

Press Release

Shirazeh Houshiary

As Time Stood Still

11 September – 24 October 2020

2/F, 27 Huqiu Road, Huangpu District, Shanghai

Opening: 12 September, 5 – 7pm

Lisson Gallery is pleased to present Shirazeh Houshiary's first exhibition in Shanghai, encompassing a series of new works created and inspired by the artist's experience of lockdown in the UK. 'As Time Stood Still' is a deeply personal, philosophical exhibition, exploring profound questions about perception and imagination, as well as the fundamental power of beauty; as the artist describes, "As time stood still through the lockdown and with death all around, it is beauty that strikes a chord with most of us. Beauty in nature, the movement of the trees as the breeze ruffles its leaves. Beauty is the awareness of life and our ephemeral existence."

The exhibition follows the artist's trip to China in 2018, involving an expedition to the Cave Temples of Dunhuang, a UNESCO World Heritage site on China's Silk Road. During this trip, Houshiary was invited by the Central Academy of Fine Arts for an 'in conversation' with the artist Yu Hong, where they discussed the history of this artistic and religious site, the significance of the 'Silk Road', and Houshiary's early interest, as a young child, in the stories from this region.

Since the 1980s, Houshiary has sought to embody profound abstract concepts, namely the very essence of existence – transcending any form of perceived identity, from nationality to language, culture or beliefs – through her work. Exploring philosophy, cosmology, poetry, physics and religion, Houshiary's work spans painting, sculpture, installation, architectural projects and film. Born in Shiraz, Iran, in 1955, Houshiary moved to London in 1974 when her work began to be exhibited internationally — from the Venice Biennale in 1982, to a Turner Prize nomination in 1994. Her first solo exhibition at Lisson Gallery took place in 1984. In 2018 Houshiary was awarded the Asia Society Asia Game Changer Award. Her work is included in prestigious public collections worldwide, including the Museum of Modern Art, New York; Centre Pompidou, Paris; Solomon R. Guggenheim Museum, New York; the Metropolitan Museum of Modern Art, New York, and the Tate Collection, London.

'As Time Stood Still' is a pertinent reflection on our current state of existence, commenting on this period of global transformation but offering an alternative perspective. The exhibition presents a rare opportunity to observe what has arisen in the wake of the pandemic: a sense of appreciation and gratitude for our natural surroundings. Speaking to Shen Qilan, the writer, art critic and curator, Houshiary comments: "As we have continued with lockdown I have not been distracted by events and have found solace in looking through the window of my studio into the woods beyond. Here, all relationships and ideas that make up the cosmic process are everywhere and I am reminded of the short-sightedness of humanity."

In five powerful new paintings – *Swell*, *Parable*, *Mind and Matter*, *Chimera* and *The Big Picture* – Houshiary mirrors the passing nature of the atmosphere around us, overlaying markings with fleeting patterns that dance and weave around each other. Alongside these, a new sculpture, *Duet* (all works 2020), uses the wall as its stage; its red and dark blue ribbons recede and advance, gesturing to draw the visitor closer in. "I am trying to capture motion in continuous movement rather than a static solid form. Light and transparency play a big part in this, where the

immaterial becomes the invisibility of the material.” Houshiary has also noted the similarity of the intertwining ‘ribbon’ motifs in these works to those found in the murals depicting wind or star gods, as well as flying apsaras or celestial beings, which charge across the thousands of metres of cave paintings in the Mogao Grottos in Dunhuang, China (480 to 1250).

About Shirazeh Houshiary

Since rising to prominence as a sculptor in the 1980s, Shirazeh Houshiary’s practice has swelled to encompass painting, installation, architectural projects and film. “I set out to capture my breath,” she said in 2000, to “find the essence of my own existence, transcending name, nationality, cultures.” Veils, membranes and mists are leitmotifs in work that tries to visualise modes of perception, spanning the scientific and the cosmic while drawing on sources as wide-ranging as Sufism, Renaissance painting, contemporary physics and poetry. Houshiary finds succour in the transformation of material: Arabic words, one an affirmation the other a denial, are pencil-stroked onto canvas so lightly, and clouded over by finely wrought skeins of pigment, that they morph in front of the naked eye and defy reproduction. So too, aluminium armatures and elliptical brick towers, charged with dynamic tension, appear different from every angle, as if negating their own presence; her commission for the East window of St Martin in the Fields, London, presents a cross, warped and spanning from a circular motif, as if reflected in water. “The universe is in a process of disintegration,” she says, “everything is in a state of erosion, and yet we try to stabilise it. This tension fascinates me and it’s at the core of my work” (2013).

Shirazeh Houshiary was born in Shiraz, Iran in 1955, where she attended university before moving to London, UK in 1974. She has a BA from Chelsea School of Art (1979) and lives and works in London, UK. She has had solo exhibitions at Lisson Gallery, New York (2017); Singapore Tyler Print Institute, Singapore (2016); The Douglas Hyde Gallery, Dublin, Ireland (2007); Tate Liverpool, UK (2003); Museum SITE Santa Fe, NM, USA (2002); Islamic Gallery, British Museum, London, UK (1997); Magasin-Centre national d’art contemporain, Grenoble, France (1995); University of Massachusetts, Amherst, MA, USA (1994); Camden Arts Centre, London, UK (1993); Musee Rath, Geneva, Switzerland (1988); and in 2013, her exhibition 'Breath' was a celebrated Collateral Event of the 55th Venice Biennale in Italy. Major group exhibitions include Jesus College, Cambridge, UK (2017); Fondazione Palazzo Albizzini, Collezione Burri, Citta di Castello, Perugia, Italy (2016); University of Michigan Museum of Art, Ann Arbor, MI, USA (2014); Dayton Art Institute, Dayton, OH, USA (2011) and Museum of Modern Art, New York, NY, USA (2007). She has also participated in numerous biennials including Cartagena deIndias, Colombia (2014); Kiev Biennale, Ukraine (2012); the 17th Biennale of Sydney, Australia (2010); and the 40th Venice Biennale, Italy (1982). She was nominated for the Turner Prize in 1994.

About Lisson Gallery

Lisson Gallery is one of the most influential and longest-running international contemporary art galleries in the world. Today the gallery supports and develops over 60 international artists across two exhibition spaces in London and two in New York as well as its new space in Shanghai. Established in 1967 by Nicholas Logsdail, Lisson Gallery pioneered the early careers of important Minimal and Conceptual artists, such as Art & Language, Carl Andre, Daniel Buren, Donald Judd, John Latham, Sol LeWitt and Richard Long among many others. It still works with many of these artists as well as other artists of that generation from Carmen Herrera to the renowned estates of Leon Polk Smith, Susan Hiller and Roy Colmer.

In its second decade the gallery introduced significant British sculptors to the public for the first time, including Tony Cragg, Richard Deacon, Anish Kapoor, Shirazeh Houshiary and Julian Opie. Since 2000, the gallery has gone on to represent many more leading international artists such as Marina Abramović, John Akomfrah, Tatsuo Miyajima and Sean Scully. It is also responsible for raising the international profile of a younger generation of artists led by Cory Arcangel, Nathalie Djurberg & Hans Berg, Ryan Gander, Haroon Mirza, Laure Prouvost, Pedro Reyes and Wael Shawky.

Opening Hours

Tuesday–Saturday, 11am–6pm or by appointment

Press enquiries

Victoria Mitchell, Senior Media & Communications Manager, Lisson Gallery

Tel: +44 (0)207 724 2739

Email: victoria@lissongallery.com

伦敦 LONDON | 纽约 NEW YORK | 上海 SHANGHAI

上海市黄浦区虎丘路27号2楼 邮编200002 | 2/F, 27 Huqiu Road, Huangpu District, 200002 China | +86 21 6333 9296

新闻稿

施拉泽·赫什阿里: 时间于此

2020年9月11日 - 10月24日

里森画廊, 上海市黄浦区虎丘路27号201室

开幕: 9月12日(周六), 下午5至7点

里森画廊 (Lisson Gallery) 荣幸宣布即将呈现施拉泽·赫什阿里 (Shirazeh Houshiary) 在上海空间首次个展。此次将展出一系列最新作品, 灵感来源于艺术家隔离期间在英国的经历。展览「时间于此」亲密而富有哲学性, 深刻探讨了有关感知、想象力, 以及美的根本力量等问题。正如艺术家所述: “隔离期间, 当时间近乎静止, 当死亡充斥周围, 是美拨动了多数人的心弦。自然之美, 是和风轻拂下树叶的微微颤动, 美是对生命以及我们蜉蝣般存在的认知。”

此次展览紧随艺术家 2018 年的中国之旅, 赫什阿里考察了“丝绸之路”上被联合国教科文组织列为世界文化遗产的敦煌佛窟。在这次旅行中, 赫什阿里应中央美术学院之邀, 与艺术家喻红进行了对话, 对敦煌佛窟作为艺术和宗教场所的历史、“丝绸之路”的意义以及赫什阿里幼年时期对该地域故事的浓厚兴趣等诸多话题进行了探讨。

自上世纪八十年代以来, 赫什阿里始终致力于通过作品诠释深刻的抽象概念, 即, 存在的本质——超越任何已知的身份形式, 无论国籍、语言, 还是文化、信仰。赫什阿里的作品探讨哲学、宇宙学、诗歌、物理学和宗教, 涵盖了绘画、雕塑、装置、建筑项目和电影等多种媒介。她于 1955 年出生于伊朗设拉子, 1974 年移居伦敦并登上国际舞台, 曾于 1982 年参加威尼斯双年展, 1994 年获“特纳奖”提名。她于 1984 年在里森画廊举办了首次个展。2018 年, 赫什阿里被授予“亚洲创变者奖”。她的作品被收录于全球著名的公共收藏中, 包括纽约现代艺术博物馆、巴黎蓬皮杜艺术中心、纽约古根海姆博物馆、纽约大都会现代艺术博物馆和伦敦泰特美术馆等。

「时间于此」是对人类当前生存状态的切时反思, 以独到的视角, 对这一全球转型期提出了看法。展览是一个难得的机会, 引导观众观察因疫病大流行而生发的一切: 对周遭自然环境的感激与敬畏。在与作家、评论家、策展人沈奇岚的交谈中, 赫什阿里说道: “随着居家令的持续, 我并未因任何事件涣散精力, 从工作室窗外的树林中得到慰藉。在那里, 构成宇宙过程的所有关系与思绪无处不在, 并提醒着我人类的短视。”

在五幅强有力的新画作——《波涛》、《寓言》、《思绪与物质》、《喀迈拉》和《大图景》中, 赫什阿里表述了我们周遭氛围的瞬息性, 标记与稍纵即逝的图案相叠加, 彼此舞蹈和交织在一起。所有作品均于 2020 年完成。此外, 雕塑新作《二重奏》以墙为舞台; 红色和深蓝色丝带前后飘荡, 有意要将观众拉近。“我正在尝试以连续动作而非静态固体的形式来捕捉动态。光线与透明度在其中发挥了重要作用, 非物质在此间变成了物质的隐形。”赫什阿里还指出, 这些作品中交织的“丝带”的

动机，穿越千里之外，与敦煌莫高窟 (480 至 1250) 中发现的那些描绘风神、星神，以及飞天仙女或空中天体的壁画有共通之处。

关于施拉泽·赫什阿里

施拉泽·赫什阿里 (Shirazeh Houshiary) 80 年代开始以雕塑家的身份获得瞩目，此后她的实践逐步横跨绘画、装置、建筑、电影等多种媒介。2000 年，她曾表示：“我努力捕捉自己的呼吸，试图超越名字、国籍和文化，寻找自我存在的本质。”面纱、薄膜、迷雾构成了她作品的主要元素，希望以此对各种不同的感知模式进行视觉化的表现，在吸收科学、宇宙学为灵感的同时，也融入伊斯兰教苏菲主义、文艺复兴时期绘画、当代物理学和诗歌等广泛元素。赫什阿里在材料的变形过程中找到了创作的核心元素：两个阿拉伯词语，一个表示肯定一个表示否定，用铅笔浅浅地绘于画布上，然后又覆以精心加工的一缕缕颜料，以肉眼可见的方式发生形变，形成对复制的公然反抗。同样，充满动态张力的铝制电枢椭圆形砖塔，从各个角度看会呈现不同的形态，仿佛是对自我存在的否定；她为伦敦圣马丁教堂东窗特别创作了一个十字架，由一个圆形图案蜿蜒生发而成，仿佛是水中的倒影。艺术家表示：“宇宙就是一个不断瓦解的过程，一切都在腐蚀，但我们依然尝试着稳定它们的状态。这种张力深深吸引着我，是我创作的核心。”(2013)

施拉泽·赫什阿里 1955 年出生生于伊朗设拉子，并于当地大学就读。1974 年，赫什阿里前往伦敦，获得切尔西艺术学院艺术学士学位 (1979)，目前她在伦敦工作并生活。她的个展包括里森画廊，纽约 (2017)；新加坡泰勒印刷学院，新加坡 (2016)；道格拉斯·海德画廊，爱尔兰 (2007)；泰特利物浦美术馆，英国 (2003)；圣菲美术馆，美国 (2002)；伊斯兰展馆，大英博物馆，伦敦 (1997)；马加赞国立当代艺术中心，法国 (1995)；马萨诸塞大学阿莫斯特分校，美国 (1994)；卡姆登艺术中心，伦敦 (1993)；拉特博物馆，日内瓦 (1988)。2013 年，她的展览《呼吸》成为第 55 届威尼斯双年展重点平行展。她参加的大型群展包括：剑桥大学耶稣学院，英国 (2017)；Albizzini Burri 收藏基金会，意大利 (2016)；密歇根大学艺术博物馆，美国 (2014)；代顿艺术学院，美国 (2011)；纽约现代艺术博物馆，美国 (2007)。她也参加过许多双年展，包括基辅双年展，乌克兰 (2012)；第 17 届悉尼双年展，澳大利亚 (2010)；第 40 届威尼斯双年展，意大利 (1982) 等。1994 年，赫什阿里获得特纳奖提名。

关于里森画廊

里森画廊是全球最具影响力及历史悠久的国际当代艺术画廊之一。目前画廊透过在伦敦和纽约各两处艺术空间以及在上海的一处艺术空间内支持和发展的国际艺术家共 60 位。里森画廊由尼古拉斯·劳格斯戴尔于 1967 年创立，开启了在艺术史中占极为重要地位的极简艺术和观念艺术先驱如艺术和语言创作团体 (Art & Language)、卡尔·安德烈 (Carl Andre)、丹尼尔·布伦 (Daniel Buren)、唐纳德·贾德 (Donald Judd)、约翰·莱瑟姆 (John Latham)、索尔·勒维特 (Sol LeWitt)、理查德·朗 (Richard Long) 等艺术家的职业艺术生涯。画廊如今仍和其中多位艺术家合作，并与卡门·埃雷拉 (Carmen Herrera)、利昂·波克·史密斯 (Leon Polk Smith)、苏珊·席勒 (Susan Hiller) 和罗伊·科尔默 (Roy Colmer) 等多位同辈著名艺术家合作。

在画廊的第二个十年中，它向公众首次介绍了英国一代重要的雕塑艺术家，其中有托尼·克拉格 (Tony Cragg)、理查德·迪肯 (Richard Deacon)、安尼施·卡普尔 (Anish Kapoor)、施拉泽·赫什阿里 (Shirazeh Houshiary) 和朱利安·奥培 (Julian Opie)。自 2000 年起，画廊代理多位国际一线艺术家包括除代理包括罗伊·科尔默 (Roy Colmer)、利昂·波克·史密斯 (Leon Polk Smith) 基金会和约翰·莱瑟姆

(John Latham) 基金会等知名艺术家遗赠外，也代理包括玛丽娜·阿布拉莫维奇 (Marina Abramović)、约翰·亚康法 (John Akomfrah) 和宫岛达男 (Tatsuo Miyajima) 和尚恩·斯库利 (Sean Scully) 等国际一线艺术家。画廊同时着力支持和推动包括科里·阿肯吉尔 (Cory Arcangel)、娜塔莉·杜尔伯格和汉斯·博格 (Nathalie Djurberg & Hans Berg)、瑞安·甘德 (Ryan Gander)、哈龙·米尔扎 (Haroon Mirza)、劳瑞·普罗沃斯特 (Laure Prouvost)、佩德罗·雷耶斯 (Pedro Reyes) 和瓦尔·尚基 (Wael Shawky) 等在内的年轻一代艺术家职业生涯的发展和国际影响。

媒体垂询

Victoria Mitchell | 媒体与传播高级经理 | 里森画廊

电话: +44 (0)207 724 2739

邮箱: victoria@lissongallery.com

Yipeng Jiang | 珀芥艺术传播

电话: 13601606741

邮箱: yipeng.jiang@poejay.com

