

Tang Contemporary Art presents:

INNER SPACE

Michael Zelehoski Solo Exhibition

Artist: Michael Zelehoski

Exhibition Dates: May 24 – June 24, 2017

Location: Tang Contemporary, 19th Floor, 18 On Lan St, Central, Hong Kong

Opening Reception: Wednesday, May 24, 2017 from 6 – 8pm

FOR IMMEDIATE RELEASE (HONG KONG – May 4, 2017):

Tang Contemporary is proud to present the first solo exhibition of American artist Michael Zelehoski “Inner Space” in Hong Kong this May. Featuring eight new mixed-media works by the New York based artist, the series works to dismantle visual processes by deconstructing the physicality of mundane objects and using industrial materials to meticulously reassemble them in pictorial space.

“Seeing is a constructive process.”

-- Francis H. C. Crick

Visual perception, which accounts for 80% of human sensory input, is an active and selective process that is intimately involved in thought and concept formation. Far from the passive reception of visual input, perception is an active reconciliation of the complexity of the outer world and the inner self that beholds it. This process plays out on a physical plane in the work of Michael Zelehoski, who manipulates actual objects to conform to his mental image of them; in this way, facilitating and yet challenging our perception of these objects as well as our understanding of the perceptual process itself.

We are seldom aware of the challenges and complexities of seeing. In order to perceive the world, our eyes must navigate an increasingly crowded visual field with ever-changing depth and perspective. To distill a single object, to really see it for what it is, turns out to be a surprisingly daunting proposition. In selecting and recontextualizing what he finds in nature, Zelehoski makes it easier for us to do so – by deconstructing found objects and reassembling them in pictorial space.

There is nothing unique about the humble, utilitarian objects that the artist selects. They are activated by their reconfiguration and isolation in space. This allows us to see the subtle beauty of materials that might otherwise seem old or decrepit, the history inscribed in their surfaces by the passage of time. At the same time, we struggle to reconcile the reality of the object with the artificiality of its context and configuration. Our minds try in vain to reconstruct the fragmented objects and coax them back into our physical understanding of space. Like Donald Judd and other artists associated with Minimalism, Zelehoski activates the relationship between object and space on an aesthetic level. But he does so – paradoxically – by depriving objects of their spatial autonomy and physical integrity. He also avoids the standardized production commonly associated with Minimalism, in favor of a more direct and intuitive process that derives organic stories from sometimes inorganic industrial materials. The time-worn, hand-hewn surfaces allow beholders to find new life in the old souls of found objects.

Michael Zelehoski, insists that his work is more about physicality (or lack thereof) than a specific concept or narrative. Objects are manifest. They don't have to mean anything. Still, there are silent narratives at play and inevitably, through subjective associations. As old contexts of objects are obliterated, the beauty of their objecthood is highlighted, giving them a new order and coherence.



The Forest Through the Trees, 2017.
Repurposed wood with phenolic plywood and aluminum support. 249 x 221 x 114 cm.

ABOUT THE ARTIST

Michael Zelehoski (b. 1979) is an American artist who lives and works in Beacon, New York. He received his Associates of Art degree from Bard College at Simon's Rock and a BA from the Universidad Finis Terrae, in Santiago, Chile. Michael Zelehoski's return to the United States after six years in South America coincided with the literal collapse of his early sculptural work into the two-dimensional picture plane. He has exhibited nationally and internationally, with works residing in private and public collections around the world, most notably in the Musée National d'Art - Centre Pompidou in Paris, which acquired his 40 ft. monumental piece *Open House* in the Spring of 2015. The artist and his work have been written about in *The New York Times' T Magazine*, *ARTnews*, *Hyperallergic*, *Design Milk*, and *World Sculpture News*, among many others.

Artist will be present and available for interviews, please contact us in advance for scheduling.

Tang Contemporary Art
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Gallery Hours: Tuesday to Saturday, 11am – 7pm

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ABOUT TANG CONTEMPORARY ART

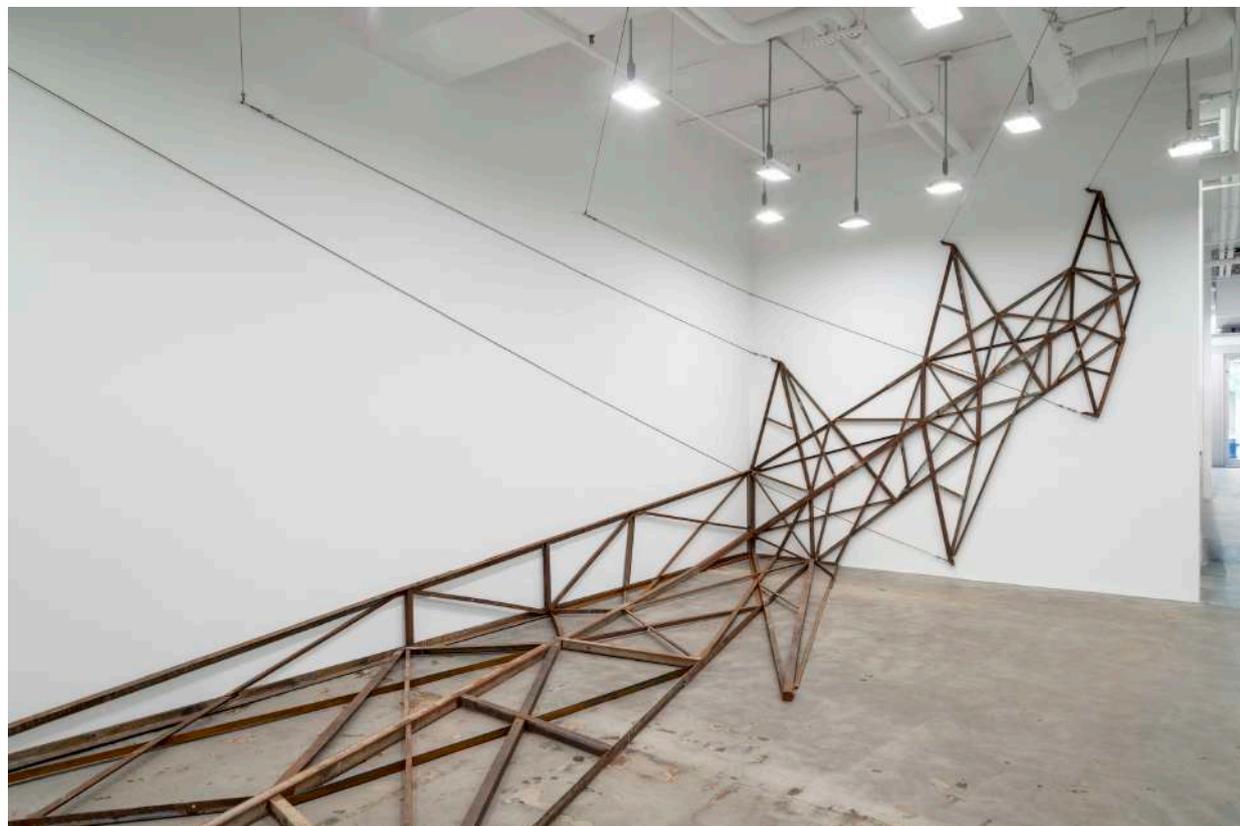
Tang Contemporary Art was established in 1997 in Bangkok, later establishing galleries in Beijing and most recently Hong Kong. The gallery is fully committed to producing critical projects and exhibitions to promote Contemporary Chinese art regionally and worldwide, and encourage a dynamic exchange between Chinese artists and those abroad. Acting as one of the most progressive and critically driven exhibition spaces in China, the gallery strives to initiate dialogue between artists, curators, collectors and institutions working both locally and internationally. A roster of groundbreaking exhibitions has earned them international recognition, establishing their status as a pioneer of the contemporary art scene in Asia.

Tang Contemporary Art represents leading figures in Chinese art including Ai Weiwei, Huang Yong Ping, Shen Yuan, Wang Du, Liu Xiaodong, Yang Jiechang, Xia Xiaowan, Sun Yuan & Peng Yu, Yan Lei, Wang Yin, Wang Yuping, Yang Jiang Group, Guo Wei, Zheng Guogu, Michael Lin, Lin Yilin, H. H. Lim, He An, Zhao Zhao, Wang Yuyang, Weng Fen, Yang Yong, , Xu Qu, XU Xiaoguo, Ji Zhou, Cai Lei, Ling Jian and Chen Wenbo, additionally collaborating with international artists such as Rirkrit Tiravanija, Navin Rawanchaikul, Sakarin Krue-on, and Prasert Yodkaew.

Further Information: Previous Works



Open House, 2012. Assemblage of 9 wooden panels from an old ice cabin 9 件舊冰艙木板組裝. 396 x 1000 x 5 cm.
Permanent collection of Musee National d'art Moderne, Centre Pompidou, Paris.
巴黎蓬皮杜藝術中心現代藝術博物館永久收藏。



The Tower, 2015. Repurposed electrical tower 改裝電塔. Dimensions Variable.

當代唐人藝術中心:

裡面

Michael Zelehoski 個展

藝術家: Michael Zelehoski 邁克爾·查萊赫斯基

展覽時間: 2017年5月24日至 6月24日

展覽地點: 當代唐人藝術中心, 香港中環安蘭街 18 號 19 樓

開幕時間: 2017年5月24日星期三, 下午六時至八時

新聞稿: 請即發佈 (香港2017年5月4日):

當代唐人藝術中心很榮幸宣布, 將於五月推出美國藝術家邁克爾·查萊赫斯基首次香港個展“裡面”。參展的八件綜合材料作品嘗試對日常的拾得物進行物理解構, 再以工業材料加以精心重組, 形成特殊的二維平面。

“眼見即是構建”

—— 弗朗西斯·克里克

在人類的所有感官認知中, 視覺認知佔了 80%。這是一種主動性的、選擇性的接受過程, 與思想和概念的孕育成型密不可分。視覺認知絕非被動接受, 而是主動融入五光十色的外部世界, 進而反觀紛繁複雜的內心世界。而邁克爾·查萊赫斯基的作品, 就是通過二維扁平化的形式表現這種認知過程。他釋放了事物本有的形態束縛, 以藝術化的思維加以重塑, 藉此挑戰我們對日常對象的習慣性認知, 更挑戰我們對認知過程本身的理解。

我們對視覺認知的挑戰性與複雜性知之甚少。我們不斷地調整視角和深度, 以期在日益紛繁擁擠的視野中觀察世界。但是, 對日常之物的真實體察卻是非常困難的命題。而查萊赫斯基對拾得物的選擇、解構與重構, 為我們揭示出一條解決這個命題的方法。

在藝術家的匠心運用之下, 平平無奇的生活之物在空間中得以分離整合併綻放異彩。材料表面斑駁滄桑的歲月印跡, 逐漸幻化成嶄新的生命, 傳遞出微妙的美學意味。與此同時, 觀者極力從藝術家營造的人為語境中尋找對象實體的本來面目。但是, 由於我們習以為常的空間法則早已被藝術家顛覆無遺, 藉由思維進行的對象重組無不以失敗告終。就像唐納德·賈德和其他極簡主義藝術家一樣, 查萊赫斯基將物件與空間的關係提升到了美學的層面, 但是他的創作方式似乎反其道而行之: 化除了物件的空間性和完整性, 繞開了極簡主義的「標準化創作」傾向, 以更為直接的方式將冰冷的工業材料轉化為溫暖的故事, 讓觀者在古舊斑駁、刀劈斧鑿表面之下, 感受這些對象鬱鬱勃發的藝術生機。

邁克爾·查萊赫斯基認為自己的創作側重於物質性 (或物質性的缺乏) 多於特定的概念或是加入敘事。物件是明顯易懂的, 它們不需要任何的意義。但在無聲無息的表面之下, 敘事如同游絲一般沿著主觀思想慢慢牽連到一起, 隨著物體的舊有語境被滌蕩盡淨, 嶄新的秩序感與和諧感開始揭示它們不為人知的美麗。

關於藝術家

邁克爾·查萊赫斯基, 1979 年生於美國, 現居紐約州比肯市。查萊赫斯基在巴德西蒙洛克學院獲副學士學位, 在智利聖地亞哥菲尼斯大學獲學士學位。在南美洲生活六年後返回美國, 此後他將早期創作的雕塑作品拆解並重構為二維的平面作品。曾參加眾多國內和國際藝術展。他的作品被全球私人和公共機構收藏, 其中最著名的當屬法國國立現代藝術美術館 (位於蓬皮杜中心), 該館在 2015 年春購入其 40 英尺的鉅作《打開的屋子》(Open House)。《紐約時報》旗下的《T Magazine》雜誌、《ARTnews》、《Hyperallergic》、《Design Milk》和《World Sculpture News》等知名媒體都曾撰文介紹該藝術家並賞析其作品。



Edifice, 2017. Repurposed wood with phenolic plywood. 162.5 x 190.5 cm.

藝術家將出席開幕酒會並接受傳媒訪問,請預先聯絡以便安排。

關於當代唐人藝術中心

當代唐人藝術中心於1997年在曼谷成立，其後在北京開設展覽空間，以及最近期香港的新空間。唐人致力策劃及提供具啟發性展覽，向亞洲和國際推廣中國當代藝術，促進中國當代藝術與國際性之交。作為中國最具學術影響力和開創性的當代藝術平台之一，唐人致力於為本地及國際的藝術家、策展人、收藏家和藝術機構搭建交流對話平台。當代唐人藝術中心歷年來以充滿開拓性的展覽在國際上贏得了高度評價，確立亞洲當代藝術先驅的地位。

當代唐人藝術中心代理的中國著名藝術家包括艾未未，黃永砵，沈遠，王度，劉小東，楊詰蒼，夏小萬，孫原&彭禹，顏磊，王音，王玉平，阳江組，鄭國谷，林明弘，林一林，林輝華，何岸，趙趙，王郁洋，翁奮，楊勇，徐渠，徐小國，計州，蔡磊，郭偉，凌健，陳文波等，也與裡克力·提拉瓦尼、阿運·拉挽猜哥，薩卡琳·克盧昂，大宛·瓦突亞，巴舍·越格爾等海外藝術家合作。

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