



# **A COMPOSITE LEVIATHAN**

## 拼拼凑凑的利维坦

Twelve emerging artists from China  
12个中国青年艺术家

Curated by James Elaine  
策展人：林杰明

October 11 – December 21, 2019  
2019年10月11日至12月21日

LUHRING AUGUSTINE BUSHWICK

<b>CURATORIAL STATEMENT</b>	<b>5</b>
<b>ARTISTS</b>	
<b>HE WEI</b>	<b>7</b>
<b>JIU JIU</b>	<b>13</b>
<b>LIU DONGXU</b>	<b>19</b>
<b>LIU FUJIE</b>	<b>27</b>
<b>NABUQI</b>	<b>39</b>
<b>WU DI</b>	<b>49</b>
<b>YANG JIAN</b>	<b>55</b>
<b>ZENG HONG</b>	<b>63</b>
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**Ring the bells that still can ring  
Forget your perfect offering  
There is a crack, a crack in everything  
That's how the light gets in.**

**-Leonard Cohen**

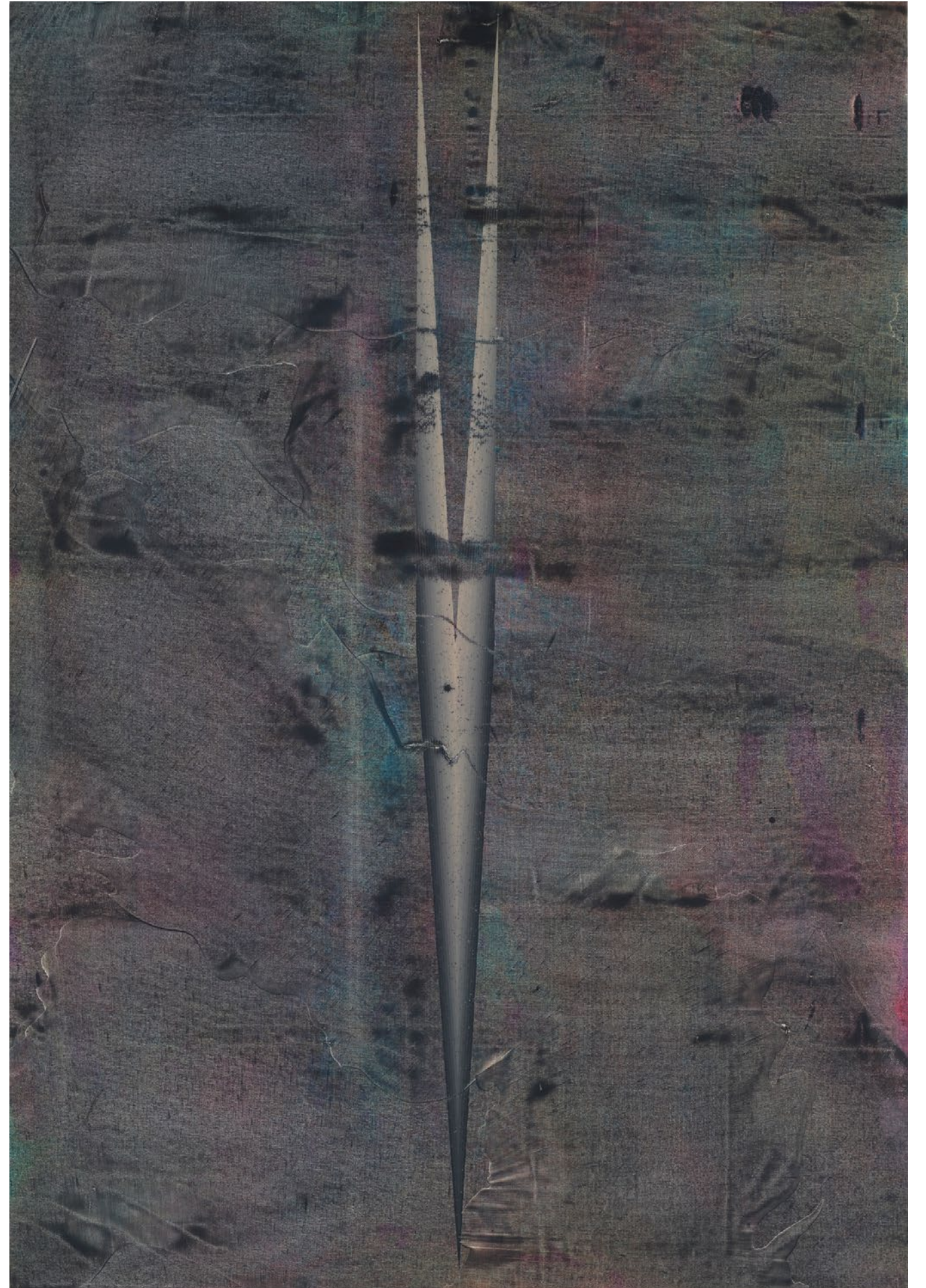
In Biblical terminology Leviathan is a dark creature of immense size, like that of an island rising out of the sea that cannot be subdued by mere man alone. It also can refer to anything of enormous proportions and formidable power, such as international corporations or totalitarian states and their vast bureaucracies. In Yang Jian's sculpture, *A Composite Leviathan*, which inspired the exhibition's title, we see a relic of an intimidating yet tottering state system composed of distinct elements sourced from disparate public sculptures and spaces. It is a jigsaw puzzle of incongruous components that don't fit together quite right, but beautifully reveal the twisted metal structure within. These 'cracks' in the armor represent the lines that have drawn this exhibition together. The focus of the show is not political, thematic, religious, or stylistic; rather it showcases a community of dispersed artists, living in a conflicting system of flux and control, who are drawing the 'lines' that let the light in.

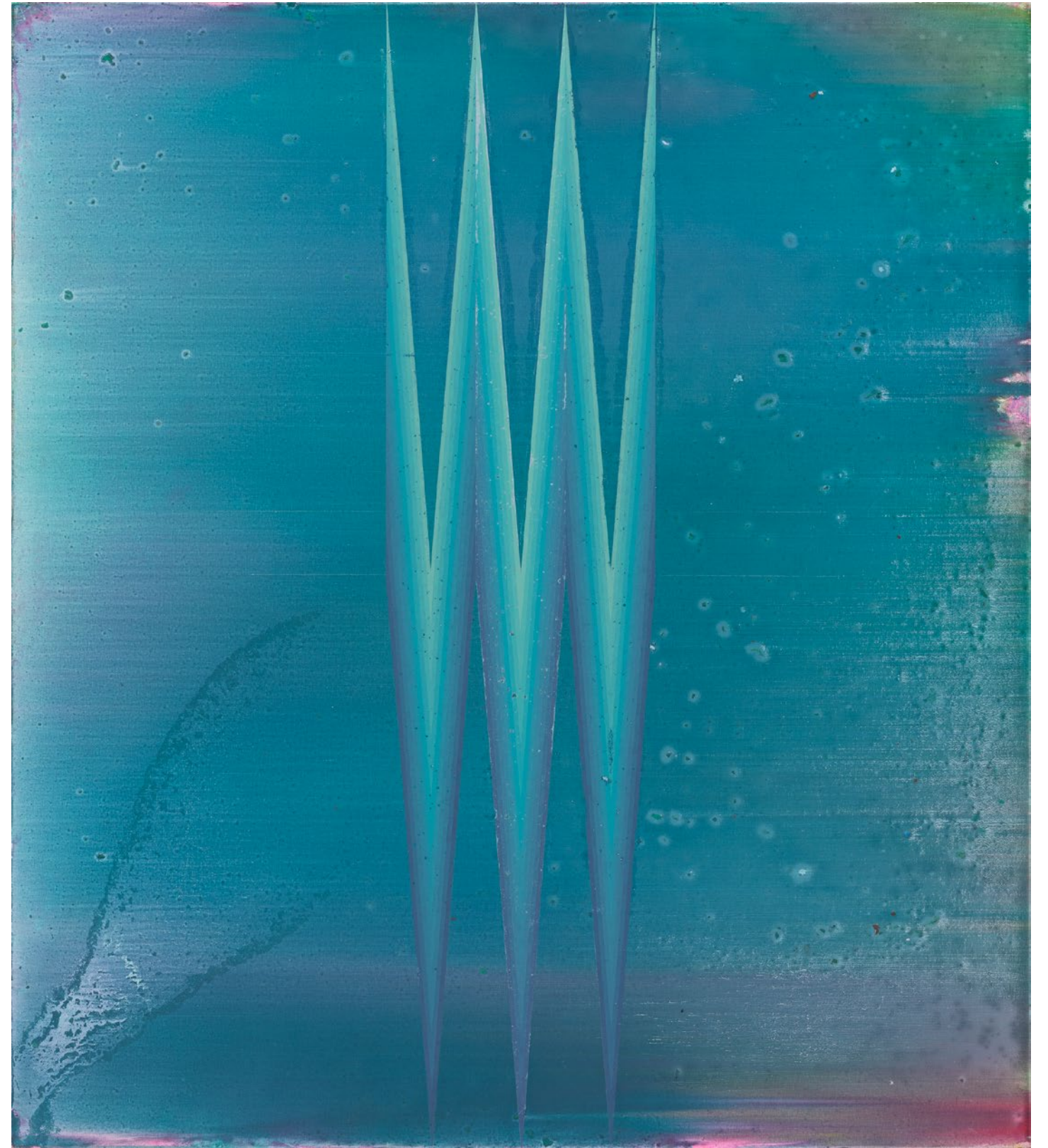
**-James Elaine, curator**

(b. 1980, Ürümqi, Xinjiang Province) – Paint and process are the focus of He’s work. Utilizing brushes, sticks, rollers, scrapers, and watering cans, he applies thinned oil or acrylic paint to canvases on the floor to create semi-random atmospheric abstractions. He’s new work incorporates hard edge geometric interventions into his compositions in pulsating color combinations. This interplay between expressive gesture and deliberate mark-making reflects a tension between freedom and control, a central thematic undercurrent of He’s practice.

**HE WEI**

何伟

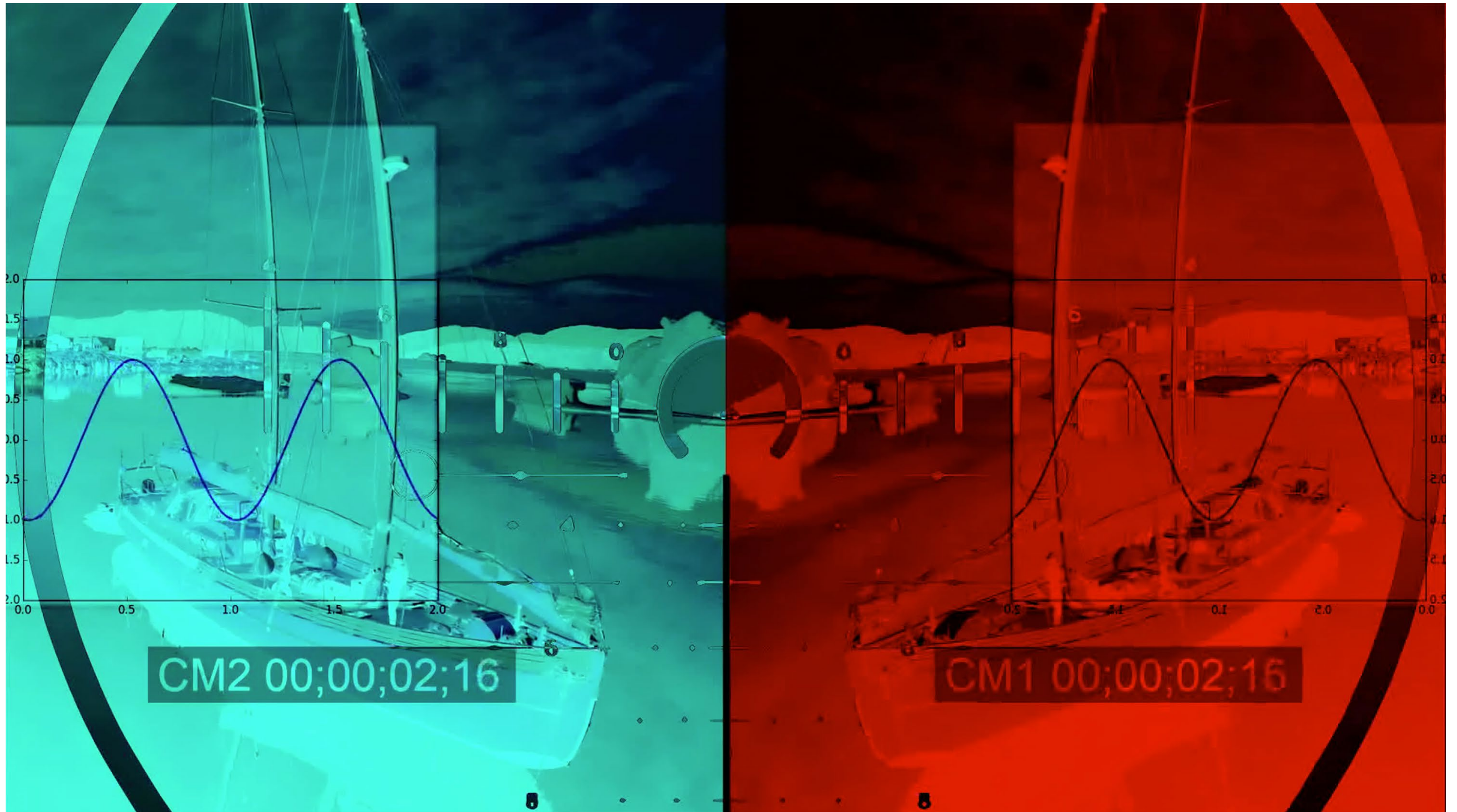




(b.1986, Lanzhou, Gansu Province) – Jiu’s work examines image creation, the ethics of viewing, and the evolving technologies of our increasingly visual culture. Interested in his generation’s fascination with and demand for novel visual experiences which are driven by greater access to high-tech devices, Jiu creates engaging films that source images and video clips found on the internet. In works such as *Fantastic Grounds* (2016) and *Go Better* (2015), Jiu collages this found imagery into absurd and provoking narratives that blur the line between reality and virtual reality. *The Year 2026* (2015) is a three-channel video installation featuring clips from *Metropolis*, the 1927 science fiction film directed by Fritz Lang. Each monitor shows a different area of the original film synchronized and shown at three times the original speed, creating a new, fragmented, and obscured futuristic storyline.

# JIU JIU

赳赳







The year 2026, 2015

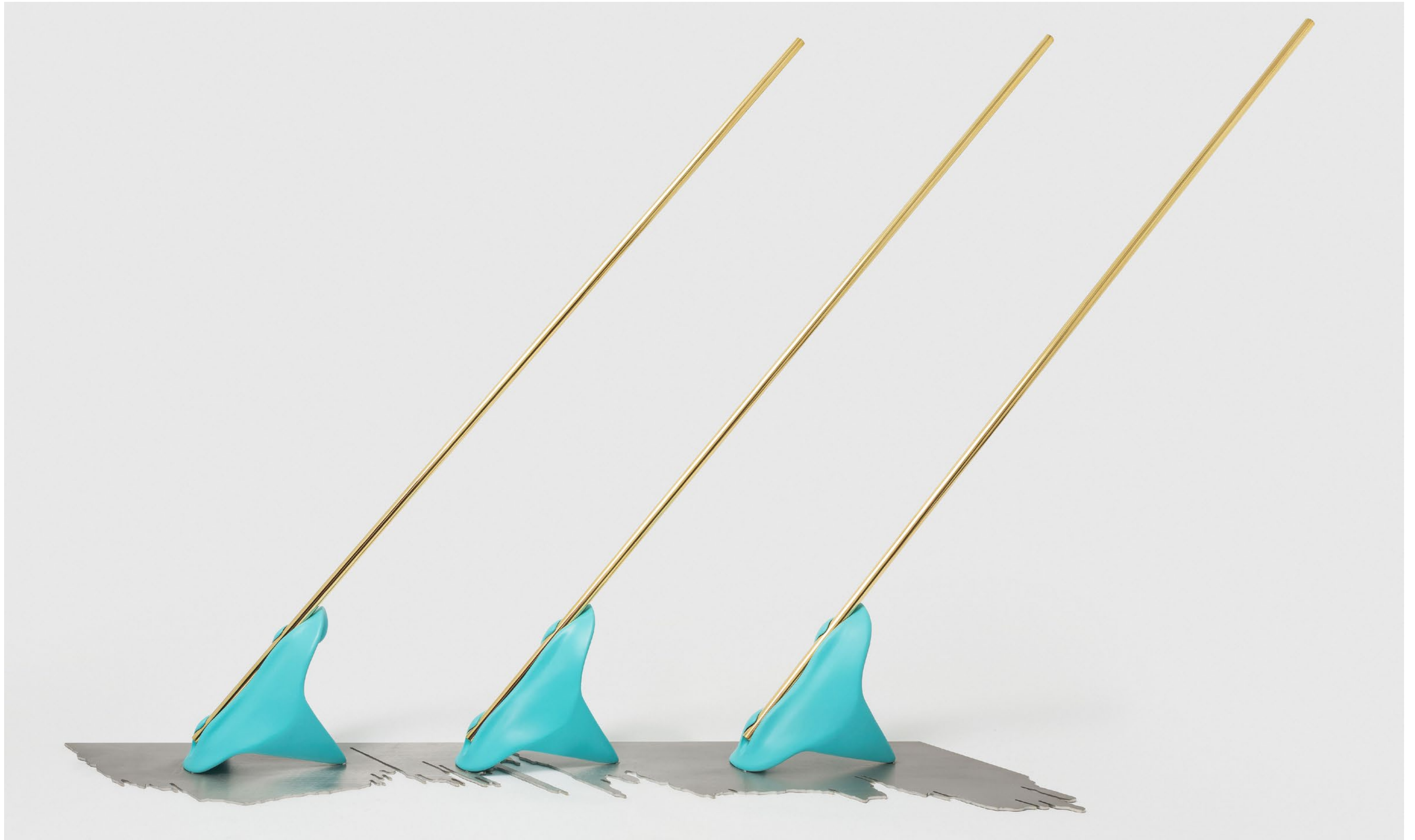
(b. 1983, Xi'an, Shanxi Province) – Liu's sculptures are spare and precise, referencing familiar and nondescript objects from daily life: products fabricated for homes, businesses, and personal entertainment. He draws on the languages of minimalism and surrealism to re-examine these objects and their relationship to each other as well as the people that use them. Pieces such as *White Flower* (2018) explore the spiritual connection between iconic shapes from different cultures, in this instance by joining Zhou Dynasty bronzeware, a flower incense burner, and the Western classical column.

**LIU DONGXU**

刘冬旭







*Light Light Light*, 2018

(b. 1983, Handan, He Bei Province) – To create her sculptures, Liu combines accumulations of diverse materials such as wire, wood, and tape, and then often binds them together with plaster. Seemingly off-kilter, these objects convey fragility and strength while referencing the shape of the body. In one of her newest sculptures, *Jungle-Concealed Body* (2019), which takes the shape of a sinewy bronze creature, Liu explores the tensions in form inherent throughout her work on a new, larger scale.

**LIU FUJIE**

刘符洁





*Jungle-Concealed Body*, 2019





*Body-ball, 2017*





(b. 1984, Ulaanqab, Inner Mongolia) – Nabuqi’s work focuses on the expanding urban realm, examining the vacancies it leaves behind and discomforts it creates. In *A View Beyond Space No. 5* (2015), a narrow, freestanding, green, stainless steel staircase conveys ascension, yet leads to nowhere; its promise of escape is contradicted by a sense of absurdity. In her series *The Doubtful Site*, Nabuqi examines public spaces such as stadiums, monuments, parks, and passages, reshaping them into miniaturized, semi-abstracted sculptural installations that are formed from materials such as aluminum, resin, and sand. Similarly, in her *Field* series, Nabuqi reimagines functional objects commonly found in public spaces, such as streetlights, playground slides, park benches, and pavilions, as small-scale bronzes. Her choice in material and scale recontextualizes these public instruments as intimate objects suited for private contemplation.

# NABUQI

娜布其









*The Doubtful Site (Engulfing and Radiating Shapes), 2018*



(b. 1979, Beijing) – Wu uses imagery from classical Western paintings as a starting point for her own work, and then carefully strips away any overt figuration or narrative through a spontaneous process of addition and subtraction. These abstracted, gestural paintings are characterized by a bold use of chiaroscuro, recalling the luminous light and rich shadows of old master depictions of subjects such as religious icons. In her recent video piece *Golden River* (2017), a sparkling golden liquid slowly swirls and undulates across multiple television screens accompanied by an unplaceable industrial audio. As in her paintings, the effect is simultaneously haunting and alluring.

**WU DI**

吴笛



9-23, 2017



(b. 1987, Xiapu, Fujian Province) – Working across media such as painting, video, sculpture, and installation, Yang explores questions of power, social control, the role of capital, and the absurdity of organized civilization. Yang's monumental sculpture, *A Composite Leviathan* (2018) is a towering image of a "complete state apparatus." Sections of public sculptures from Chinese urban spaces such as plazas, parks, and commercial centers are recreated within the work to form a cumbersome armor that shields an interior structure made of twisted rebar. The puzzle-like pieces do not fit together harmoniously, revealing holes and cracks in the surface of the structure that allude to the vulnerability and uncertainty of a seemingly all-powerful and controlling state system.

# YANG JIAN

杨健

*A Composite Leviathan, 2018*





*A Black Square by Malevich and A Quasistationary Distribution Figure from the Essay Consensus Through the Influence of Committed Minorities, 2018*

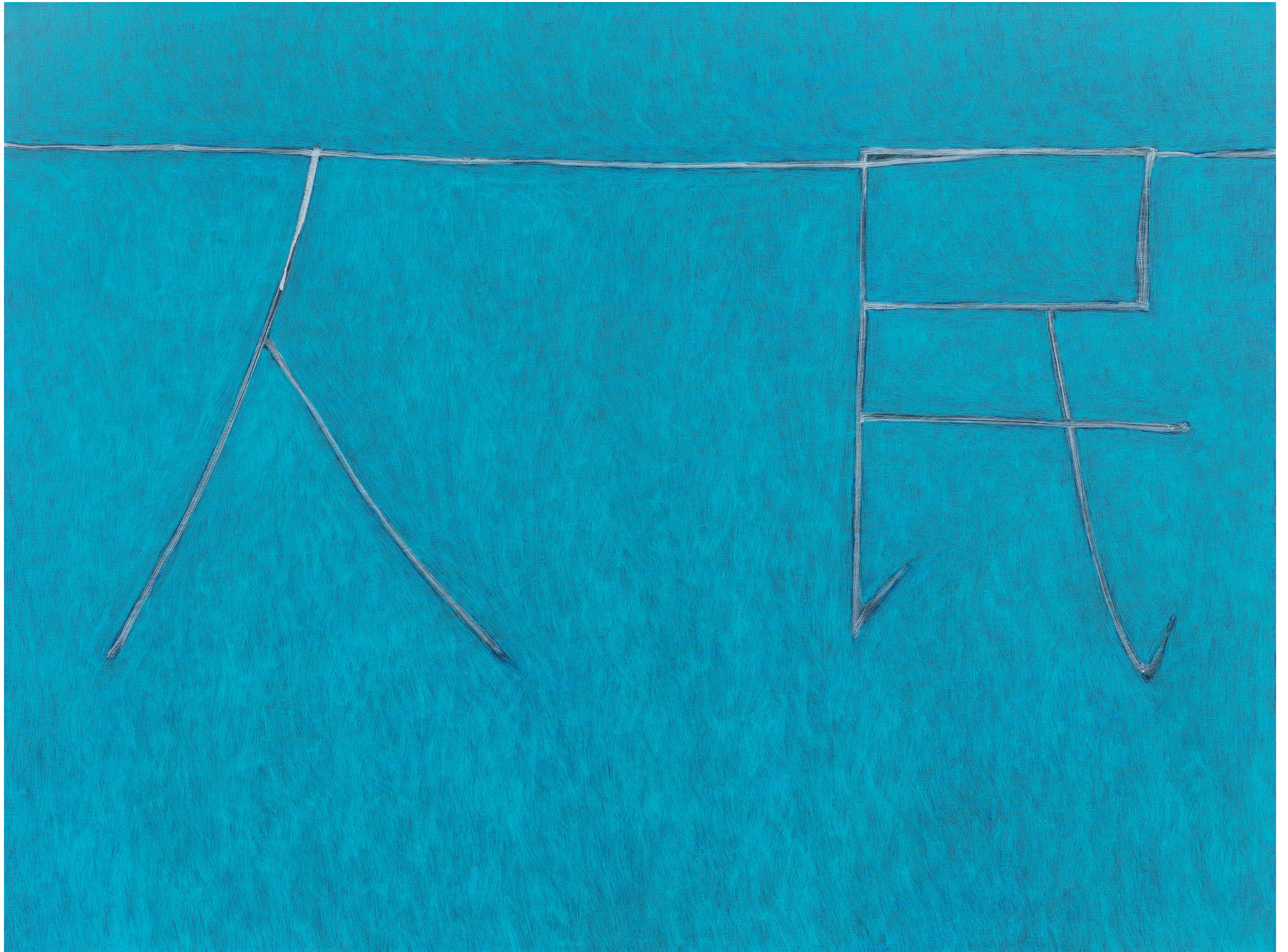


(b. 1974, Chengdu, Sichuan Province) – Zeng draws inspiration from artists of the past who have created their own aesthetic vocabularies in order to articulate the social and political concerns of their respective times. His sparse, elegant compositions recall written symbols, and are meditations on abstraction and line. In his painting, *The People* (2016-2017), abstract lines stretch across a textured blue field to form the words "人民 (The People)." The individual gestural marks come together and delineate language, while also referring to a powerful political union in society.

# ZENG HONG

曾宏







*United Lines (yellow and blue), 2018*

(b. 1985, Beijing) – Zhang fuses together elements of painting, sculpture, architecture, and design to create unique forms and compositions that explore the concepts of memory and comprehension. His practice is one of experimentation; through combining and reworking a range of materials, he disrupts the conventional structures and categories that are traditionally associated with each medium. The final expression of his work often manifests in odd and compelling forms that hover between the familiar and the ambiguous, such as *Enjoy* (2018).

*Enjoy*

*how much does  
your heart weigh  
I don't know  
perhaps as much as  
a miniature volume  
I would have to turn  
it inside out*

*–Zhang Miao*

# ZHANG MIAO

张淼



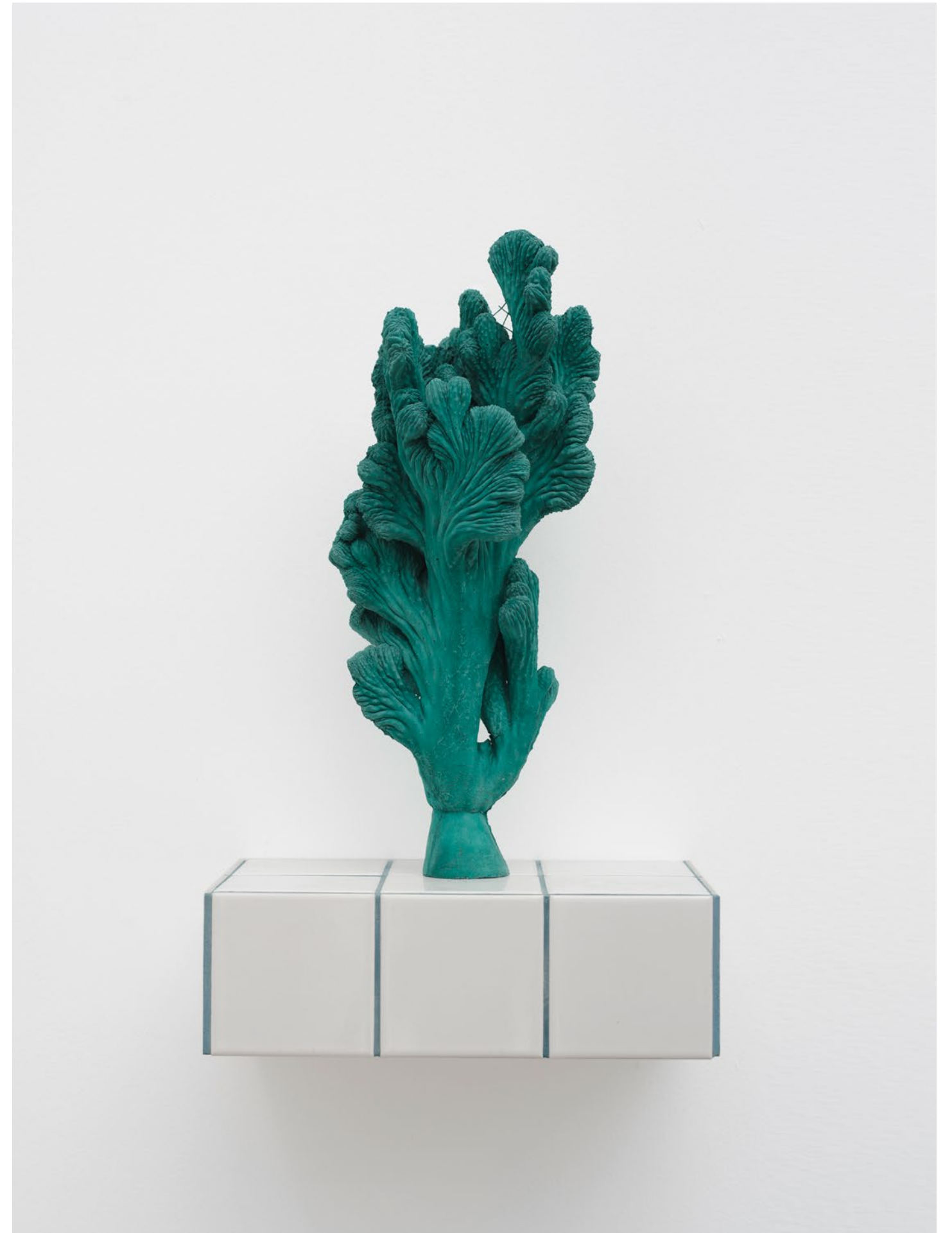




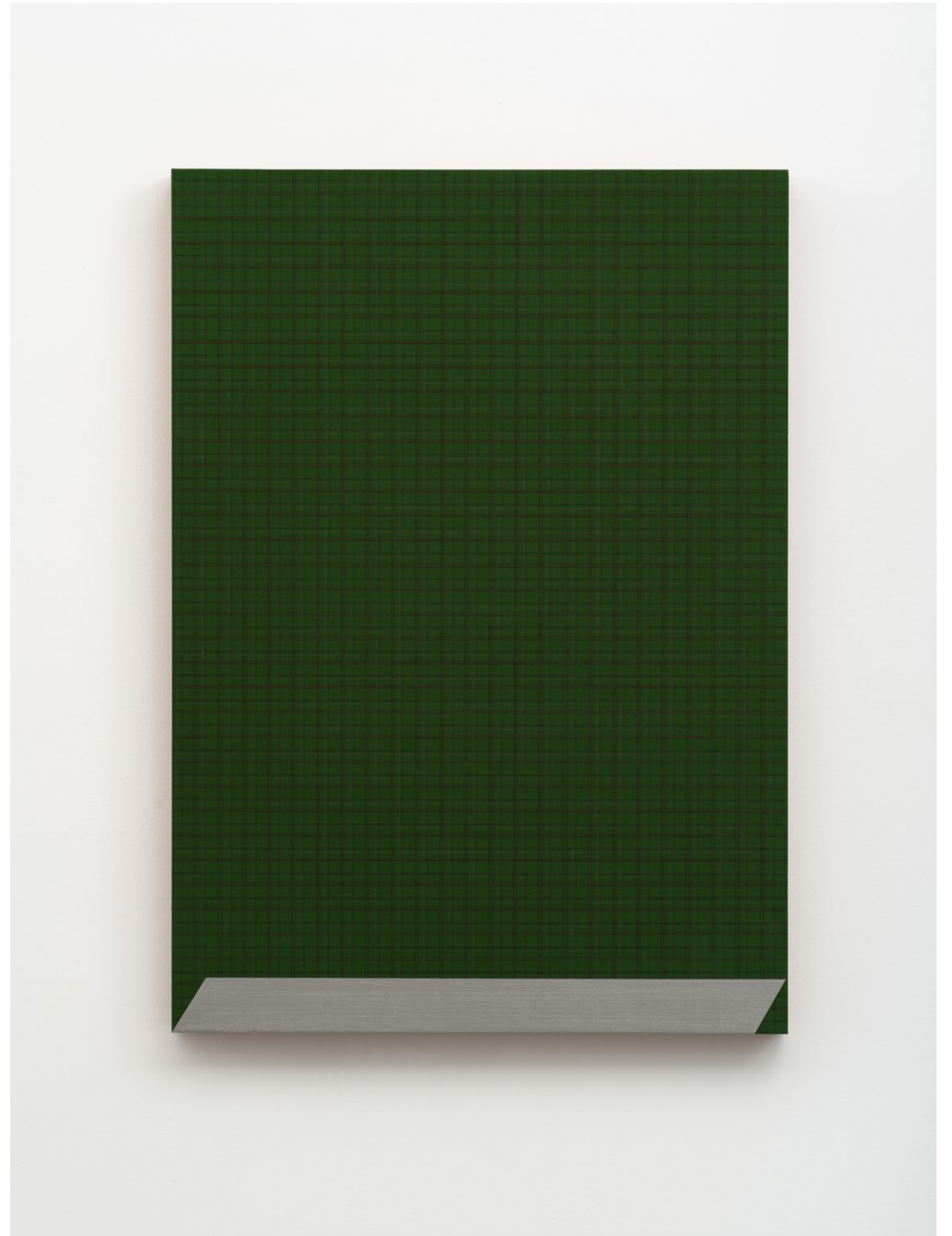
(b. 1985, Shanghai) – Zhang juxtaposes organic and architectural forms in order to address the forces of industrialization on the environment. Compelled by the ubiquity of concrete as a building material – particularly in the context of China’s recent rapid development – it has become a primary resource in her recent sculptures and installations. Zhang is also drawn to the physical properties of concrete, both its elemental composition from natural materials, and its ability to be molded into any shape. Cast concrete cacti recur in her recent series of *Individual Plant* sculptures; she is drawn to these plants for the metaphorical potential of their vulnerable flesh, strong protective thorns, as well as their ability to survive in adverse surroundings.

**ZHANG RUYI**

张如怡















(b. 1983, Zhengzhou, Henan Province) – Zhang’s enigmatic work is born out of his nomadic observations of life, his body, and the world around him. Although performance is central to Zhang’s artistic output, he also uses found and natural materials to create intricate installations that demand close inspection. In *Coal* (2017), rough-hewn objects resembling rocks or shards are made from screwed together pieces of wood that are stained with many layers of India ink until they glow a mysterious, iridescent blue-black. The clay fossil-like forms in *Mine* (2017), fashioned out of earth and straw using pre-industrial processes for building, reveal impressions of the negative spaces of Zhang’s hands, fingers, legs, and other body parts. *Tent* (2018), made from a common green canvas found on construction sites and strung to the wall to form a fragile shelter, is a newer work from an ongoing series that investigates impermanent personal spaces.

# ZHANG XINJUN

张新军









Tent, 2018

(b. 1970, Siping, Jilin Province) – Zhao’s work is influenced by his academic background in traditional Chinese painting, particularly one of its central tenets regarding the unpredictable flow of ink in water. Embracing this notion, his figurative paintings collapse any clear narrative structure, allowing for an unrestricted reading. In 2018, Zhao created a series of paintings titled *Roma is a Lake*, all which are united by a common reference the artist has described:

“I spent two years living beside the banks of Roma Lake in Beijing. It is a lake that gives way to a sense of melancholy and ridiculousness, a lake that is full of misreading and romance. Roma is not Rome. It refers to a lake. It was sometimes conceived as a frozen mass lying under the hazy sky. The sun would occasionally loom, but it never fully appeared. Two or three men who could be seen prowling in its vicinity would at times throw stones on the ice, or let off a loud growl, followed by the barking of a pudgy dog. Most of the time I had the lake to myself, and I would enjoy by walking around or would rest sitting on a lonely rock gazing into the darkness. At night, were it not for a ray of light emanating from the street lamps, all would have gone dark, for not even the twinkle of distant stars could pierce the overcast sky. On one such night, I observed a stranger on ice skates dancing in circles, silently and absorbedly, freely and ecstatically. The reflection of this image under the street lamp was especially dazzling, giving off a bright flash.”

# ZHAO YANG

赵洋

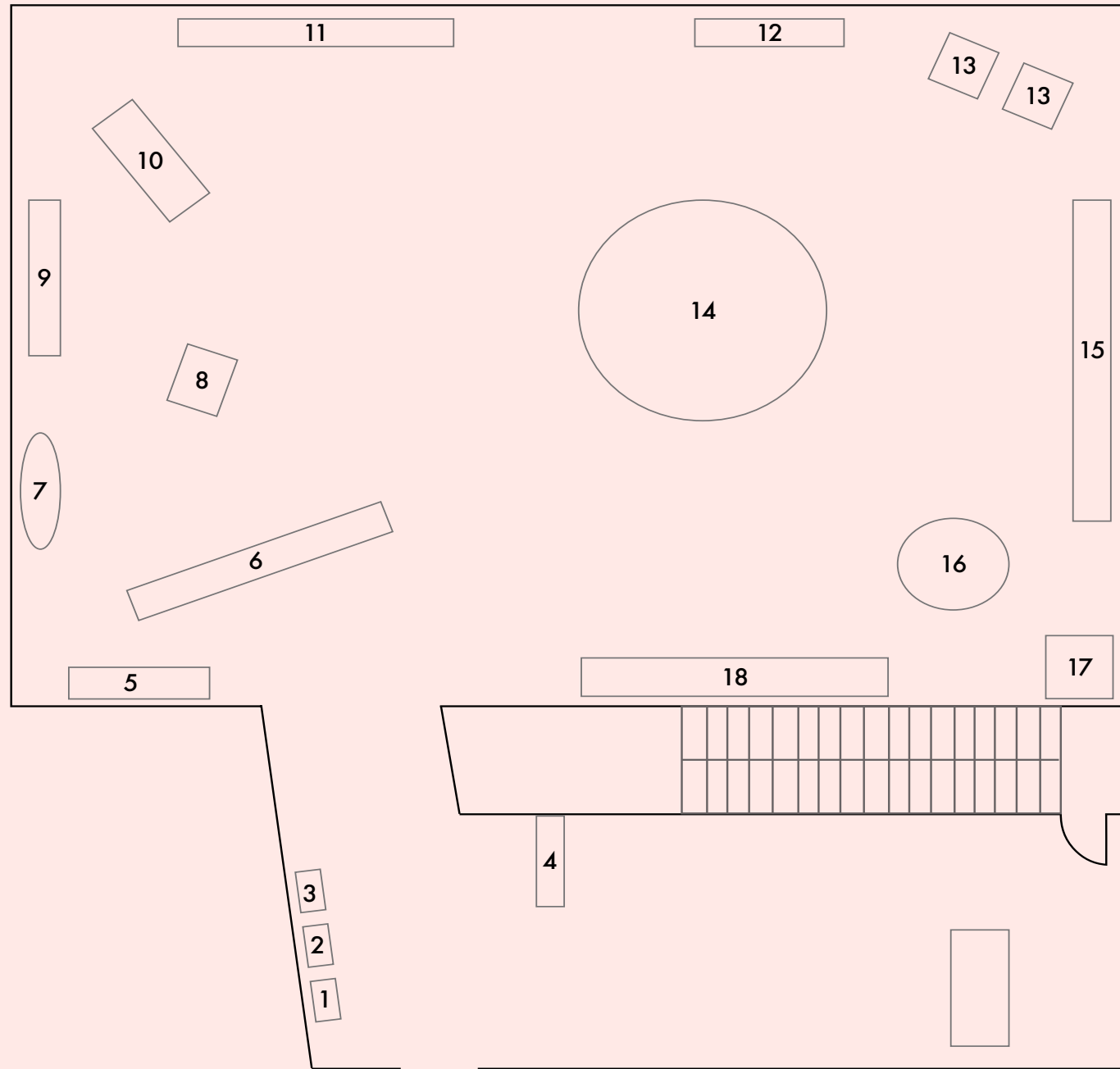




Roma Is a Lake 181202, 2018

# INSTALLATION VIEWS

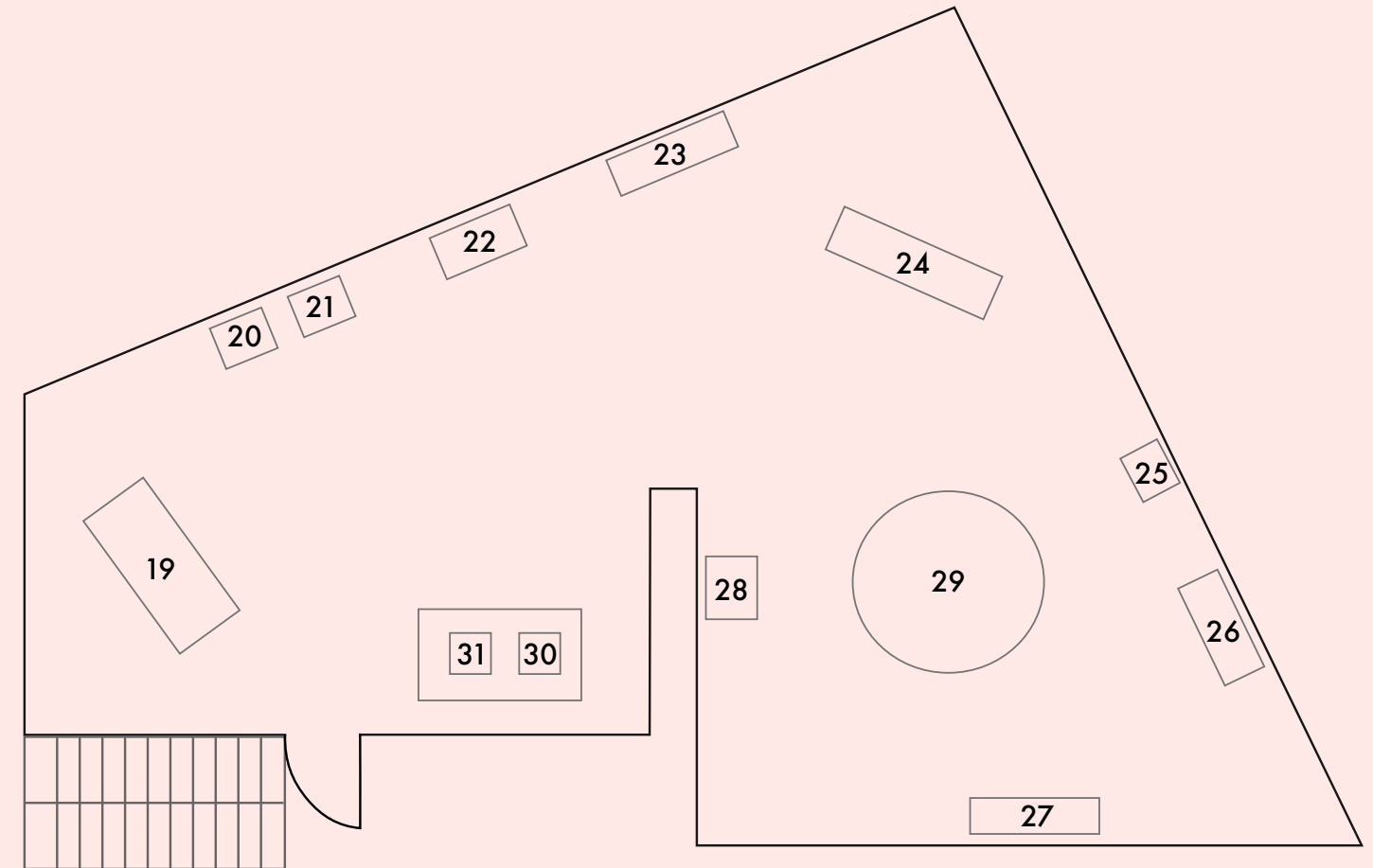
## MAIN FLOOR



1. Zhang Ruyi, *Individual Plant—17*, 2018
2. Zhang Ruyi, *Individual Plant—28*, 2019
3. Zhang Ruyi, *Individual Plant—24*, 2019
4. Liu Dongxu, *White Flower*, 2018
5. Zhang Miao, *Viewless*, 2018
6. Liu Fujie, *Jungle-Concealed Body*, 2019
7. Zhang Miao, *Enjoy*, 2018
8. Zhang Ruyi, *Matte Substance-1*, 2019
9. Zeng Hong, *United Lines (yellow and blue)*, 2018
10. Nabuqi, *A View Beyond Space No. 5*, 2015

11. Zhao Yang, *Roma Is a Lake 181202*, 2018
12. He Wei, *No. 135*, 2018-19
13. Wu Di, *Golden River*, 2017
14. Yang Jian, *A Composite Leviathan*, 2018
15. Yang Jian, *A Black Square by Malevich and A Quasistationary Distribution Figure from the Essay Consensus Through the Influence of Committed Minorities*, 2018
16. Zhang Xinjun, *Coal*, 2017
17. Zhang Xinjun, *Tent*, 2018
18. Jiu Jiu, *The year 2026*, 2015

## SECOND FLOOR



19. Zhang Xinjun, *Mine*, 2017
20. Liu Fujie, *Portrait-ball*, 2017
21. Liu Fujie, *Body-ball*, 2017
22. Zeng Hong, *The People*, 2016-2017
23. Yang Jian, *Neutron Stardust*, 2018
24. Liu Dongxu, *Light Light Light*, 2018
25. Zhang Ruyi, *Some Reflection*, 2018
26. He Wei, *No. 134*, 2018
27. Jiu Jiu, *Go Better*, 2015
28. Wu Di, *9-23*, 2017

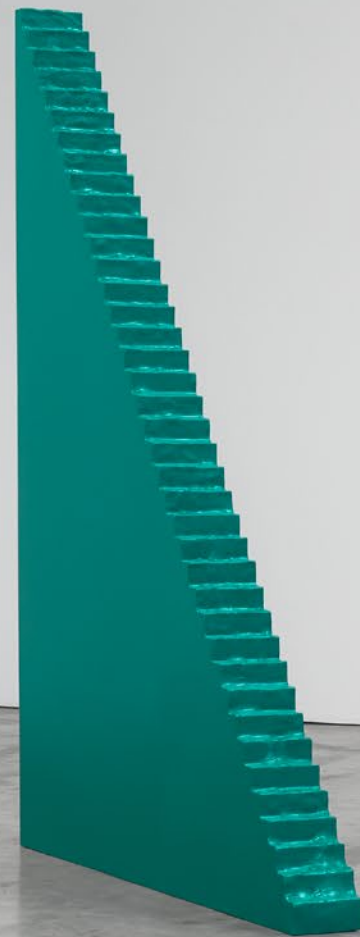
29. Nabuqi, *The Doubtful Site (Engulfing and Radiating Shapes)*, 2018
30. Liu Fujie, *No. 5 / Ball No. 5*, 2017
31. Liu Fujie, *Space - inside*, 2017

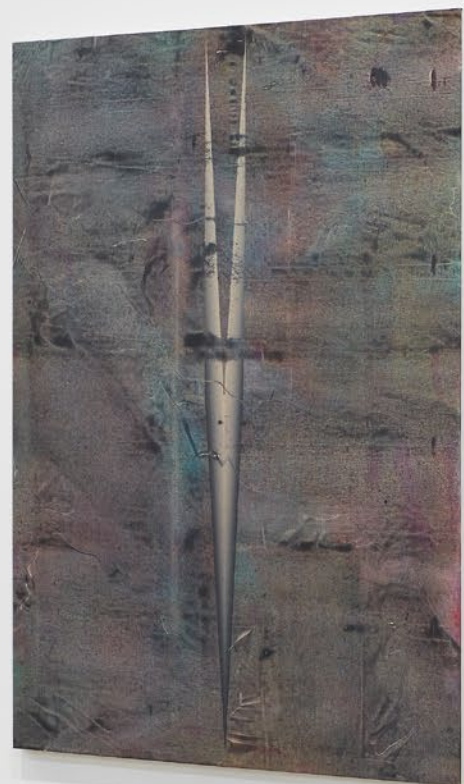
























# CHECKLIST

## He Wei

No. 135, 2018-19  
Oil on canvas  
90 1/2 x 63 inches  
230 x 160 cm  
© He Wei; Courtesy of the artist and  
Luhring Augustine, New York  
Page 9

## He Wei

No. 134, 2018  
Oil on canvas  
70 7/8 x 63 inches  
180 x 160 cm  
© He Wei; Courtesy of the artist and  
Luhring Augustine, New York  
Page 11

## Jiu Jiu

*Go Better*, 2015  
HD video, color, sound  
Duration: 4 minutes 13 seconds  
© Jiu Jiu; Courtesy of the artist and  
Luhring Augustine, New York  
Pages 14–15

## Jiu Jiu

*The year 2026*, 2015  
3-channel video installation  
Duration: 11 minutes 13 seconds  
40 x 40 x 165  
© Jiu Jiu; Courtesy of the artist and  
Luhring Augustine, New York  
Pages 16–17

## Liu Dongxu

*Waves 1*, 2019  
Polyurethane resin  
28 3/4 x 24 3/4 x 11 1/8 inches  
73 x 63 x 28 cm  
© Liu Dongxu; Courtesy of the artist and  
Luhring Augustine, New York  
Pages 20–21

## Liu Dongxu

*White Flower*, 2018  
Marble  
31 1/2 x 5 1/2 x 5 1/2 inches  
80 x 14 x 14 cm  
© Liu Dongxu; Courtesy of the artist and  
Luhring Augustine, New York  
Page 23

## Liu Dongxu

*Light Light Light*, 2018  
Stainless steel, baked auto lacquer  
paint, brass, copper  
80 3/4 x 21 5/8 x 46 1/8 inches  
205 x 55 x 117 cm  
© Liu Dongxu; Courtesy of the artist and  
Luhring Augustine, New York  
Pages 24–25

## Liu Fujie

*No. 5 / Ball No. 5*, 2017  
Plaster, iron wire, paint, cotton thread,  
gauze  
13 3/4 x 20 1/2 x 7 7/8 inches  
35 x 52 x 20 cm  
© Liu Fujie; Courtesy of the artist and  
Luhring Augustine, New York  
Page 29

## Liu Fujie

*Jungle-Concealed Body*, 2019  
Rebar  
208 5/8 x 51 1/8 x 63 inches  
530 x 130 x 160 cm  
© Liu Fujie; Courtesy of the artist and  
Luhring Augustine, New York  
Pages 30–31

## Liu Fujie

*Space - inside*, 2017  
Plaster, acrylic, wood, stainless steel  
wire  
9 7/8 x 15 3/4 x 11 1/8 inches  
25 x 40 x 28 cm  
© Liu Fujie; Courtesy of the artist and  
Luhring Augustine, New York  
Page 33

## Liu Fujie

*Body-ball*, 2017  
Iron wire, antirust paint, cotton  
7 1/8 x 15 3/4 x 7 1/8 inches  
18 x 40 x 18 cm  
© Liu Fujie; Courtesy of the artist and  
Luhring Augustine, New York  
Page 35

## Liu Fujie

*Portrait-ball*, 2017  
Iron wire, iron plate, paint  
4 3/8 x 15 3/4 x 6 1/4 inches  
11 x 40 x 16 cm  
© Liu Fujie; Courtesy of the artist and  
Luhring Augustine, New York  
Page 37

## Nabuqi

*Field (Woods)*, 2018  
Bronze  
9 1/8 x 9 1/8 x 4 inches  
23 x 23 x 10 cm  
Edition 2/6 From an edition of 6  
© Nabuqi; Courtesy of the artist, CLC  
Gallery Venture, and Luhring Augustine,  
New York  
Page 41

## Nabuqi

*Field (Slide)*, 2018  
Bronze  
9 1/8 x 9 1/8 x 4 inches  
23 x 23 x 10 cm  
Edition 1/6 From an edition of 6  
© Nabuqi; Courtesy of the artist, CLC  
Gallery Venture, and Luhring Augustine,  
New York  
Page 43

## Nabuqi

*A View Beyond Space No 5*, 2015  
Stainless steel, varnish  
86 5/8 x 61 3/8 x 7 1/8 inches  
220 x 156 x 18 cm  
Edition 2/4 From an edition of 4  
© Nabuqi; Courtesy of the artist, CLC  
Gallery Venture, and Luhring Augustine,  
New York  
Page 45

## Nabuqi

*The Doubtful Site (Engulfing and  
Radiating Shapes)*, 2018  
Aluminum, resin and sand  
15 3/4 x 137 3/4 x 137 3/4 inches  
40 x 350 x 350 cm  
Edition 3/3 From an edition of 3  
© Nabuqi; Courtesy of the artist, CLC  
Gallery Venture, and Luhring Augustine,  
New York  
Pages 46–47

## Wu Di

*Golden River*, 2017  
Video installation; 8 monitors, sound  
by Soviet Pop, video made with Lyu  
Zhiqiang  
Duration: 20 minutes 19 seconds  
From an edition of 3 and 1 artist's proof  
© Wu Di; Courtesy of the artist, CLC  
Gallery Venture, and Luhring Augustine,  
New York  
Page 51

## Wu Di

9-23, 2017  
Oil, toner, pencil and gold foil on wood  
59 1/8 x 43 1/4 inches  
150 x 110 cm  
© Wu Di; Courtesy of the artist, CLC  
Gallery Venture, and Luhring Augustine,  
New York  
Page 53

## Yang Jian

*A Composite Leviathan*, 2018  
Lead, rebar, wire, cement, polyurethane  
foam  
137 3/4 x 59 1/8 x 59 1/8 inches  
350 x 150 x 150 cm  
© Yang Jian; Courtesy the artist, WHITE  
SPACE BEIJING, and Luhring Augustine,  
New York  
Page 57

## Yang Jian

*A Black Square by Malevich and A  
Quasistationary Distribution Figure  
from the Essay Consensus Through the  
Influence of Committed Minorities*, 2018  
Mixed media on canvas, lead,  
galvanized tin armatures  
78 3/4 x 251 1/8 inches  
© Yang Jian; Courtesy the artist, WHITE  
SPACE BEIJING, and Luhring Augustine,  
New York  
Pages 58–59

## Yang Jian

*Neutron Stardust*, 2018  
HD video, color, stereo, sound, single  
channel  
Duration: 1 minute 41 seconds  
© Yang Jian; Courtesy the artist, WHITE  
SPACE BEIJING, and Luhring Augustine,  
New York  
Pages 60–61

## Zeng Hong

*The People*, 2016-2017  
Acrylic on canvas  
47 1/4 x 63 inches  
120 x 160 cm  
© Zeng Hong; Courtesy of the artist and  
Luhring Augustine, New York  
Pages 64–65

## Zeng Hong

*United Lines (yellow and blue)*, 2018  
Acrylic on canvas  
55 1/8 x 70 7/8 inches  
140 x 180 cm  
© Zeng Hong; Courtesy of the artist and  
Luhring Augustine, New York  
Pages 66–67

## Zhang Miao

*Viewless*, 2018  
Oil on canvas  
74 3/4 x 122 1/8 inches  
190 x 310 cm  
© Zhang Miao; Courtesy of the artist,  
CLC Gallery Venture, and Luhring  
Augustine, New York  
Pages 70–71

## Zhang Miao

*Enjoy*, 2018  
Brass, stainless steel, acrylic on board  
51 1/8 x 47 1/4 x 15 3/4 inches  
130 x 120 x 40 cm  
© Zhang Miao; Courtesy of the artist,  
CLC Gallery Venture, and Luhring  
Augustine, New York  
Page 73

## Zhang Miao

*Blue wave*, 2017  
Brass, enamel paint  
15 3/4 x 19 3/4 x 2 inches  
40 x 50 x 5 cm  
© Zhang Miao; Courtesy of the artist,  
CLC Gallery Venture, and Luhring  
Augustine, New York  
Pages 74–75

## Zhang Ruyi

*Individual Plant—24*, 2019  
Concrete, pigment, ceramic tiles, wood  
panel, metal  
20 1/8 x 12 1/4 x 7 7/8 inches  
51 x 31 x 20 cm  
© Zhang Ruyi; Courtesy of the artist,  
Don Gallery, and Luhring Augustine,  
New York.  
Page 79

## Zhang Ruyi

*Some Reflection*, 2018  
Mixed media on wood panel  
27 1/2 x 19 3/4 x 1 5/8 inches  
70 x 50 x 4 cm  
© Zhang Ruyi; Courtesy of the artist,  
Don Gallery, and Luhring Augustine,  
New York.  
Page 81

## Zhang Ruyi

*Individual Plant—17*, 2018  
Concrete, ceramic tiles, wood panel, metal  
16 1/2 x 11 3/4 x 4 inches  
42 x 30 x 10 cm  
© Zhang Ruyi; Courtesy of the artist,  
Don Gallery, and Luhring Augustine,  
New York.  
Page 83

**Zhang Ruyi**

*Matte Substance-2*, 2019  
Concrete, gravel, reinforcement  
35 <sup>3</sup>/<sub>8</sub> x 7 <sup>7</sup>/<sub>8</sub> x 7 <sup>7</sup>/<sub>8</sub> inches  
90 x 20 x 20 cm  
© Zhang Ruyi; Courtesy of the artist, K11  
Art Foundation, and Luhring Augustine,  
New York  
Page 85

**Zhang Ruyi**

*Individual Plant—28*, 2019  
Concrete, ceramic tiles, wood panel,  
metal  
27 <sup>1</sup>/<sub>2</sub> x 12 <sup>1</sup>/<sub>4</sub> x 7 <sup>7</sup>/<sub>8</sub> inches  
70 x 31 x 20 cm  
© Zhang Ruyi; Courtesy of the artist,  
Don Gallery, and Luhring Augustine,  
New York  
Page 87

**Zhang Ruyi**

*Matte Substance-1*, 2019  
Concrete, gravel, ceramic tiles  
43 <sup>1</sup>/<sub>4</sub> x 13 <sup>3</sup>/<sub>4</sub> x 7 <sup>7</sup>/<sub>8</sub> inches  
110 x 35 x 20 cm  
© Zhang Ruyi; Courtesy of the artist, K11  
Art Foundation, and Luhring Augustine,  
New York  
Page 89

**Zhang Xinjun**

*Mine*, 2017  
Earth, wheat straw, wood board  
70 <sup>7</sup>/<sub>8</sub> x 47 <sup>1</sup>/<sub>4</sub> inches  
180 x 120 cm  
© Zhang Xinjun; Courtesy of the artist  
and Luhring Augustine, New York  
Pages 92–93

**Zhang Xinjun**

*Coal*, 2017  
Wood, India Ink, linen  
63 x 55 <sup>1</sup>/<sub>8</sub> inches  
160 x 140 cm  
© Zhang Xinjun; Courtesy of the artist  
and Luhring Augustine, New York  
Pages 94–95

**Zhang Xinjun**

*Tent*, 2018  
Canvas  
Dimensions variable  
© Zhang Xinjun; Courtesy of the artist  
and Luhring Augustine, New York  
Pages 96–97

**Zhao Yang**

*Roma Is a Lake 180829*, 2018  
Oil and acrylic on canvas  
82 <sup>5</sup>/<sub>8</sub> x 82 <sup>5</sup>/<sub>8</sub> inches  
210 x 210 cm  
© Zhao Yang; Courtesy of the artist,  
Luhring Augustine, New York, and  
ShanghART Gallery  
Page 101

**Zhao Yang**

*Roma Is a Lake 181202*, 2018  
Oil and acrylic on canvas  
78 x 120 <sup>1</sup>/<sub>8</sub> inches  
198 x 305 cm  
© Zhao Yang; Courtesy of the artist,  
Luhring Augustine, New York, and  
ShanghART Gallery  
Pages 102–103

Installation photography  
by Farzad Owrang

## ABOUT THE CURATOR

James Elaine is an artist and curator of contemporary art living and working in Beijing, China since 2008. From 1999 to 2009 he was the Hammer Projects curator at the Hammer Museum UCLA, Los Angeles where he curated or oversaw more than 80 project exhibitions and three large-scale group shows of local and international emerging artists. His Hammer exhibition, *THING: New Sculpture from Los Angeles, 2005*, won the International Art Critics Association's award for best thematic US museum show of the year. From 1989-1999 he was the curator for the Drawing Center Museum in New York. There he showcased hundreds of emerging artists, many of who are now recognized leaders in the international art world. Elaine is a recipient of a 2008 Asian Cultural Council research grant, a Metabolic Studio curatorial fellowship, and a Foundation for Arts Initiative travel and research grant, among others. He is the winner of the 2008 Ordway Prize for his lifetime curatorial work.

In 2011, Elaine curated the first contemporary emerging Chinese artist exhibition in New York, *In A Perfect World...*, at Meulensteen Gallery, and in 2012, the first emerging Chinese video exhibition in the US, *Unfinished Country: New Video from China*, at the Contemporary Art Museum, Houston, and the Asia Society in Houston Texas. In 2012 Elaine founded Telescope, a non-profit project space in Beijing where he is currently exhibiting unknown Chinese artists, giving many of them their first solo exhibitions. Elaine's first show at Telescope in 2012 featured the work of the young performance artist Deng Tai and in 2016 Elaine was invited by MoMA PS1 to curate a solo exhibition of the late artist's work at the museum.

This book was published on the  
occasion of the exhibition  
*A Composite Leviathan*  
Luhring Augustine Bushwick  
October 11–December 21, 2019

Published in 2019  
by Luhring Augustine

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