LU XINJIAN

03.06 - 20. 10, 2014

HUA GALLERY LONDON

CITY DNA IV
Hua Gallery specialises in the exciting and sometimes controversial space that is Chinese contemporary art.

As Chinese contemporary art continues to fascinate and intrigue collectors around the world, demand and appetite for fresh and innovative art from this fast-changing region continues to escalate.

Hua Gallery represents and exhibits cutting edge, stimulating works by established contemporary Chinese artists, as well as emerging contemporary Chinese artists who are not as yet discovered internationally.

Hua Gallery adopts a distinctive business strategy by acquiring works from artists before selling them, as well as by exhibiting and selling works by artists on a commissions basis - an approach which demonstrates a passion, dedication and commitment to the artists and also, importantly, provides confidence to art collectors who trust the gallery to help expand their collections.

Hua Gallery's founder and director, Shanyan Koder, has developed strong relationships with her artists, and hopes to build a Chinese contemporary art collection in her gallery that is different and inspirational. Every artist represented by Hua Gallery is chosen for their artistic individuality, the creative symbolism in their work, and the emotional energy their work creates.

Hua Gallery is situated on the Albion Riverside, a prestigious residential block on the Battersea riverside, designed by world-renowned architects Foster and Partners. With close to 2,000 square feet of gallery space, Hua Gallery is London's only Chinese contemporary art gallery with a permanent exhibition space of this size and scale.

The word Hua means to paint, or a painting, in Chinese.
In the 1995 introduction to his novel Crash, first published in 1973, one-time
Shanghailander and always (as a consequence) uncertainly 'rooted' Englishman,
J.G Ballard writes: '[t]he marriage of reason and nightmare that has dominated
the twentieth century has given birth to an ever more ambiguous world. Across
the communications landscape move the spectres of sinister technologies and the
dreams that money can buy. Thermo-nuclear weapons systems and soft drink
commercials coexist in an overlit realm ruled by advertising and pseudo-events,
science and pornography'. Ballard also writes, '[i]n the past we have always
assumed the external world around us has represented reality, however confusing
or uncertain, and that the inner world of our minds, its dreams, hopes, ambitions,
represented the realm of fantasy and the imagination'. Now, contends Ballard, these
roles 'have been reversed.' Therefore, '[t]he most prudent and effective method of
dealing with the world around us is to assume that it is a complete fiction [and that]
the one small node of reality left to us is inside our own heads'.

Lu Xinjian's paintings
are perhaps both a representation of the outward fiction of our contemporary 'overlit
realm' and a trace of the obscure 'reality' of his own inner world.

Lu Xinjian was born in the Chinese province of Jiang Su in 1977. His parents still live
there. Lu trained as a designer and illustrator, graduating with a master's degree
after studying in the Netherlands between 2004 and 2006. He returned to China in
2006 where he secured a job as a lecturer at the Shanghai Institute of Visual Art –
he left after only 3 months. In 2008, Lu took up a lecturing post at the Yeunguam
University in South Korea. He now lives and works in Shanghai.

Lu employs both 'Chinese' and 'western' graphic/painterly techniques. There is
an evident cultural duality to his painting signified by an (ostensibly precise, but
inherently) uncertain organisation of shape, line and colour.

Lu's initial training as a designer and illustrator stressed the importance of craft. Lu
came to painting relatively late. He was taught how to paint by a fine art student
while working as a design lecturer in South Korea. His painting is highly crafted.

What exactly is signified by Lu's painting other than abstract form?
(Seemingly) Imaginary street plans: harmonious-schematic projections of complex
though perfectly laid out cityscapes (traversed by unseen social,economic and
cultural flows) - in actuality abstracted from images on the Internet.

Words: unconventional typographies and uncertainly signifying pictographic sign
systems. In approximately 2600 BCE an early Chinese system of signs and symbols
made with the assistance of knotted string was replaced by a pictographic writing
system. Around 1800 BCE this system developed into one in which pictograms
began to stand for abstract concepts.
Historical Chinese cultural conceptions of harmony and ultimate harmony are signified by the terms He and Tai He, The most frequently used of these terms in modern Chinese is He which signifies conjunctural reciprocations between as well as a sense of total unity of otherwise non-identical objects. This conception allows for acceptance of difference as a condition of harmony.

Pragmatic non-absolute ways of thinking have persisted throughout Chinese history. In these ways of thinking have tended towards the promotion of harmonious reciprocation between otherwise differing states of being. Exemplary of this tendency is the non-rationalist dialectical concept of yin-yang, which has persistently informed the development of the Chinese intellectual tradition. According to the concept of yin-yang, seemingly opposed forces in nature are in actuality both interconnected and independent. Consequently, all oppositions can be seen as relative as well as open to the possibility of harmonious reciprocation. Examples of Chinese thought that have been influenced by the concept of yin-yang include a traditional Daoist-Confucian desire to live in close accordance with nature as well as the Confucian vision of a harmonious social order.

The classical Daoist text the Zhuangzi states that ‘[u]ltimate yin is deep, dim; utmost yang is brilliant, shining. The solemn and sombre comes from heaven, the brilliant and shining comes from earth. The two intermingling, interpenetrate, perfect harmony and so things are generated from them’.

From the point of view of established Chinese discourse, assertions that ‘harmony is the basic principle of the universe’ and that ‘things cannot leave harmony and still exist’.

Let us consider (provisionally) another form of ‘reciprocal’ mapping...

Although Clunas does not elaborate further upon this statement, he can be understood to imply that while Chinese national-cultural exceptionalism remains a topic of discussion in a relativistic particularism of philosophical thinking conducted from a single cultural point of view, it is necessary to engage critically with other cultural perspectives in the form of such a polylogue or ‘dialogue of many’.

What persists then is a highly problematic paradox. By taking account of Chinese contemporary art’s dualistic relationship to modernity and tradition, there is a danger of entering unjustifiably orientalising or essentialist views of the singularity of contemporary Chinese art and therefore of overlooking the potential for cultural separatism from other forms of contemporary art. By downplaying the ‘Chineseness’ of contemporary Chinese art there is also the risk of overlooking the persistence of Marxist-scientific rationalism in the form of such a polylogue or ‘dialogue of many’. By downplaying the ‘Chineseness’ of contemporary Chinese art there is also the risk of overlooking the persistence of Marxist-scientific rationalism.

As the intercultural philosopher Franz Martin Wimmer has argued, in order to go beyond the rash universalism or relativistic particularism of philosophical thinking conducted from a single cultural point of view, it is necessary to engage critically with other cultural perspectives in the form of such a polylogue or ‘dialogue of many’.

As part of dominant cultural discourses within the PRC, there is a persistence of Marxist-scientific rationalism. As Claudiette Sartiliot indicates, this does not only lead to a misplaced belief on Derrida’s part in an occultist connection between otherwise materially discrete instances of signification, but instead, and more justifiably, to an over-inclusive openness of the medium of language and consequent overestimation of the ‘chance’ processes of reading and re-reading conducted in the space between text and consciousness. The implication of which, Sartiliot argues, is a telecommunication between languages and between different languages whereby ‘one’s discourse is always contaminated by that of the other which never allows itself to be either totally excluded or totally included’.

As Craig Clunas has indicated with reference to the work of the film and video installation artist Yang Fudong, the question of whether we choose to emphasise the ‘Chineseess’ or the globalised nature of contemporary Chinese art is a ‘fundamentally political’ one that ‘has no easy or definitive answer’. Although Clunas does not elaborate further upon this statement, he can be understood to imply that while Chinese national-cultural exceptionalism remains a topic of discussion in a relativistic particularism of philosophical thinking conducted from a single cultural point of view, it is necessary to engage critically with other cultural perspectives in the form of such a polylogue or ‘dialogue of many’.

The following two-part text is part of an attempt to arrive at a first draft of such an analysis. The text below addresses ostensible similarities between deconstructivist theory and practice and aspects of traditional ‘non-rationalist’ Chinese thought and practice associated in part with the conceptual pairing yin-yang as well as related Confucian notions of social harmony.

Indigenous Chinese art theory

As part of dominant cultural discourses within the PRC, there is a persistence of Marxist-scientific rationalism as exemplified by the Daoist concept of yin and yang, which is a dynamic complementarity between the ‘other’ yin and yang principles of nature or forces of yin and yang. This sits alongside and commingles with the official persistence of Marxist-scientific rationalism.

Traditional Chinese thought and practice is informed strongly by a non-rationalist dialectical way of thinking associated with the pre-Daoist concept of yin-yang. The notion of yin-yang includes those exceptionalist perspectives that align with both the Chinese Republic of China (PRC), but also those that invoke deconstructive thinking (eventually or covertly) to justify exceptionalism. Moreover, we should be aware of the ways in which localised constraints of criticism of governmental authority within the PRC limit the scope of deconstructivist critique reducing its interruption on authoritative meaning down to an eminently manageable abstraction.

By the same token, exceptionalist perspectives on the significance of contemporary Chinese art are themselves very much open to deconstruction as both unjustifiably limited in their conceptual scope and as intellectual adjuncts to authoritarianism. This not only includes those exceptionalist perspectives that align with both the Chinese Republic of China (PRC), but also those that invoke deconstructive thinking (eventually or covertly) to justify exceptionalism. Moreover, we should be aware of the ways in which localised constraints of criticism of governmental authority within the PRC limit the scope of deconstructivist critique reducing its interruption on authoritative meaning down to an eminently manageable abstraction.

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and canons of fine art practice. This is coupled with a more general postmodernist intervention. In China there is a non-adherence to hypostatising Western ideas abstract form into a discernible cartography/calligraphy suggests deconstructivist thought) of western(ised) modernism. Seen in another light, its refractions of one way, Lu's painting appears to affirm the universalising abstractions (form and to Lu’s painting, is a pictographic sensibility through which abstract form hovers woogie (1943) Mondrian also projected what may be interpreted as an abstract modernist/contemporary quotation marks). The paintings of Piet Mondrian are a particularities of modernist abstraction (placed under implicit but inescapable post-Western(ised) post-De Stijl/post-Bauhaus visual languages of graphic design and in approach, and what is conceivably Eastern? Recognisable constituents of the In respect of Lu’s painting, what precisely can therefore be classified as Western hierarchy. Insofar as it questions the authority of linguistic representations of opposition and consequently, from a spontaneous achievement of social harmony. Zhuangzhi also argued that conceptual oppositions signified by language were rigid and arbitrary and therefore pointed away from natural conceptions of value. While traditional Chinese dialectical thinking is distinctly non-rationalist in outlook, it nevertheless tends towards metaphysical conceptions of harmony and reciprocity; for example, a belief, central to both Daoist and Confucian thought, in the desirability of harmonious interaction between humanity and nature. 11 International art theory International art theory continues to be informed strongly by the theory and practice of deconstruction – that is to say, a performative critique of the authority of legitimising discourses and associated truth claims. The pervasive scepticism/ criticality of deconstructivism sits alongside the persistence of metaphysical rationalist thought underlying all discursive representation. Deconstructivist postmodernism is informed strongly by a non-rationalist dialectical way of thinking associated with the Derridean conception of ‘difference’. Difference is a neologism coined by the French theorist Jacques Derrida to signify his view that linguistic signification is made possible by a persistent deconstructive (negative-productive) movement of differing-deferring between signs. 12 This envisioning of difference and deferral immanent to linguistic signification is broadly similar in conceptual terms to the interconnectedness of opposites signified by the Daoist concept of yin-yang. It is important to note, however, that Derridean deconstruction looks towards a persistent disjunctive deferral of meaning, while yin-yang is conventionally understood within a Chinese cultural context to support the desirable possibility of reciprocation between opposites. 13 Within a mainland Chinese cultural context deconstructivist thought and practice has been compared to the classical Chinese philosopher Zhuangzhi’s opposition to rigid Confucian notions of social order and etiquette associated with the term ‘Li-Jiao’. Along with feudalism and a patriarchal clan system, li (education) constituted one of the fundamental discursive cornerstones of ancient Chinese society. Li later became a central aspect of Confucian ethics underpinning supposedly proper relationships between individuals and social classes as part of a harmonious social order. During the pre-Qin period (3rd century BC) Zhuangzhi criticised Confucian notions of rigid social order on the grounds that they alienated society from nature and, consequently, from a spontaneous achievement of social harmony. Zhuangzhi also argued that conceptual oppositions signified by language were rigid and arbitrary and therefore pointed away from natural conceptions of value. 14 There is therefore a strand of traditional Chinese thought that can be understood to accord to some degree with internationally dominant deconstructivist theoretical perspectives insofar as it questions the authority of linguistic representations of opposition and hierarchy. XIV In respect of Lu’s painting, what precisely can therefore be classified as Western in approach, and what is conceivably Eastern? Recognisable constituents of the Western(ised) post-De Stijl/post-Bauhaus visual languages of graphic design and illustration commingled - robbed of any obvious use-value - with the aesthetic particularities of modernist abstraction (placed under implicit but inescapable post-modernist/contemporary quotation marks). The paintings of Piet Mondrian are a direct influence upon those of Lu Xinjian. In his late painting Broadway Boogie-woogie (1943) Mondrian also projected what may be interpreted as an abstract mapping of urban space. Less immediately obvious, but also in evidence in relation to Lu’s painting, is a pictographic sensibility through which abstract form hovers continually on the brink of calligraphic-symbolic representation – it is this which, in the main, connotes the work’s ‘Eastern’ identity. Two cultures are re/conjoined through the effects of globalisation. The outcome is one of multiple parallax. Seen one way, Lu’s painting appears to affirm the universalising abstractions (form and thought) of western(ised) modernism. Seen in another light, its refractions of abstract form into a discernible cartography/calligraphy suggests deconstructivist intervention. In China there is a non-adherence to hypostatising Western ideas and canons of fine art practice. This is coupled with a more general postmodernist/ contemporary blurring of established boundaries between disciplines. XV While living in Korea, Lu took to gazing out from the balcony of his apartment at night in a state of meditative reverie, drifting across the dreary rooftooves of local houses towards the crosses of nearby churches outlined in red neon (an imagery echoed by recent works produced by Lu using actual coloured neon lights). Lu also meandered through the inner world of an acquired visual vocabulary including the geometric abstractions of Mondrian, which he felt were closest to his own artistic vision. Lu was also impressed by the imaginative reach and ambition of Pablo Picasso as well as the gestural abandon of Pollock and the dream-like qualities of paintings by Joan Miró. By then, Lu had read the theories of the De Stijl group. He admired the artistic self-examination exemplified by Mondrian’s paintings as well as their distillation and eventual abandonment of visible nature. He also admired Mondrian’s incremental attempts to depict a universal harmony. Lu’s recourse to an inner visual world was in part a response to unsettling personal trauma. He met with a therapist and began meditation on the balcony of his apartment. It was there that Lu envisioned his painterly cityscapes, dreaming inwardly in the face of an overit urban realm.

Lu Xinjian’s series of City DNA paintings from 2009 onwards are based, as the artist has explained, on the satellite’s eye view of various cities that Google Earth provides. However, these abstract renderings of aerial cityscapes have a tenuous link to their Google Earth counterparts (an essay by Danielle Shang, also on the artist’s website, offers a visual comparison for the San Diego painting). The viewer has to work quite hard to see the comparable features, have some foreknowledge of the coordinates and altitudes the artist used and be familiar with the cityscape in question. The paintings actually resist such cartographical comparison. Markers in satellite/map images which aid comparison are carefully removed: there are obviously no labels or framing information; the background appears as a continuous monochrome; natural and built features are described in the same way; all the lines are equally discontinuous, and are often monochrome too (where colour variations appear they are arbitrary); the only discernible boundaries are those of the painting (the cityscapes aren’t contained in the painting). Each painting evidently starts from something like a Google Earth image and works towards an image which has its own aesthetic integrity, defined by its frame, its juxtaposition of colours, its scheme of broken lines, and so on. The aesthetic integrity of the paintings tests their connection to empirically imaged cityscapes: there is a visual connection, but this connection is subdued by the internal dynamics and balance of the paintings. The paintings are not simply based on aerial images of cities; the paintings are more a transformation of those images into artefacts.

The question that arises is: do these paintings then have any bearing on how we – the viewers – think about cities? Or are these paintings enclosed by their discrete aesthetic rationale, permanently detached from the cityscapes that inspired them? As Lu developed the City DNA series from 2009 onwards (most paintings feature on his website) certain patterns were introduced in phases. Initially these were simply paintings representing a single city in a generic way (see Beijing 2, 2010); from 2010-11 some of the paintings focused on particular districts of specific cities – such as the one above on the Central Business District on the east side of Beijing; by 2012 Lu was painting smaller areas with abstractions from different altitudes juxtaposed against each other, effectively making for a diptych. From the visual impression, however, there is little to distinguish the paintings apart from their aesthetic choices: choice of colours, choice of frames. The Beijing CBD painting...
• For some, the "DNA" of a city signifies that which makes a city distinctive and unique. The novel Peter Carey, in Thirty Days in Sydney (2001), says: "These bright yellow cliffs show the city's DNA – that is, it is a sandstone city..." - the metaphor is picked up in that sense. So does, to take a different example, the Amsterdam Museum's Amsterdam's DNA department featuring films on the history of the city. In business circles preoccupied with city branding (Keith Dinney's City Branding 2011 gives a useful sense of this area), this kind of metaphorical usage is commonplace.

• For others, the "DNA" of a city signifies that which is common to all cities. In academic circles, "city DNA" generally refers to the essential strands of genome project.

Given the diminishment of the cartographical by the domination of aesthetic principles in Lu's City DNA paintings, his vision appears more attuned with the latter. There is nothing particular to suggest that the abstract forms of cities in these paintings are static and fixed; the only life is that of the artist's (or viewer's) abstracting aesthetic gaze – perhaps the "DNA" here is a metaphor for the gaze that transforms cities into such artefacts.

The static effect of Lu's abstract aerial city painting is perhaps best grasped when compared with other artists who have done something similar. Piet Mondrian's Broadway Boogie Woogie (1942-43) has naturally been a frequent reference point for reviewers of the City DNA series; more recently paintings by artists like Jorge Rivas and James Fowler also come to mind. With obviously painterly effect Mondrian had extrapolated a grid for the cityscape in question – a grid which, so to speak, seems embedded within the city. The fundamental structures of the city appear to be delved and regularised into formal patterns in Mondrian's painting; it draws the viewer into the cityscape. In Lu's City DNA paintings, as in the above Beijing CBD painting, there are no regular grids and lightings – the defining features of the cities are dispersed into a density of broken lines which disorientate the viewer. The only choice the viewer has is to hold on to the stabilising effect of aesthetic choices that are not of the cities depicted, but that are offered in the design of the artwork: arbitrarily chosen colours, the aesthetic integrity of the surface of the painting as pasted surface. In these, the artist/viewer draws away from the city.

If a vision of cities – the contemporary metropolis – is to be inferred from the City DNA paintings, it should not be conflated with that found in, for instance, Mondrian's abstract cityscapes. Lu's vision is of cityscapes in his time – our time – and of a context where urbanization has been intense. Urbanization has been a constantly escalating global process thru; especially, the city has been the intensity and scale of urbanization in China after 1990. In 1990 a bit over a quarter of the country's population lived in cities; by 2012 somewhat over half the population was urban – a proportional doubling. But demographic shift doesn't really capture the connotations of urbanization. In China this has been a matter not merely of cities growing, but of cities being rebuilt, and of towns turning into cities and villages into towns and then cities. More importantly, it has been a matter of the visual transformation of cityscapes and city environments within a couple of decades. The planned transformation of the built environment has been obviously gigantic, and has followed a recognizable template of what a modern city's environment, skyline, and built structures should look like – the kind of visual impact these should have. This visual impact strikes one as analogous to that made by, for instance, downtown New York or Chicago. When encountered by unfamiliar eyes this is apt to be a powerful impact; as, for instance, for visitors from Europe to New York in 1924 the setting of his futuristic City Metropolis (1927); in his reminiscing words later (in an interview with Gretchen Berg in 1966):

Metropolis, you know, was born from my first sight of New York in October 1924... while visiting New York, I thought that it was the crossroads of multiple and confused human forces, blinded and knocking into one another, in an irresistible desire for exploitation, and living in perpetual anxiety. I spent an entire day walking the streets. The buildings seemed to be a vertical sail, scintillating and very light, a luxurious backdrop, suspended in the dark sky to dazzle, distract and hypnotize.

That's the view of a first encounter with such a modern metropolis. The speed of reconstruction of cities in China has had something of that effect – of the shock of the new – even on the people who live in those cities, that is, when they have the time to pause and consider their surroundings. Unlike Lang, it is not that they have travelled to such an environment and experienced that visual effect. It is as if that environment has speedily travelled to them and submerged the surroundings – as if they have somehow leapt in slow motion into the setting of Metropolis without quite moving. The citizens have seen it all happen around them, have seen every brick laid and mortar poured, and yet this changing vision has a certain slippage from and speed which means of "DNA" and "city DNA" as it were, for reflection, with something akin to Lang's amazement in 1924. It's as if the backdrop of the city changed while they were performing its life in one way, and they had to and are still having to hurriedly adjust their performance of city life as they go along.

It would be a mistake, however, to simply focus on planned large-scale city rebuilding to understand the effect of urbanization on citizens. Population shift from countryside to city means that shanty localities and semi-urban towns speedily at the margins and interiors of rebuilt Chinese cities, becoming more densely populated and absorbing the pressures of urbanization at, so to speak, the bursting seams. And yet, these are relatively muted seams, inevitably seen and yet
not quite seen – easily overlooked in envisioning the contemporary metropolis.

Anyway: under these circumstances, it is unsurprising that artists who live and work in China register a particular interest in urbanization and its concrete realizations of the paradoxically fluid metropolis. Speedy change in cityscapes around citizens naturally disturbs any prevailing sense of the solidity and stability of city structures, which depend generally on slow and gradual accrual of layers of history in cities. These rebuilt cities seem, despite their impressively solid edifices, collapsible and fragile as cities. At the same time, the distinctiveness of these cities as specifically Chinese cities with particular built histories and traditional visual features is disturbed. Since the programme of rebuilding is based on that template of a modern metropolis and has a corresponding visual effect, what appears in the surroundings seem to be not specifically here but could be somewhere else; the signs and registers of this city appear to cohere with the signs and registers of all such cities and substantiate a universal modern metropolis. Passing through downtown Beijing seems not much different from traipsing through downtown Shanghai or Hong Kong or New York or Chicago or Frankfurt or Dubai or ... These all seem caught in an urban dynamic which is not specifically Chinese or British or American or any other, but to do with networks of economic production and consumption, and the concordant production of lifestyles and environments, and the concordant manoeuvres of government and politics. And there's always, of course, that attendant dizziness of being caught up in a sweep which has precipitately changed conventions of daily performances and everyday selves; all are propelled along by forces larger than can be grasped. All these elements of urban developments in China – which are no more than an intensive enactment of developments everywhere – have been captured by artists in China. Perhaps most effectively, these elements are found combined in installation artworks. The multidimensional features of these developments translate well into three-dimensional artefacts. Numerous recent installations which envision the modern metropolis by, for instance, Liu Jianhua (刘建华), Zhan Wang (展望), Qin Chong (秦冲), Liu Wei (刘炜) (b.1972), Han Feng (韩锋), Wang Du (王度) effectively convey the visual effect, fragility and collapsibility, the "non-place" character (to pick a term from anthropologist Marc Augé), the dynamics of global production and consumption. These installation artworks may sometimes have some defining features of particular cities – of Beijing or Shanghai – but they can just as easily be constituted into other cities in other countries. But really these are all depictions of the universal metropolis of our times. This universal metropolis also appears prolifically in paintings, photographs, and so on.

In this context, the City DNA series makes perfect sense as a distinctive contribution to a larger artistic sensibility. That all the cities it depicts in individual paintings seem indistinguishable within the series makes sense. The dizzying effect of the dense and discontinuous and anti-symmetrical lines makes sense. The DNA metaphor makes sense with the latter two of the three bullet-pointed shades described above. The retreat into the artistic integrity of abstract principles of colouration and framing and design, which liberate city paintings from the cartography and brands of specific cities – that makes sense too.

September 11, 2013
London
Beijing No.4
Hongkong Victoria
Hollywood
Santa Barbara

Acrylic on canvas   |   218 x 199 cm   |   2011
Milano

Acrylic on canvas | 200 x 255 cm | 2010
Lu Xinjian  
1977 Born in China  
Currently lives and works in Shanghai, China  

**Education:**  
2006 MFA, Interactive Media and Environments at the Frank Mohr Institute, Hanze University, the Netherlands  
2005 IM Postgraduate Department, Design Academy Eindhoven, the Netherlands  
2000 Computer Graphic Design Department of Nanjing Arts Institute, China  

**Solo Exhibitions:**  
2014 City DNA IV, Hua Gallery, London, UK  
2014 Lu Xinjian: Beautiful Encounters - Cities and Poems, 117 Contemporary Art Center, Ningbo, China  
2014 Wired Space, Art Labor Shanghai, China  
2013 Between Abstraction and Reality, Lu Xinjian’s City DNA, ArtShare  
2012 Invisible Poem II, F2 Gallery, Beijing, China  
2012 Invisible Poem, Art Labor Shanghai, China  
2011 City DNA III, Fabien Fryns Fine Art, Los Angeles, USA  
2011 City DNA II, CIGE 2011, Beijing, China  
2011 City DNA II, F2 Gallery, Beijing, China  
2010 City DNA, Art Labor Shanghai, China  

**Group Exhibitions:**  
2014 London Art 14, Fabien Fryns Fine Art  
2013 I Love Shanghai, Art Labor, Shanghai, China  
2013 FILTER THE PUBLIC, SWFC, Shanghai, China  
2013 Expressions Of My City, Lane Crawford, Shanghai  
2012 Distance and Dimension, Fernando Bordoni & Lu Xinjian, Art Labor, Shanghai, China  
2012 Re-animators, Meulensteen Gallery, NYC, USA  
2012 The Year of Dragon, Chen Hangfeng & Lu Xinjian, Gallery Jones, Vancouver, Canada  
2012 F2 Gallery, Art Stage, Singapore  

**Art Event:**  
2011 Art Labor Gallery, SH Contemporary 2011, Shanghai, China  
2011 High 5, Art Labor Gallery, Shanghai, China  
2010 F2 Gallery, Art Stage, Singapore  
2010 Art Labor Gallery, SH Contemporary 2010, Shanghai, China  
2010 Basic Forms by Stella Art Foundation, 2nd Moscow International Biennale for Young Art, Russia  
2009 Resemblance & Difference, Daegue Art Center, Korea  
2011 Absolut Blank, Absolut Vodka, Shanghai, China  
2010 City DNA, Maison Pourcey by Jacques & Laurent Pourcel, Shanghai, China
Lu Xinjian
City DNA IV
03.06 - 20.10, 2014

Design: Lu Xinjian

Essay: Paul Gladston & Lynne Howarth-Gladston
Suman Gupta

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