



Elisabeth de Brabant Art Pavilion at 1933 : Chapter 2



Solo Exhibition of Luo Er Qi "Cut"

May 20 – July 5, 2010

In 'CUT', Luo Er Qi continues to develop a dialogue between Eastern and Western traditional art through his controversial manifesto. For centuries the nude figure has not played a part in Chinese traditional art - unlike the prominent role it has played in the West. As opposed to full nudes, figures were represented in tradition Chinese art by the depiction of heads and hands. With his focus on anatomy and the figure, Luo Er Qi breaks this myth of the body's absence. His works are a progressive vision of the body and corporal fusion.

From the miniscule wrinkles of a hand to the explosive dance movements of the Kun Opera, Luo Er Qi has created hundreds of interpretations of the living form from the large to the small. He combines anatomy, flesh, human and animal forms, through a dialogue of Chinese calligraphy, decoupage, ink, black, and shadows. An architect of anatomy, the artist melds the shapes into a fusion of energy and a transmutation of light and shadow.

Luo Er Qi's installation works dangle from the ceiling, creating a forest of images through which the viewer can move. These decoupage works have been especially created for 1933, to work within the space's architectural dynamic. Shadows are cast by oversized horses, dragons and limbs projected onto the walls, creating distorted images, layering, and a play between light and shape. As they move through the space, viewers actively change the dynamic between light, shape, and energy, creating their own shadows and shapes.

ELISABETH DE BRABANT
CHINESE CONTEMPORARY FINE ART



ART PAVILION

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Luo Er Qi studied at the Shanghai Academy of Fine Arts (1998-2002), and then went on to continue his studies in Besançon, France, a city world renowned for its Arts and Culture (Fine Art School of Besançon, France 2003 – 2008). Luo Er Qi was also trained in Lithography at Tianjin University and is currently teaching Lithography at Shanghai University. He has also exhibited at Duolun Museum of Modern Art, Shanghai (2007). Luo Er Qi is often commissioned for unique large-scale installations for private collections, institutions and corporations.

PRESS PREVIEW

Date: May 20, 2010

Time: 3:00 - 5:00 pm

VERNISSAGE

Date: May 20, 2010

Time: 6:00 - 9:00 pm

EXHIBITION DATES

Dates: May 20 – July 5, 2010

EDB ART PAVILION AT 1933

1933, No. 10 Shajing Road, near Jiu Long Bing Guan, Hongkou District,
Shanghai

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1933博雅珊艺术馆：第二章



罗尔奇个展 《勾勒》

2010年5月20日 - 7月5日

在“勾勒”中，罗尔奇继续以他颇具争议性的构思构架了中西传统艺术之间的桥梁。千百年来，裸体形象在中国艺术中出现的频率和被包容程度远不如其在西方艺术中的认可度，中国传统艺术常以手和头来隐喻裸露的身体。而罗尔奇冲破了这一限制，以他对于人形和肢体的理解填补了中国艺术中裸体的空缺，贯穿各异的肢体形态而完成了他的作品。

小至掌心纹路，大至昆曲姿态，罗尔奇为大千世界斑斓多姿的生命形态创造出了千百种诠释。通过一场书法，纸墨，剪纸和暗影的对话，罗尔奇将肢体，人形，和动物形象融为一体。如同一位人体的工程师，这位艺术家将这些形象融汇成了一股能量和光影的河流。

罗尔奇的装置作品沿天花板垂吊而下，创造出一片形象的森林，任由观者穿梭其中。这些精美的艺术品全部由艺术家为1933独特的建筑风格量身定做。同时巨大的马匹，肢体，龙被投影在墙上，在一场光影游戏之间创造出更多扭曲的层叠的视觉效果。观者可以在漫步其中之时切身体会这份变幻莫测之美，并且把自己的影像融入其中。

罗尔奇于1998年到2002年就读于上海大学美术学院油画系；2003-2008求学于世界闻名的法国贝桑松美术学校。他也曾在天津大学进修，现在在上海大学美术学

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院版画系任教。2007年他的作品在上海多伦现代艺术馆展出。罗尔奇通常为私人或企业进行独特的大型展览。

新闻发布会

5月20日，2010年

下午3:00-5:00

开幕

5月20日，2010年

下午6:00-9:00

展览时间

2010年5月20日-7月5日

博雅珊艺术馆

沙径路10号（靠近九龙宾馆），虹口区，上海 200080

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