

GALLERIA CONTINUA

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SAN GIMIGNANO BEIJING LES MOULINS HABANA ROMA

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LECTURES

Qiu Zhijie

Duration: December 10th, 2020 – February 26th, 2021

Seven years after his first solo exhibition with Galleria Continua, we are happy to welcome the Chinese artist Qiu Zhijie back in our Beijing space for a very unique exhibition entitled "Lectures". Opening on December 10th, the exhibition will be composed of various installations all around the gallery that the artist will use as the prominent teacher of CAFA he also is through a program of 14 performances similar as lectures about Art and History broadcasted live. The following is Qiu Zhijie's statement about this solo exhibition.

"This is not an exhibition, but an action. This action is a commentary / refrigeration / dismantlement / excavation / archiving / sanitizing of the current history that concerns our attitudes towards history and how we understand the historical mission of the artist.

"Today's art is reduced to political statements or social models carried by objects, as well as their exemplifications. Artists are over-reliant on social theories.

At the same time, financial capital and the media increasingly control the art ecosystem. The material products from this very process are always flamboyant and in high-volume production, providing nourishment to its discourse while being anti-subtle and anti-mysterious at the same time. These are the products of stereotypes and definiteness. When art is bound by morality, it loses its intrigue.

"Therefore, we have to revive abstruseness, obscurity and complexity, revive our patience when facing the twists and turns of the unfamiliar. To a certain extent, it is about restoring the ideology of Chinese intellectuals since the 1980s, or of Chinese literati for thousands of years. The issues we face are destined to go beyond art.

The process is to use archaeology to discover, excavate and manage to piece together the facts, to face the dimness again, and to reconstruct our daily life continually. It is a process that has to be resumed in the current art ecosystem.

"The artist must reappear on the cultural scene as someone more than a supplier of objects, to provide a modulation, a noise, and thus the possibility of reimagining art, which I call the possibility of Total Art. This totality is symbolic, yet subtle work: it speaks without a statement; it provides scenes but not delusions; it acts without acting out. With this action, I hope to explore how artistic practice can nourish a capacity for unique thought, thus compelling myself to remain in a radical position for long periods.

"This exhibition is in line with my long-standing thinking and exploration of art. My work involves installation, theatre, teaching, and mapping, all of which may seem different in form yet cohesive in essence. What they all have in common is a dense and intensely dynamic nature, which is highly varied and unpredictable, and therefore contains potential pathways and indefinability. The Maps can be seen as a methodology that carries through many forms. You can interpret it as 14 maps behind 14 lectures, or 14 lessons and 14 installations. They are the scripts for my lecture-performance and itinerary of the action."

Biography:

Born in Fujian Province, China in 1969.

Dean and professor of the School of Experimental Art at the Central Academy of Fine Arts, professor of the School of Intermedia Art at China Academy of Art.

As an artist, Qiu Zhijie is known for his calligraphy and ink painting, photography, video, installation and performance works. His art is representational of a new kind of experimental communication between the Chinese literati tradition and contemporary art, social participation and the power of self-liberation of art.

*As an art writer, Qiu Zhijie published several books include: *The Image and Post Modernism* (2002), *Give Me a Mask* (2003), *The Limit of Freedom* (2003), *The Photography after Photography* (2004), *On Total Art* (2012). Catalogs of his work include: *Breaking Through the Ice* (2009), *The Shape of Time* (2007), *Archeology of Memory* (2006), etc.*

He was also the curator of the first video art exhibition in China in 1996, and curated a series of "Post-sense Sensibility" exhibitions during 1999 and 2005 promoting the young generation of Chinese artists. In 2012 he was the chief curator of the 9th Shanghai Biennale "Reactivation", in 2017 he is the chief curator of the Chinese Pavilion of the 57th Venice Biennale.

*He was shortlisted for the Hugo Boss Prize administered by the Guggenheim Foundation due to his work of *The Nanjing Yangtze River Bridge Project*. He was awarded "Artist of the Year" of the Award of Art China in 2009, and was nominated for the same award in 2016.*

His works are collected by major museums and institutions around the world, including the Guggenheim Museum in NYC, the Metropolitan Museum of Art, Asian Art Museum of San Francisco, Fondation Louis Vuitton, Fondation by Christian Dior, Ullens Foundation, Neuer Berliner Kunstverein, and the White Rabbit Gallery in Sydney.