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ARTS

YE HONGXING

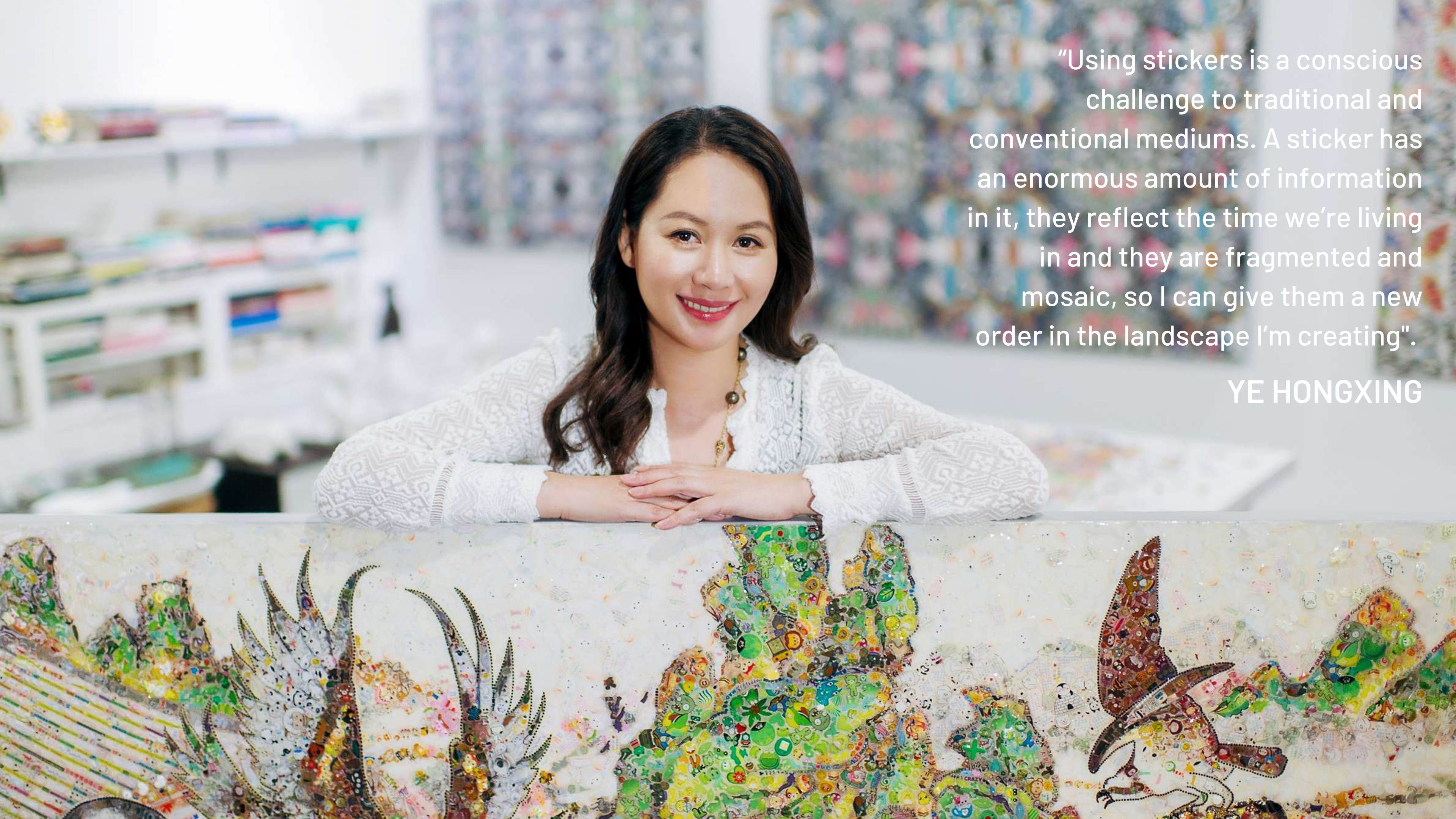


Ksana No.9  
2019

Mixed media and crystal sticker collage on canvas

120 x 100 cm

\$15,000 USD



"Using stickers is a conscious challenge to traditional and conventional mediums. A sticker has an enormous amount of information in it, they reflect the time we're living in and they are fragmented and mosaic, so I can give them a new order in the landscape I'm creating".

YE HONGXING



Substitution No.3  
2021

Mixed media and crystal sticker collage on canvas

160 x 120 cm

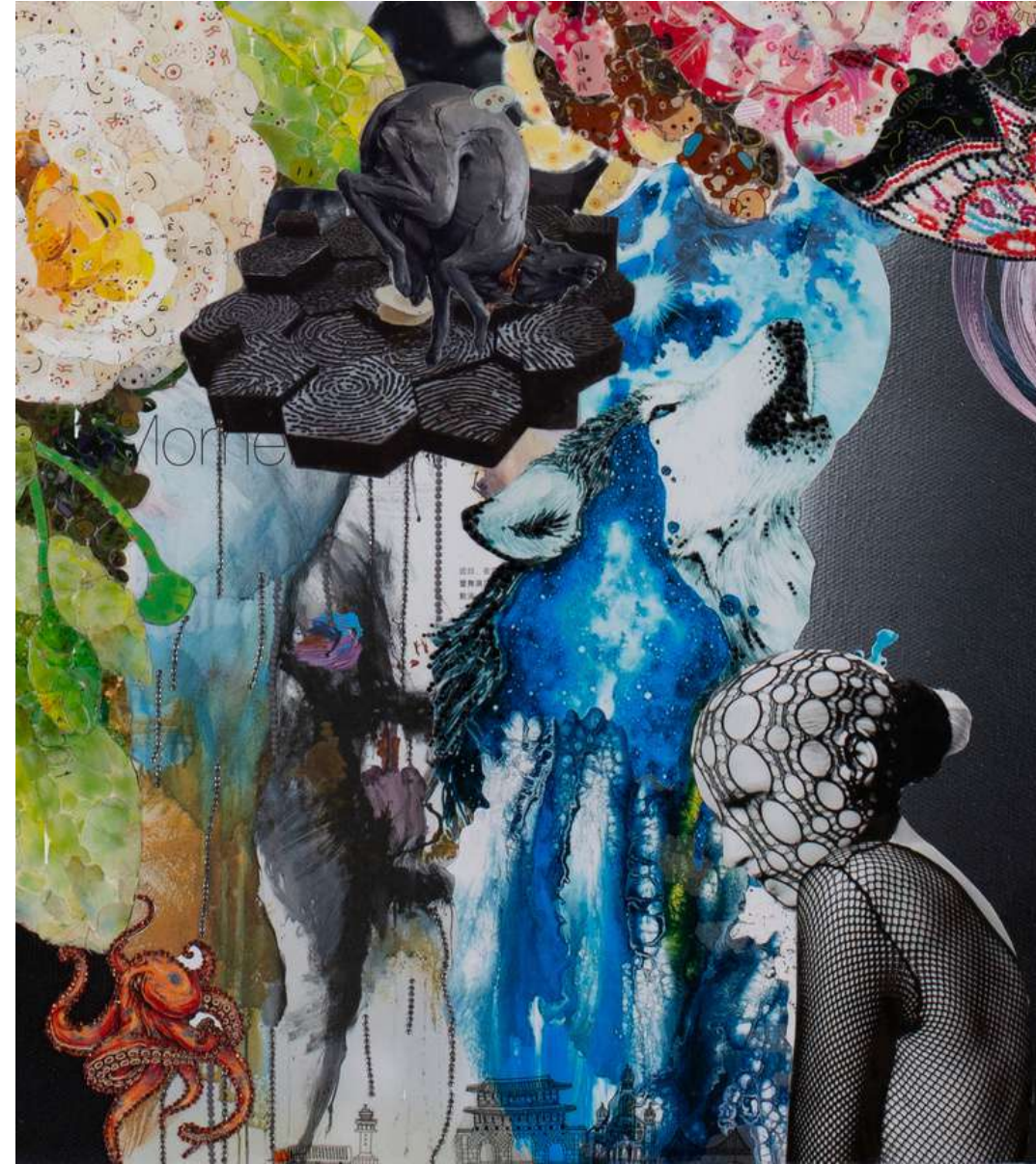
\$19,000 USD



Detail: Substitution No.3



The End of the Brilliant No.6  
2022  
Mixed media and crystal sticker collage on canvas  
100 cm diameter  
\$14,000 USD



Vanity No.2  
2022  
Mixed media and crystal sticker collage on canvas  
100 x 80 cm  
\$12,000 USD



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Detail: Vanity No.2





Vanity No.1

2022

Mixed media and crystal sticker collage on canvas

100 x 80 cm

\$12,000 USD



Detail: The End of the Brilliant No.5



The End of the Brilliant No.5  
2022  
Mixed media and crystal stickers collaged on canvas  
100cm diameter  
\$14,000 USD



Substitution No.1  
2021

Mixed media and crystal sticker collage on canvas

160 x 120 cm

\$19,000 USD



Ksana No.7  
2021

Mixed media and crystal stickers collaged on canvas

120 x 120 cm

\$15,000 USD



# YE HONGXING

Through Ye Hongxing's kaleidoscopic world, ambitious themes of life, death, our relationship with the environment and the natural world are reflected in the innocent animations of children's stickers. The artist's monumental transformation of this material into epic compositions that reflect the complexities of our time can only be truly appreciated when viewing the works up close and in person.

The artist conceives elaborate scenes that meld animals, machinery, architecture, foliage, and symbolic imagery into mesmerizing works that dazzle and capture the frenetic energy of contemporary life. This collection features works from two new series - The End of the Brilliant - these circular works provide a porthole into a visually complex interpretation of reality. The fragmented aspects of the work reflect life's disorder and alludes to divided states, both physical and metaphorical. The feature of the 'flying figure' is a symbol from traditional Chinese culture and spiritual works of art. The artist states "it visually echoes the tenacious flowers that emerge from the ruins, creating a context full of beauty and hope. It seems like a redemption or sublimation of the chaotic and fragmented reality and a breakthrough and comfort in the dark and noisy world."

This sense of reflection is captured in Hongxing's new Vanity series - inspired by Old Master painting and Dutch still life oil paintings from the 16th century. The beautiful displays of fruit, books, skulls and flowers symbolize the transience of time and remind the viewer of the worthlessness of worldly goods and pleasures. For the artist these scenes also reflect a tension between the economic and social balance across the globe, where disparities of wealth, the impact of globalisation and climate change are highlighted.

Hongxing's practice encourages profound debates on the state of our communities. The transformations due to globalisation that countries around the world have encountered are examined, and the artist questions the cost of this apparent progress. With money underpinning the very fabric of society, Hongxing questions what is at threat. By using familiar and ubiquitous children's stickers, this medium speaks of innocence and the idea of democracy. The effect is dazzling and sublime, but beneath the surface Hongxing presents a world that is challenging our very nature, traditions and heritage that are possibly the most valuable assets of our time.

Born in 1972 in Beijing, Hongxing now lives and works in San Diego, USA. She was selected by the curator of the Asian Art Museum in California and the director of Art Cologne out of over a thousand emerging Chinese artists as one of China's top twenty rising artists. Her unique aesthetic and use of children's stickers has established her as one of China's most exciting artists working today. Her work has been exhibited internationally including China Art Museum, Shanghai Museum of Contemporary Art, Nanjing Museum of Contemporary Art, Visual Arts Centre of New Jersey, USA, Art Stage Singapore, India Art Fair, Pulse New York and recently at the Lux Art Institute in San Diego, USA where she completed a month-long residency. Her work is widely collected and has been placed in private collections around the world, including Asia, America, Europe and the UK.



# ABOUT OFFSHOOT ARTS

Offshoot Arts is a hybrid gallery and art consultancy based in the UK. We collaborate with a global roster of artists who question and explore universal themes and issues that connect us all; often expressed through highly unusual and innovative materials and techniques.

Our commitment to discovering and nurturing artistic talent is shared via art acquisitions, engaging curatorial projects, art fairs, pop-up exhibitions, collaborations, curated online presentations and private consultancy. We champion artists, connect with audiences and create engaging and accessible creative experiences that challenge and inspire.

Melissa Digby-Bell has worked in the upper echelons of the contemporary art sector since 2002, following a degree in History of Art at the University of Bristol. Her career began at White Cube, going on to manage the studios of high-profile artists Marc Quinn and Anish Kapoor. In 2014 she co-founded curatorial partnership and consultancy Mehta Bell Projects. Melissa's background encompasses commercial galleries, blue-chip institutions, artist studios and art fairs.

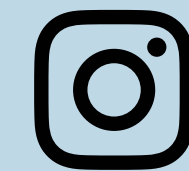


## CONTACT INFORMATION

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