. In a similar vein to James Joyce's massive intellectual construction based on fragments, each of the works represents a fragment of personal experiences that can be interpreted as part of a broader collective memory with historical significance. The works form dialogues with each other, enriching each other's accounts.

The second half of the 20th century has nurtured many important artists in Central and Eastern Europe. The elder generations were continuously revisiting their artistic language to express their thoughts in the visual arts. The abstract form was one of their prerogatives, as can be seen in the works of Ilona Keserü, Dóra Maurer, Geta Brătescu and Magdalena Abakanowicz, while others like Kálmán Szigártó devoted themselves to conceptual art. The tradition of geometry in the region traces back to the beginning of the 20th century and is still very much alive, as demonstrated in Stanislav Kolíbal's work. As travel restrictions varied from country to country some artists were offered the chance to study and work abroad for a prolonged period of time. Mira Brtko's time spent in Rome left a lifelong impact on her practice. Other artists decided to move elsewhere. Radomir Damnjan moved to Italy while Đorđe Ivačković and Horia Damian moved to France, transforming their approach entirely. Later these avant-garde and underground artists became mainstream. They initiated artistic discourse with younger artists and helped them find their own visual language. Some of the younger artists, such as Artem Volokitin, are still living in uncertain geopolitical conditions. Alin Bozbiciu is part of a younger generation of painters in Cluj Napoca where, in the last few decades, a strong painterly tradition has taken place.

Outside of Central Eastern Europe, many artists were also confronted by a world of constant flux, art became a means of recording their personal experiences and their understanding of the wider geopolitical context that enabled such artistic creations.

Wang Gongxin and Ai Held documented their personal journey of experimentation in the age of new media, globalisation and creative technology; Cheng Ran and Chen Han deliberately manipulated the documentary and the fictional, forming an experimental dialogue with the audience to create their very own personal story. Works by Christian Boltanski, and Tao Hui explored how fragmented journeys, images and sound elements can be deployed to convey how time and memories are perceived and remembered.

This cornerstone showcase marks the very first comprehensive presentation of Central Eastern European art in Hong Kong and hence creates a brand new dialogue with other cultures. It is only through examining and piecing together scattered fragments that one is able to fill the void of multiple and layered narratives. In this ever-changing global environment that we live in, the stability and accountability of memory and history is often challenged. Perhaps art offers an alternative and grounded perspective to understand our past, and also opens the window to an answer to the future.

This showcase ends with an interactive work *Demain est la question* by Rirkrit Tiravanija. Tiravanija focuses on the interactions between people and their surroundings rather than aesthetics. By combining elements of visual art, culinary traditions, sports, performances and social interaction, he encourages the public to be a part of the art-making process.

Tiravanija references one of the most significant works of Slovakian artist Július Koller (1939 – 2007), *J.K. Ping-Pong Club (U.F.O.) Environment* (1970). *J.K. Ping-Pong Club (U.F.O.) Environment* is an interactive work in which Koller set up a ping-pong club for a period of one month where visitors could actually play. Tiravanija's *untitled 2015 (demain est la question)* reactivates this work and he is interested in how the visitors relate and interact with it.

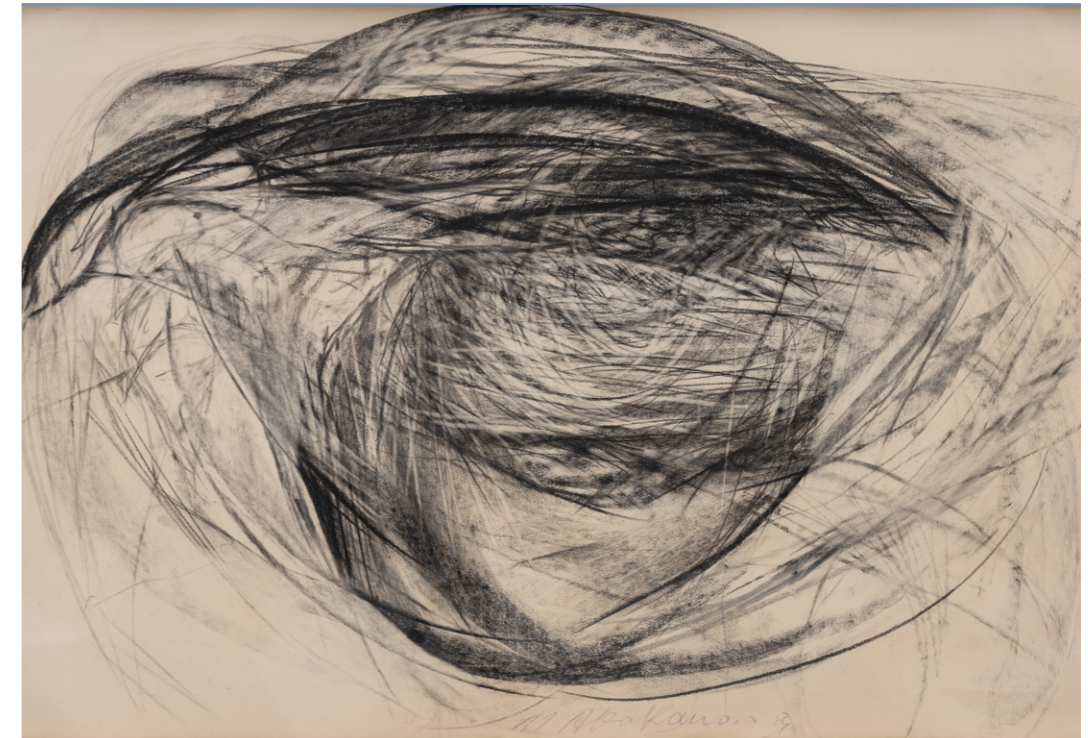
"Demain est la question" literally means "tomorrow is the question". The back-and-forth motion of a ping-pong ball alludes to mutual communication between individuals, societies and cultures.

Magdalena Abakanowicz

“Art will remain the most astonishing activity of mankind born out of struggle between wisdom and madness, between dream and reality in our mind.”

Born in 1930, in the town of Falenty (Poland), Magdalena Abakanowicz graduated from the Warsaw Academy of Fine Arts in 1954. It was in the following decade (1965-1975) that she gained international renown for her large installations of flexible, three-dimensional sculptures called Abakans—in reference to her own name. One of the first artists to experiment with textile sculpture, she initially made abstract works, despite the social realist art policies in Poland at the time.

She turned to figurative textile works in the 1970s, creating the headless and fragmented human forms for which she is best known. She began receiving public commissions, which led her beyond textiles to materials such as bronze, wood, stone, and clay. Her work has appeared in numerous group and solo exhibitions around the world, including at ‘MoMa’, Warsaw’s Zacheta National Gallery of Art and the ‘Tokyo National Museum of Modern Art (MOMAT)’. She died in 2017 at the age of 86. A solo exhibition of her works at the Tate Modern (London) is planned to be held in 2021.



Magdalena Abakanowicz
“Untitled” from the cycle “Flies”, 1993
charcoal on paper
80 x 100 cm
Courtesy of Q Contemporary

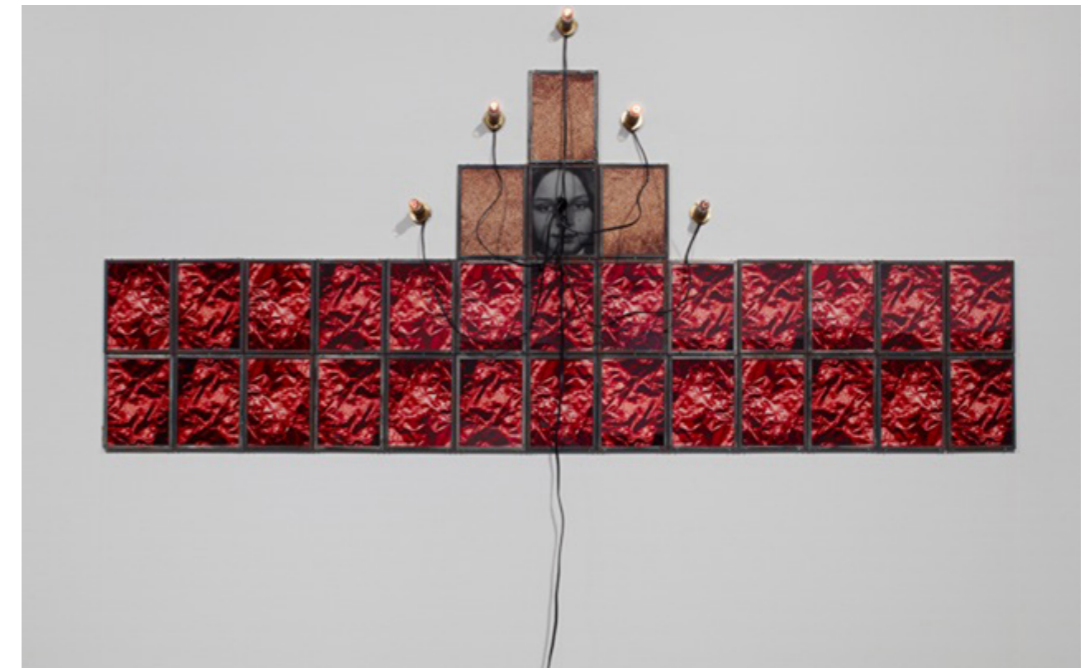
The artist, known for her monumental sculptural installations of human figures, has presented here one of her very few drawings. This is the first part of a cycle “Flies” which explores the various phases of an insect’s life, from birth to death. On this paper work the primordial chaos is

presented with a dual significance, as there is no clear division between the beginning and the end.

Christian Boltanski

Christian Boltanski

Christian Boltanski was born in 1944 and is a self-taught artist working in a variety of media such as photography, painting and video. Boltanski explores life, death, and memory in his practice, blurring the boundaries between truth and fiction and is well known for his conceptual installations.



Christian Boltanski
Monument, 1984
26 red photographs, 3 anthracite photographs
and 1 gelatin silver print in metal frames;
5 light bulbs, electrical wire
105 × 198 cm
Courtesy of the artist and Marian Goodman Gallery
Photo © Christian Boltanski

Christian Boltanski customarily reshoots and manipulates existing photographs with croppings, facial enlargements and dramatic variations in shading to create less personal and more iconic images. The colour red is symbolic in this work and these panels are photographs of shiny

metallic Christmas wrapping paper. Both the Christian and Judaic references hint at his Catholic-Jewish heritage, but it also speaks to the history of the co-existence of these two religious beliefs.

Alin Bozbiciu

Alin Bozbiciu was born in 1989, and lives and works in Cluj-Napoca (Romania). He graduated from the University of Art and Design of Cluj, where he studied under Prof. Corneliu Brudaşcu. He represents the figurative painting of the School of Cluj, and his style is characterised by a soft, wide brushstroke and an abundant use of paint. His palette focuses on the spectrum of earth tones and grisaille hues with very rare color outbursts.

The artist is passionate about subjects of his own private surrounding and the representation of familiar or even related individuals. Animals, especially dogs, star in many of his paintings. The subjects are set in private, intimate poses usually alone and seemingly unobserved. Often their gaze is turned to the floor, their bodies crouched or bent which conveys a feeling of the portrayed people being abandoned or immersed in private thoughts. Bozbiciu is dedicated to his subjects in constant repetition, serial work is a main method of his oeuvre. It allows him to study his subjects in different formats and variations, eliminating the clichés of content and representation.

Alin Bozbiciu



Alin Bozbiciu,
Cherubins, 2018
oil on canvas
53 × 44 cm
Courtesy of the artist and Q Contemporary

The dream-like composition of Alin Bozbiciu is an attempt to immerse the viewer in an imaginary world inhabited by angels where myth and metaphor prevail. While the controlled colour palette and the soft pictorial gestures belong

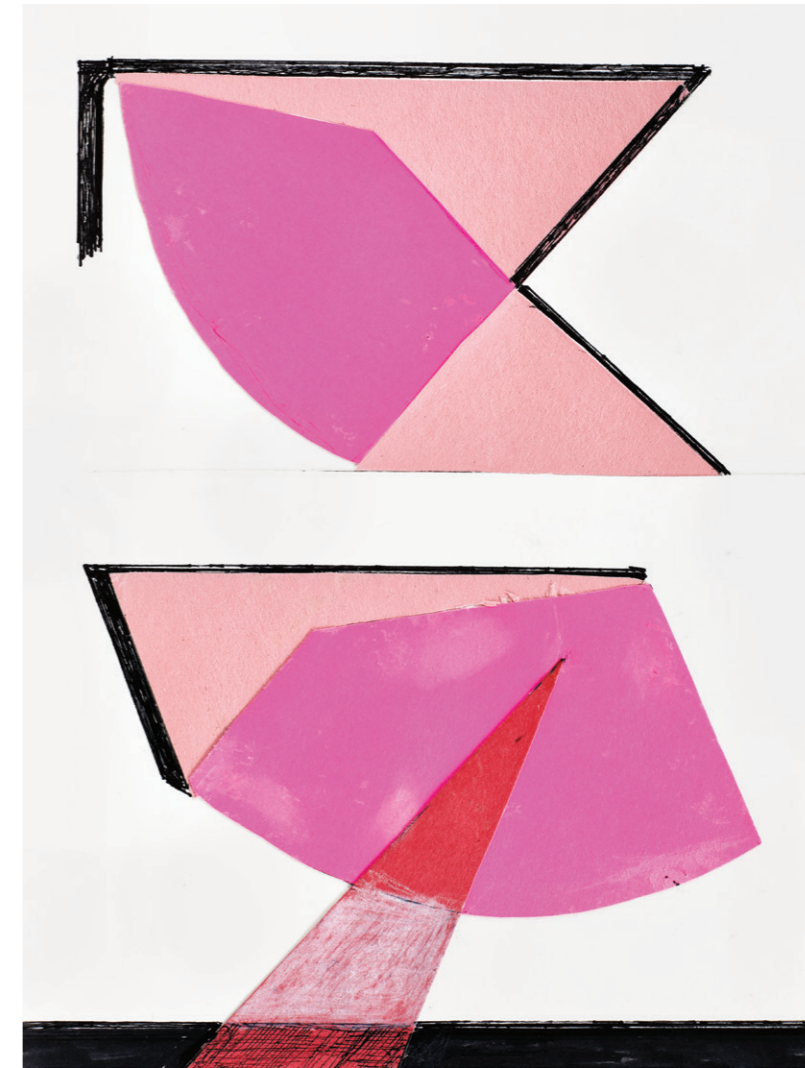
to the vocabulary of painting, the artist's approach to the figurative expression is also an attempt to find new solutions to represent a world where 'real' and 'unreal' coexist.

Geta Brătescu

Born in 1926 in Ploiești, Romania, she graduated from the Academy of Fine Arts in Bucharest and took degrees at the Faculty of Letters and of Philosophy in parallel. Although art in Romania was subjected to stringent political control at the time, Geta Brătescu tried to find an apolitical approach to art. Her art reflected her passion for literature, and she was inspired by the writings of Samuel Beckett and Greek mythology.

She experimented with a wide variety of media to express her own mythology: drawing, textile collage, video, animation, installation, photography, and graphic design. A recurring theme in her work was her commitment to the drawn line, whether created in fabric with a sewing machine, by the body performing through space, or found within her detailed classical draughtsmanship. Her work can be found in many collections throughout the world, including those of the Tate in London, MoMA in New York, the Tyler Collection of Romanian and Modern Art and Warsaw's Museum of Modern Art. She died in 2018 in Bucharest, Romania.

Geta Brătescu

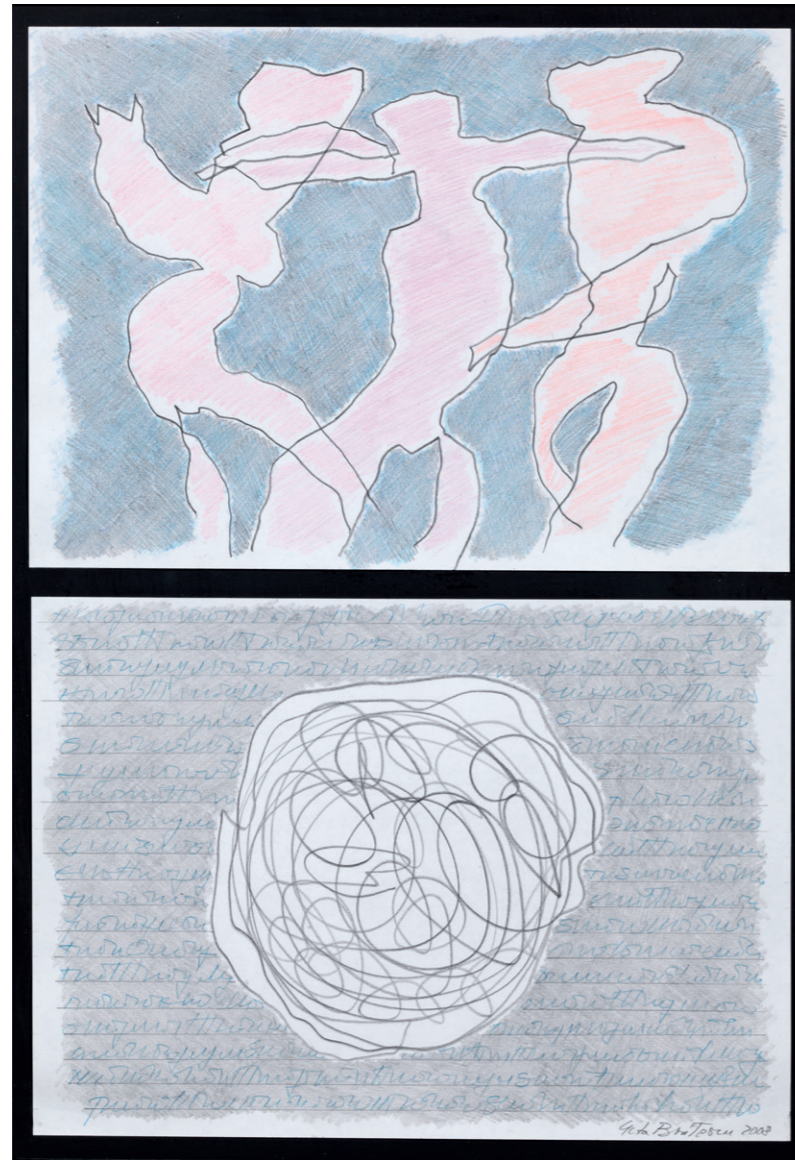


Geta Brătescu
Game (Joc), 2017
ink and collage on paper
26.5 × 20 cm
Courtesy of Q Contemporary

For Geta Brătescu line meant everything: “When I draw, I tell story about forms.” Her oeuvre consists of conceptual photography, film, and textiles, yet the drawing is omnipresent. The forms and lines were her alphabet to investigate subjects and, even when working with collage, the idea of cutting the paper

was just an extension of drawing as “she drew with the scissors.” The artist executed this collage on paper a year before her death when she received international recognition as representative of the Romanian Pavilion at the 57th Venice Biennale.

Geta Brătescu



Geta Brătescu,
Untitled (Capriccio series), 2008
collage and marker pens on paper
each 21 × 29.5 cm
Courtesy of Q Contemporary

The *Capriccio series* follows the format of two paper works presented together to form an organic unity. The line of the pencil is shaky but yet it still recollects the idea of three dancing figures. These figures

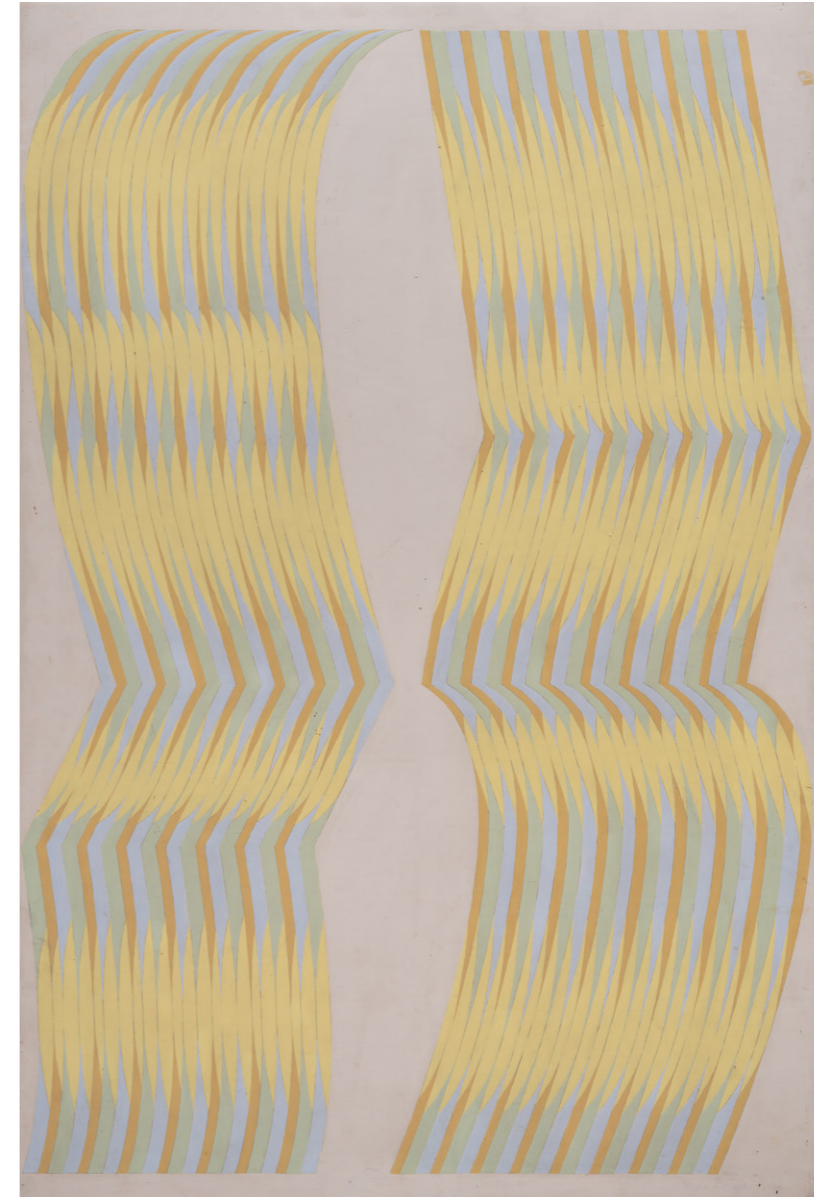
were executed with closed eyes and then coloured with subtle pastel shades. The drawing underneath is reminiscent of a circle with an underlying imitation of hand writing—another form of line.

Mira Brtka

Mira Brtka was born in 1930, in Novi Banovci (Yugoslavia). She received her secondary school diploma in Belgrade in 1949, then graduated from the faculty of film directing of Belgrade's Academy of Theatre and Film in 1955. After that, she spent one year in Prague working as an assistant director, and lived in Rome from 1959 onwards. It was in that year that she applied to the department of painting of the Accademia di Belle Arti, where she studied in the class of Franco Gentilini and Professor Mino Maccari. During her painting studies, she took part in the making of a great number of animated films, documentaries, advertise and feature films. Her first paintings were shown in Rome in 1965. Between 1966 and 1971, still living in Rome, she maintained ties with Belgrade: she translated, wrote articles and interviewed some of the most prominent critics, directors and artists of her time. She also had several shows in Yugoslavia during this time. She left Rome in 1971 and started a family with FILM director Dragan Kresoja, but kept her workshop in Rome until 2003 and made a place for herself in the pages of fashion history with her film costumes.

In 1967, she joined a five-member international art collective founded in Rome by Japanese painter Nobuya Abe. The name ("Illumination") and aims of the group were inspired by Arthur Rimbaud's book, *Les Illuminations*, as well as by haiku poetry and Zen philosophy. Its members were Marcia Hafif, Aldo Schmid, Milena Čubraković, Paolo Patelli and Mira Brtka. It was at that time that Brtka made her white paintings and geometric compositions sprawling over large monochrome surfaces. Towards the late 1960s, her painting shifted away from ethereal, meditative compositions towards hard-edge painting, which was when she painted Horizontal L (1969).

Mira Brtka



Mira Brtka
K-16, 1967
tempera on hardwood
122 x 81 cm
Courtesy of Q Contemporary

After studying at the Academy of Fine Arts in Rome, Serbian Mira Brtka became a member of the Illumination Group led by Japanese artist Nobuya Abe. Her work developed from tactile abstraction

by shifting towards complex rhythmical relations built with colour. The idea of it being pure required her to work with the tempera technique on cardboard using light as a form of colour.

Mira Brtka



Mira Brtka
SOS, 1980
embroidery
26 × 33 cm
Courtesy of Q Contemporary

After returning to her home country from Italy, Mira Brtka started to experiment and expand her practice as a painter towards a multidisciplinary form of art. She began using other mediums, including embroidery. Brtka's technique of filled

embroidery on canvas is based on a main sketch made by the artist which was then handed over to the skilled embroiderers. It was then their choice as to how to arrange the colours and palette within a given area.

Mira Brtka



Mira Brtka
Untitled, 1980
embroidery
50 × 70 cm
Courtesy of Q Contemporary

For the artist, giving agency to the embroiders meant “a specific form of micro socialization of the creative process itself, and its implementation, in the conceptual, aesthetic and practical sense of the word.” The works she created with this technique

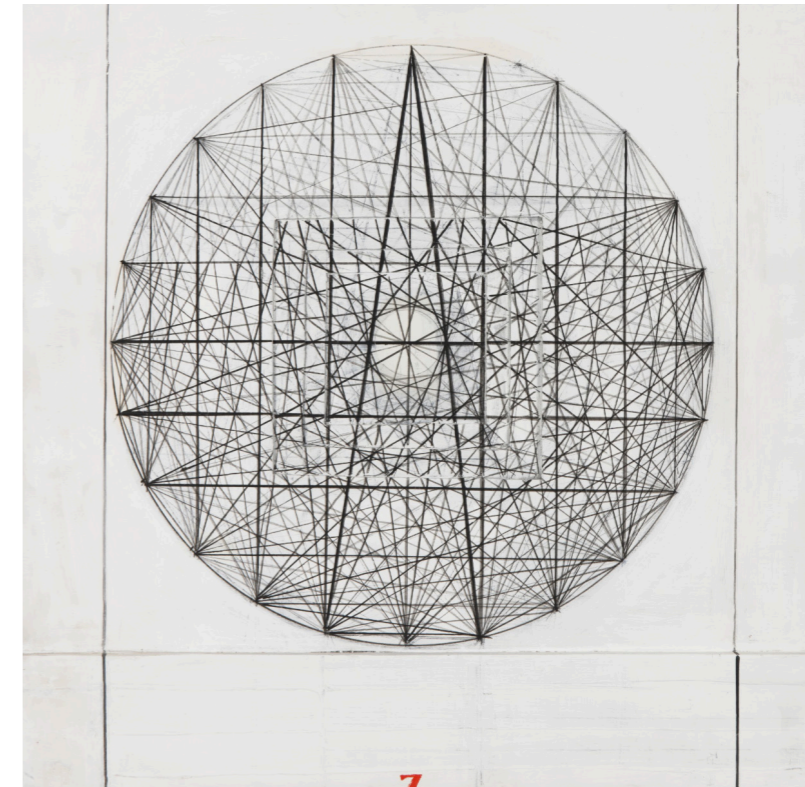
between 1976 and 1994 are also another manifestation of her art where the form changed but background concepts did not.

Horia Damian

A Romanian postwar and contemporary painter and sculptor, Horia Damian was born in 1922 in Bucharest, Romania. He studied at the School of Architecture in Bucharest, and later won a scholarship to Paris. He moved there in 1946, and remained there until his death in 2012.

The second half of the 1950s was an experimental period for him, followed by his works of the early 1960s in a gestural, impasto style close to Tachism. By the late 1960s, his work had become increasingly geometric and sculptural, as exemplified by the Throne series, which are not free-standing sculptures, but rather set against plain backgrounds. The first of his large-scale monuments, *Galaxy*, was designed in 1972 and constructed in 1974 at the Neue Galerie in Aachen. The American “minimal art” movement influenced his artistic approach, and his work is dominated by simple shapes and radiant, pure monochrome colours. Around 1950 or 1951, he discovered the neo-plasticism theory.

Horia Damian



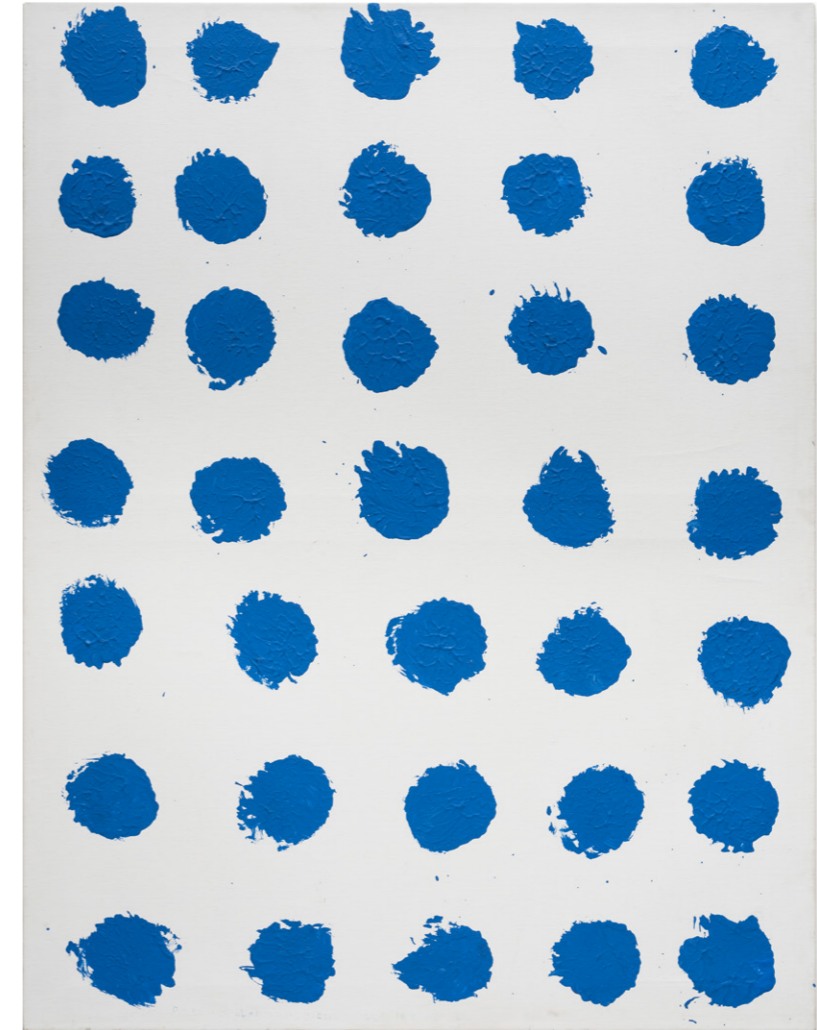
Horia Damian
Cosmogonie, 1989
acryl on wood and assemblage of wood panels
73.5 x 72 cm
Courtesy of Q Contemporary

Horia Damian merged his interest in architecture and metaphysical questions on human existence throughout his symbolically charged works. *Cosmogonie* explores the idea of the beginning of the universe. The shape of the circle refers to completeness and equality, whilst the

seemingly infinite connected lines within to the number of elements which are part of it. His sculptural constructions, executed in a perfectionist way, shed light on his technical skill and obsessive preoccupation with materials.

Radomir Damnjan

Serbian painter and conceptual artist Radomir Damnjanović Damnjan was born in Mostar in 1935, and completed his painting studies in Belgrade in 1957. He moved to Italy in the early 1970s, where he continued to develop his artistic language of forms under the influence of contemporary media and conceptual art. Damnjan's work, flourishing over the course of more than sixty years, was characterised not only by heterogeneity (in the best sense of the word), but also by a great diversity of genres and media. In the 1980s, he experimented with the re-interpretation of traditional schematic compositional forms such as the still life and the self-portrait, ultimately introducing these “uniform” surfaces into his paintings in a manner which Italian critic Tommaso Trini referred to as “blots, emptiness and completeness”. These still lifes and portraits, painted on floors and walls, can be viewed—in the spirit of post-modern referencing—as the “new pointillism”.



Radomir Damnjan
Painting, 2011
acrylic on canvas
130 × 100 cm
Courtesy of the artist and Q Contemporary

The deliberate lack of any pictorial intention is confusing. Radomir Damnjan's irrational placement of blue spots throughout the canvas shows the contradictory attitude of his discipline-undiscipline. "In these pictures the purpose

is only doing, carrying out, even though there is pleasure in putting spots of paint on a canvas and nothing else." Later he said that "the pre-eminence of spirit over matter, of mind over hand, of ideas over repetition and know-how is totally obvious."

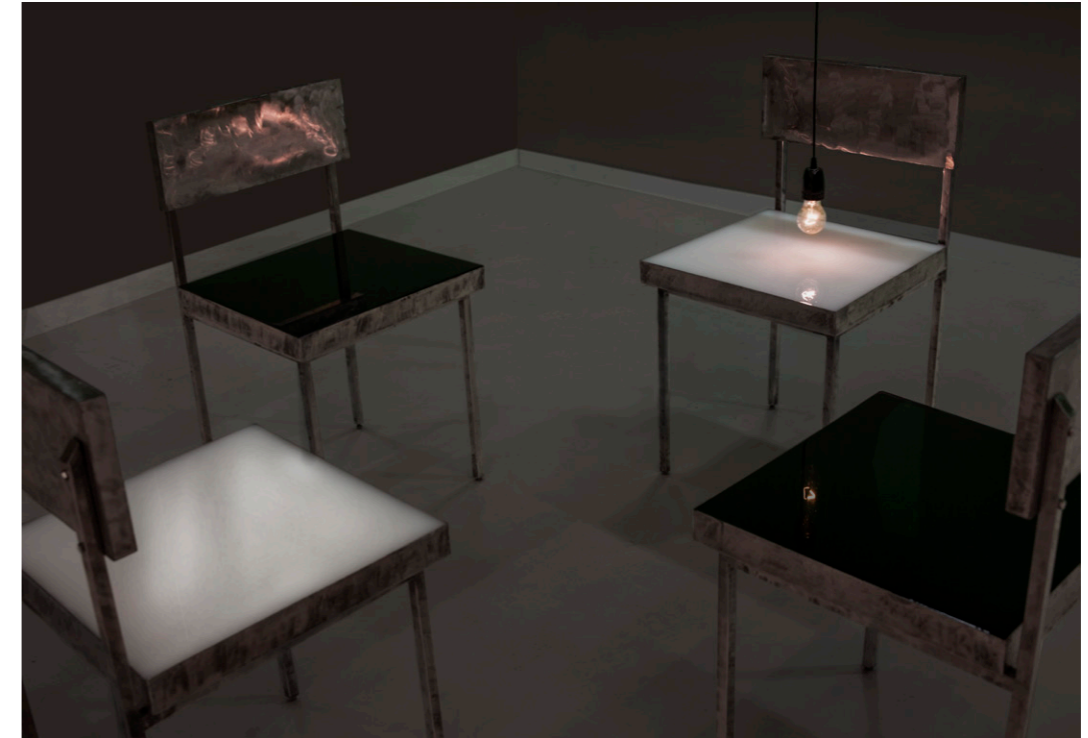
Wang Gongxin

Wang is a pioneering media artist, being one of the first in China to use digital editing. He was also, in 2001, the founder of Loft, the earliest media art centre in China. Wang began his career as a painter, but his experiences and in particular the art education he received in the US between the late 1980s and early 1990s encouraged him to broaden his artistic language, evidence of the energy and vitality within his practice.

Wang is a forerunner in Chinese new media art, whose contribution and achievements have earned him wide respect and acclaim. Whether it be in his early explorations or in his current practice, his practice has greatly impacted on the development of Chinese new media art.

Born in 1960 in Beijing, China, Wang was admitted to the Capital Normal University to study in the Fine Arts department in 1978, and after graduation in 1982 he took on a teaching post. In 1987 he went to the State University of New York (SUNY) as a visiting scholar to study for a Master Degree. Between 2002 and 2007 Wang was a visiting professor at China Central Academy of Fine Arts. In 2013 he was nominated for the Olivier Award for XLVideo in the category of 'Best Set Design'. In 2014, he received an Honorary Doctoral Degree from the SUNY. Since 1996 he has lived and worked in Beijing and New York.

Wang Gongxin



Wang Gongxin
Unseatable, 1995
chairs, metal container, light bulb, motor, milk with water, ink with water
dimensions variable. Each chair: 18 7/8 × 19 5/16 × 32 11/16 in. (48 × 49 × 83 cm)
© the artist. Photo © Maxim Hu
Courtesy of White Cube

The kinetic installation *Unseatable* was exhibited in an artist-run space in Red Hook in Brooklyn in 1994. A red 'lightbulb' circles over a square formation of chairs, in which the seats are alternately filled with black ink and white milk. The work exemplifies the artist's transitional period when he lived and received art education in the US, and revealed his discomfort and unease to find himself in a new environment. Around this time, Wang was moving away from easel painting and starting to experiment with mixed media. Video alone was not enough to satisfy his

curiosity, and he began using materials that were 'mobile', 'radiant' and 'liquid'. As early as 1994, he was making site-specific kinetic installations that employ suspended or embedded 'lightbulbs', metal containers, ink and other fluids to play with light, movement and the environment. Moving 'lightbulbs' animate liquids in shallow tray-like containers through illumination or direct contact. The works are animated by the dynamic tension created between the liquid's movement and the still solidity of the installation's geometry.

Chen Han

Born in Liaoning in 1973, Chen Han graduated in 2005 from the Lu Xun Academy of Fine Arts where he became a teacher. He lives in Shenyang and works in Beijing.

Chen is known for his painterly figurative paintings depicting moments frozen in time - usually intimate moments of the protagonists. Figures under his brush are isolated and alienated, yet allowing viewers to enter into their private world.

His work has been exhibited in both national and international group exhibitions, including Art Brussels, Art Taipei, Lu Xun Academy of Fine Arts Museum, Hongding Gallery and M50 Creative Garden Shanghai.



Chen Han
Memory, 2019
oil on canvas
100 × 100 cm

In this work, Chen Han created a complicated psychological space with his signature dark palette and distinctive painterly brushstrokes, depicting sceneries that evoke snapshots of daily life or film stills. The tensions are hiding beneath the elegant and decent garments

and demeanor of the people, and under the ostensibly silent water surface. Evoking dark dreams, the paintings of Chen Han are filled with a strong sense of despair. People hide their true and profound feelings about each other.

Anna Hulačová

Anna Hulačová was born in 1984 in Sušice (Czech Republic) and currently lives and works in Český Brod. She studied between 2006 and 2012 at Prague's Academy of Fine Arts, and then continued her studies in Seoul and in Aberdeen (Scotland). Her sculptural art shares aspects with the figurative styles, with roots in the traditions and techniques of Czech folklore, ancient mythologies of Asian cultures as well as elements of Christian symbolism, all of which she presents embedded in a sort of post-socialist aesthetic. She has an interest in working with concrete, a medium which she often mixes with radically different materials (wood, dough, paper, beeswax) and often complements her works with digital prints and photographs. Among her cited influences, Czech cubist sculptor Otto Gutfreund (1889–1927) is one of the most important points of reference.



Anna Hulačová
Pansy, 2020
concrete, digital print on metal sheet
38 x 28 x 23 cm
Courtesy of the artist and Q Contemporary

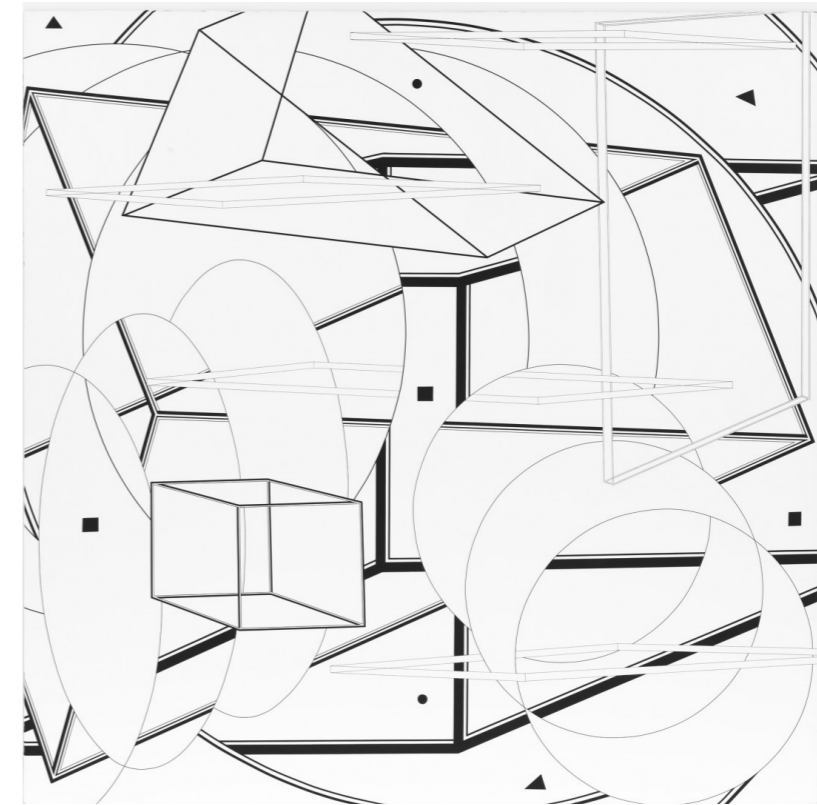
Pansy is one element of a sculptural world imagined by Anna Hulačová who is both borrowing and reinventing Soviet-era sculptures. Anna Hulačová developed her visual language by using cement with a smooth surface finish and eventually applying the centre part's prints, drawings and other materials. In this case, the face is replaced with an inserted digital flower

print which is a symbolic reference to the artist's grandmother. The contrast between the monochrome clean surface and the hyper realistic print is where the artist enters the tradition of busto (a person's head and shoulder) and breaks down the distant authority of these conventional historical figures.

Al Held

Al Held (1928, United States – 2005, Italy) was a pioneer of hard-edge abstraction, exploring the ability of abstraction to reach beyond the realm of the viewer's primary senses. For Held, spatial complexity was paramount. He attempted to create 'more space' in his painting within the two-dimensional limits of the picture itself. He exhibited extensively throughout his career including solo exhibitions at ICA, Boston (1978); Whitney Museum of American Art, New York (1974); and Stedelijk Museum, Amsterdam (1966). His work is included in the collection of Metropolitan Museum of Art, New York; Museum of Modern Art, New York; and Neue Nationalgalerie, Berlin.

Al Held



Al Held
Inversion XVII, 1978
acrylic on canvas
152.4 × 152.4 cm
Courtesy of the artist. Photo courtesy of White Cube (Christopher Burke, New York)

Al Held is a pioneer of hard-edged abstraction who consistently challenged the orthodoxies of Modernism, and sought to expand the language of abstraction. Towards the mid-1960s, Held began to reduce his colour palette and favour pared-down compositions with monolithic forms. In 1967, Al Held abandoned colour entirely, focusing instead on contradictory vanishing points and illusionistic space within his work. Using only black and

white and applying tape to create sharply defined lines and contours, the works from this period, such as *Inversion XVII* (1978), feature architectural, volumetric shapes in highly fractured, layered compositions. They reflect Held's desire for 'simultaneity' in his painting and the ability of forms to 'move in and out of focus'. This sense of disorienting yet compelling spatial complexity continues in Held's later works.

Tao Hui

Tao Hui is both a storyteller and a social critic. Born in 1987, his childhood exposed him to the hardships of rural life and Chinese folk traditions. After graduating from the Sichuan Fine Arts Institute with a BFA in oil painting, he turned to new media to represent the bizarre realities of life in modern China. His theatrical video installations juxtapose the everyday and the bizarre, creating surreal scenarios that defy expectations, refusing viewers the comfort of familiar narrative conventions.

Tao Hui



Tao Hui
1 Character & 7 Materials, 2015
video installation
dimensions variable
Courtesy of K11 Art Foundation

Tao Hui's work often aims to challenge the conventional viewing pattern of linear narrative applied to video art. This installation is comprised of video and sound elements which create a dialogue. The audiences are given a chance to interpret the subjective audio background

and the fragmentary visual images, as they associate, reorganise, and compile their own stories. The fragmentation of visual materials, and the overlapping of time and space become a way to portray our alienating experience of reality.

Đorđe Ivačković

Born in Horgoš (Yugoslavia) in 1930, Đorđe Ivačković graduated from the Faculty of Architecture in Belgrade in 1955, and was also an avant-garde jazz musician. In the early 1960s, he emigrated to Paris, where he remained, working there as a painter until his death in 2012.

Ivačković approached painting directly through abstraction, as it offered him a degree of artistic freedom that he had until then been able to express and achieve through music. In the 1950s, he was strongly influenced by contemporary French and American painters. As the artistic scene in Belgrade at the time was very much dominated by political and ideological constraints, he found a more fertile environment for his work in Paris. Critics describe his work as having drawn upon the fundamentals of lyrical abstraction, and as having contributed to the evolution of this stream.

Đorđe Ivačković



Đorđe Ivačković
PEINTURE 13/VI/84/4, 1984
oil on canvas
100 × 100 cm
Courtesy of Q Contemporary

Ivačković studied music in Serbia before leaving for France with the intention to dedicate himself completely to painting. In his works, his passion for jazz and its vocabulary is omnipresent as for him the material was different but the problem of instant creation was the same. The artistic

gestures were the driving force in creating *Peinture 13/VI/84/4* and are similar to the controlled improvisation of a jazz musician. The space is similarly filled with rhythm, contrast, break and depth, underlined by the choice of colour.

Ilona Keserü

Born in 1933 in Pécs, Hungary, Ilona Keserü completed her studies at the Painting (Fresco) Faculty of the Hungarian University of Fine Arts in 1958. An important figure of the neo-avantgarde generation of artists formed in the 1960s, she was also a member of the IPARTERV group. Later, Ilona Keserü taught drawing and painting at the University of Pécs from 1983 to 2008. She has had many exhibitions throughout Europe and in the US, and has been the recipient of numerous awards. She lives and works in Budapest.

Her early career was characterised by monochrome works influenced by abstract painting or gesture painting. In 1967, she discovered the heart-shaped gravestones of the cemetery at Balatonudvari (Hungary), which became a central and lasting motif in her painting, and in the 1970s, she began to use textile applications and prism colours worked into geometric shapes. Her work draws on universal, natural shapes which are then rendered in an abstract manner.



Ilona Keserü
Birthday (Születésnap), 2005
oil on canvas
60 x 80 cm
Photo © David Biró. Courtesy of Q Contemporary

Birthday is an oil painting on canvas by Ilona Keserü where a heart-shaped tomb is transformed to resemble a woman with breasts. The artist was never a feminist activist but in her oeuvre femininity is fully

embraced. While the tombs acted as a perfect metaphor for life and death, in this painting the viewer is invited to participate in this festive moment of a birthday.

Ilona Keserü



Ilona Keserü
Joy (Öröm), 2005
oil on canvas
60 x 80 cm
Photo © David Biró. Courtesy of Q Contemporary

The painting presents Ilona Keserü's leitmotif of the heart-shape tombstones of the cemetery in Balatonudvari which she visited in 1969. By then she was a mature artist who was seeking her own visual

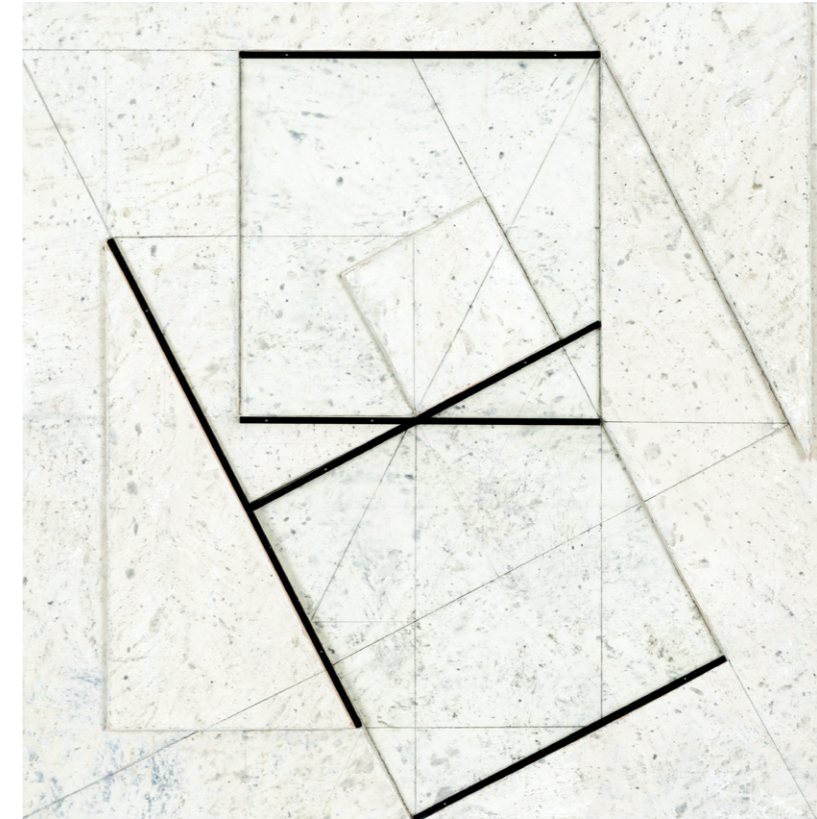
language. After visiting the cemetery she knew she had found what she was looking for and invented variations of the shape with vibrant colours which became her other obsession.

Stanislav Kolíbal

Born in 1925 in Orlová (Czech Republic), Stanislav Kolíbal graduated in 1950 from Prague's Academy of Arts, Architecture and Design, after which he was admitted to the Faculty of Theatre of the Academy of Performing Arts, also in Prague. His work is counted among the fundamentals of modern Czech art, and he was a leading figure in the UB 12 art group which played an important role in the 1960s.

In the late 1950s, he began creating sculptures as a means of seeking a connection between form and shaping. The early 1960s saw a turning point in his career, as Stanislav started to use clear geometrical forms and to create elementary abstract compositions. This interest continued throughout the 1970s and 1980s, expressed as bas-reliefs and installations. From 2008 onwards, he turned back towards reliefs and created several series (White Relief, Grey Relief, Black Relief) with geometric forms and systems of lines. He has had numerous solo and group exhibitions in Prague and throughout the world, and his works feature in the collections of many major international art galleries and museums.

Stanislav Kolíbal



Stanislav Kolíbal
Grey relief, 2016
wood, mastic and pencil
(all made by himself)
63 × 61 cm
Courtesy of Q Contemporary

Grey relief shows Stanislav Kolíbal's unique style combining minimalism with conceptual art. His work transgresses the idea of dimensionality where the two-dimensional work is created as three-dimensional architecture. The artist sees his art through the lens of an architect where the painting becomes sculpture

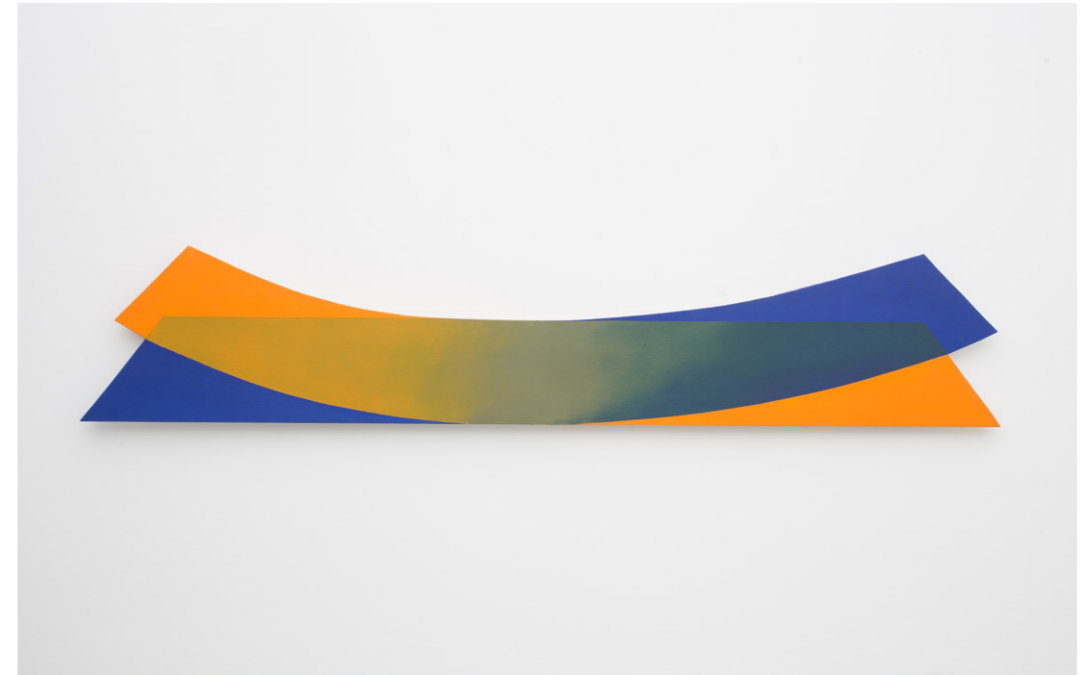
and the sculpture becomes a spatial construction. His elementary geometry is also reflected in the choice of black and white which is a consistent restriction throughout his work. The combination of lines, squares, and triangles is a contemplation on the meaning of chaos and its possible consequences.

Dóra Maurer

Dóra Maurer is one of Hungary's most prominent neo-avant-garde artists. She was born in 1937 in Budapest. Between 1956 and 1961, she studied under Gyula Hincz at the Hungarian University of Fine Arts. She later received a scholarship to study in Vienna—a turning point in her career, as, from then on, she would play a key role in building networks between the neo-avant-garde artistic communities of Budapest and Vienna. Her works have been shown in many major solo and group exhibitions in Hungary and internationally and are found in many museum and private collections around the world.

Her artistic career began in the 1960s with etchings filled with organic and grotesque forms, eventually evolving into “psychorealism”. The following decades saw her increasingly expand her repertoire of media to include collages, appliqué, layered drawings, as well as natural materials. Maurer is also known for her cinematographic art—integrating elements of visual art into the audiovisual medium—and for the diversity of her artistic and academic activities, frequently characterised by a keen sense of humour and irony.

Dóra Maurer



Dóra Maurer
Biciniés 5 (Biciniák 5), 2015
acrylic on canvas and wood
25 × 126 cm
Courtesy of Vintage Gallery and Q Contemporary

“Time drives a wedge between two things touching each other, and pries them apart. The result is the awakening of the consciousness of new relations.” – these sentences summarize the principle underlying *Biciniés 5*. Dóra Maurer’s art is based on the observation of motion and

her interest in the process of depiction. Her playful and consistent attitude in her work combine apparent impossibilities. The shaped canvas Maurer developed in the ‘70s is a ‘freeze-frame’ of a permanent motion; showing a still image captured during the process.

Cheng Ran

Cheng Ran was born in 1981, in Inner Mongolia, China. In 2004, he graduated from China Academy of Art and he currently lives and works in Hangzhou. Cheng focuses on new media and his artworks are mostly videos and films. At the beginning of his career his films were not precise or cinematic. Instead, he merely wished to convey personal and private feelings. Later, this means of expression was improved to a professional stage and he started to discuss bigger issues in his artwork. Often the themes of his videos are about the unsolvable problems in life such as identity and mortality. Cheng has won many awards in 'Best Video Artist' categories and participated in the Istanbul Biennale, 2015.



Cheng Ran
In Course of the Miraculous, 2014-2015
video
7h 47min
Courtesy of the artist, K11 Art Foundation, Erlenmeyer Foundation and Galerie Urs Meile, Beijing-Lucerne

This work is based on three real life stories that end mysteriously. The film was shot across continents in the East China Sea, Tibet, Switzerland and Amsterdam, with a large-scale set created in an indoor shooting stage in Beijing. From a crossing

of the Atlantic, to an expedition to the summit of Mount Everest, to inexperienced sailors losing the majority of their crew before returning to Mainland China, a spirit of exploration, loss and melancholy unite the diverse stories.

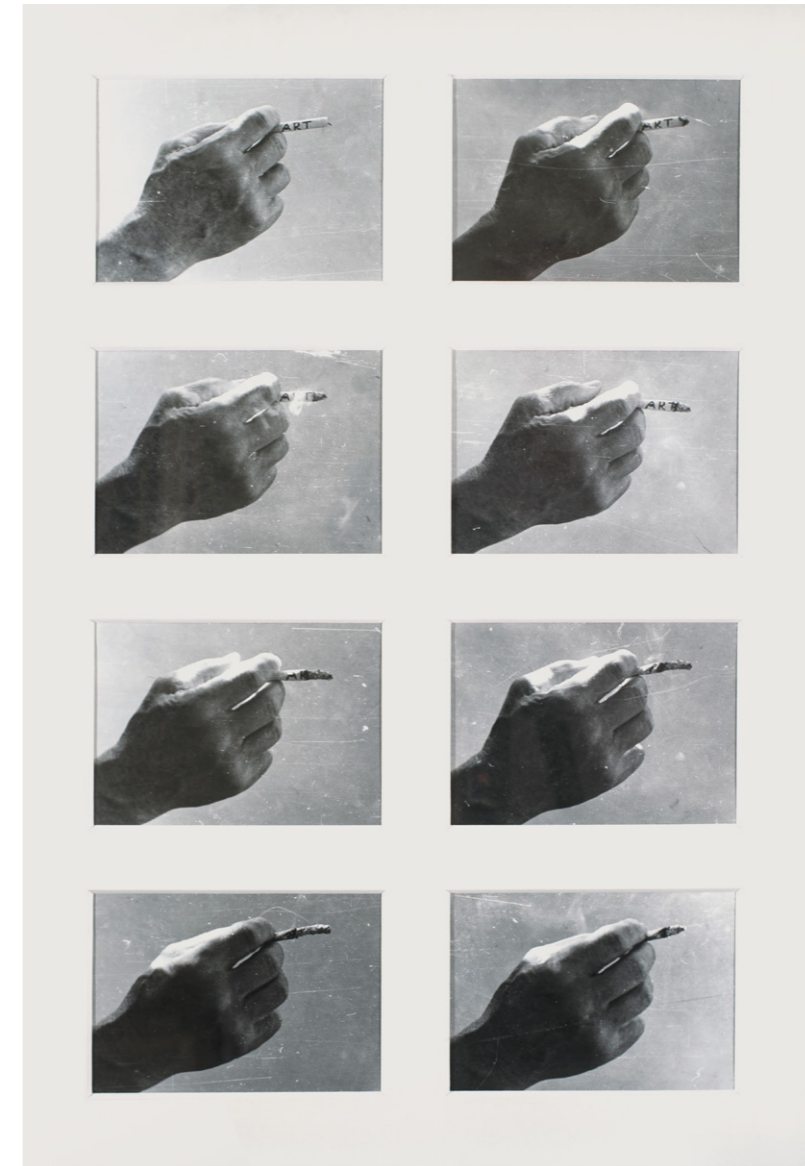
Kálmán Szijártó

“What he was interested in was form, colour and composition, as well as breaking down a basic motif into three or four basic elements. He would then combine these elements in various rotations, permutations and shape variations.”

Born in 1946 in Szigetvár, Hungary, Kálmán Szijártó was a painter, graphic designer, film and performance artist, and was one of the founders of the Pécs Workshop art group in 1968. His main teacher and mentor was Ferenc Lantos, who inspired him to explore form, colour and composition.

He has made land art compositions and graphic works, but his most important works are his photographs and videos of these works and of various objects in space. He made one such film with Károly Kismányoki. As of the mid-1980s, he began making animation films for Pannonia Filmstudio. Recent shows of his works have been held at acb Gallery in Budapest (2017), and the PAKS Gallery (2001), and numerous group shows, including at The Vinyl Factory Soho in London (2018), Elizabeth Dee Gallery in New York (2017), and the Neuer Kunstverein in Vienna (2016).

Kálmán Szijártó



Kálmán Szijártó
Art gesture (Art gesztus), 1973-74
photo on paper (8 pieces)
each 13 × 18 cm
Courtesy of Q Contemporary

Kálmán Szijártó's conceptual work investigates the changes in optical meaning. The photographs explore the hand's movement and the burning cigarette; by doing so the time flow is traced. Each of the eight photographs is a

“sign” capturing a simple action which are assembled to create a text. The artist was a founding member of the Pécsi Műhely (1970-1980) where, with Kismányoki Károly, co-conceptual ideas were explored by photographing their land art projects.

Rirkrit Tiravanija

Rirkrit Tiravanija was born in Buenos Aires, Argentina in 1961, and currently lives and works in New York, U.S.A., Berlin, Germany and Chiang Mai, Thailand.

The work of Rirkrit Tiravanija has not stopped questioning the format of artworks and the exhibition system. A mix of performance, sculpture, installation, and more, with Tiravanija, the artistic space transforms into a place of social interaction. Frequently immaterial, his work invents new connections in a world based on reciprocity, conviviality, and hospitality. The artist enjoys overcoming the usual spatial and temporal limitations of the “white cube.”

Recent projects and solo exhibitions include: Hirschhorn Smithsonian Museum, Washington DC, USA (2019); Chaos Omotesando, Tokyo, and Fondation Luma in Arles, France (2018); untitled 2017 (fear eats the soul) (white flag), Creative Time, NY in collaboration with more than 20 American cultural institutions (2018); and All the worlds futures, La 56e Biennale di Venezia, Arsenale Artiglierie, Venice (2015).

He has exhibited widely in numerous institutions including Walker Art Center in Minneapolis; Stedelijk Museum in Amsterdam; Garage museum of contemporary art in Moscow; Tate Modern in London; and Centre Pompidou in Paris; Tiravanija received the Hugo Boss Prize from the Solomon R. Guggenheim Museum in New York in 2004.

Rirkrit Tiravanija



Rirkrit Tiravanija
untitled 2015 (demain est la question), 2015
silkscreen on ping pong table and paddles
76 × 152.50 × 274 cm
edition 2/2
RT15 1 (orange) 2/2
Exhibition views, Nouveau Festival - Centre Pompidou Paris (15/04/2015- 20/07/2015), details
Photo © Florian Kleinfenn
Courtesy of the artist and Galerie Chantal Crousel, Paris

Rirkrit Tiravanija focuses on the interactions between people and their surroundings rather than aesthetics. By combining elements of visual art, culinary traditions, sports, performances and social interaction, he encourages the public to be a part of the art-making process.

Tiravanija references one of the most significant works of Slovakian artist Július Koller (1939 – 2007), the *J.K. Ping-Pong Club (U.F.O.) Environment* (1970). Koller’s practice constantly questions the world and the cultural context, and opens up possibilities for a humanistic utopia at

unexpected places. *J.K. Ping-Pong Club (U.F.O.) Environment* is an interactive work that Koller set up a ping-pong club for a period of one month where visitors could play. Tiravanija’s *untitled 2015 (demain est la question)* reactivates this work; he is interested in how the visitors relate and interact with the work.

“Demain est la question” literally means “tomorrow is the question”. The back-and-forth motion of ping-pong ball alludes to mutual communication between individuals, societies and cultures.

Artem Volokitin

Born in 1981, in Chuguiv (Ukraine), Artem Volokitin lives and works in the Ukrainian cities of Kharkiv and Kiev. He graduated from Kharkiv State Academy of Arts and Design in 2005, and gained attention in the late 2000s for his paintings that combine the human figure with a heightened awareness of paint as a material. In his figurative work, Volokitin paints human subjects against blank backgrounds, severing any signifying context while foregrounding psychological content.

In response to the turmoil and profusion of violence in his home country of Ukraine in recent years, Volokitin started to paint images of violent explosions, marking a shift in the subject matter of his paintings. A prominent figure in the Ukrainian Pavilion at the 2015 Venice Biennale, Volokitin was also the first artist to receive the PinchukArtCentre Prize, an award for early-career Ukrainian artists.

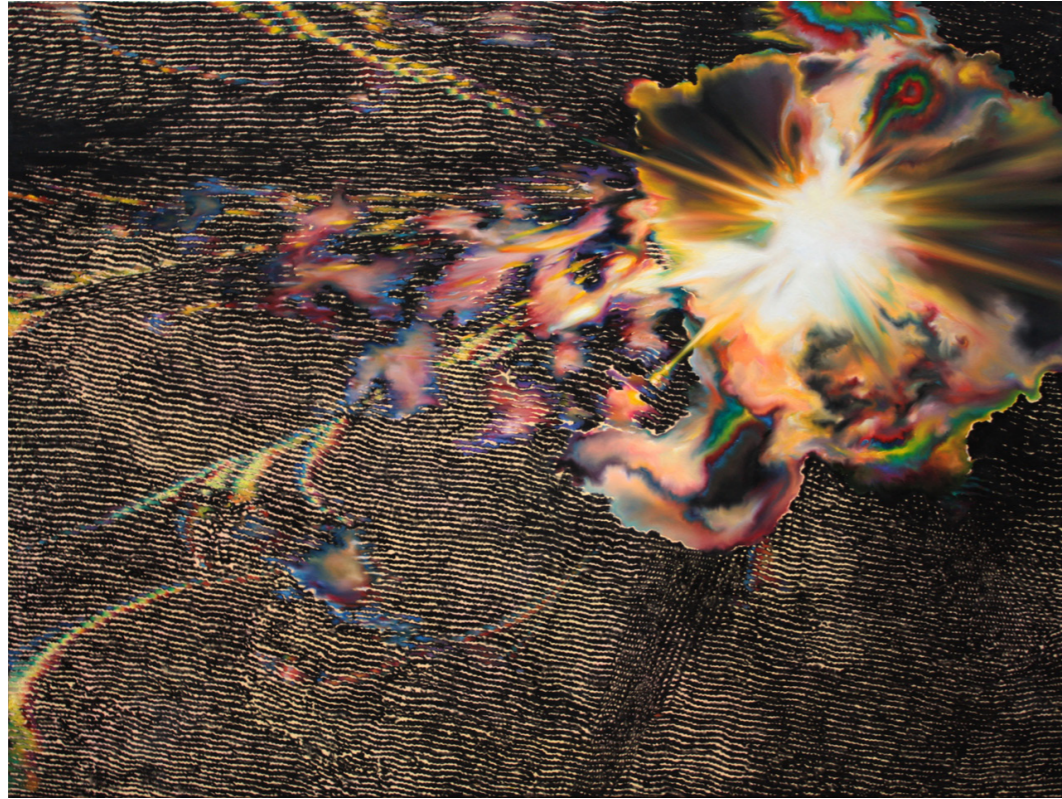


Artem Volokitin
Chandelier, 2019
oil on canvas
160 × 200 cm
Courtesy of the artist and Q Contemporary

Artem Volokitin's large scale painting encapsulates a contrast between urban scenery and landscape. While the viewer is pleased by the technical ability of the artist, it is also presented with an impossible view as the chandelier is hanging above a river. The tension is also emphasized with

lighting as the brightness of the dancing chandeliers are contrasted with dusk. At first glance this harmonious coexistence dissolves into abstraction where the burning lights give the impression of an unknown danger.

Artem Volokitin



Artem Volokitin
After Image 1 (Rainbow), 2019
oil on canvas
120 × 160 cm
Courtesy of the artist and Q Contemporary

The artist's technical ability is mesmerizing as, in the era of digital art, he sets off on a journey of imitating computer-made works by using traditional painting. The construction of layers provides depth and the background imitates the screen of a computer. 'After image' is a term referring

to an optical illusion which occurs after a period of exposure to the original image. Here it is a reference to the extreme strength of the light which is an 'after image' but it also burns onto the screen of the computer.

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- K11 Art Foundation and Q Contemporary

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