

PRESS RELEASE

HAIYING XU
„Sanbaishan“

Opening: Thursday, April 12 | 7 pm
Exhibition: April 13 – May 30, 2018

Under the title *Sanbaishan*, Andreas Binder Gallery is showing new works by the Chinese artist Haiying Xu, who has been living in Germany for 17 years.

If the focus of her artistic work of the past years was on belonging to two different cultures and the combination of symbols of Chinese culture with elements of Western ways of life, her current works show an increasing return both in content and aesthetics to her cultural roots.

The starting point of this development is Haiying Xu's intensive examination of history and stylistic features of traditional Chinese painting. In 2016 she furthermore traveled for six months in South China and stayed, among others, in a small mountain village in *Jiangxi* province, near the *Sanbaishan* mountain. Impressed by the vastness and beauty of the landscape, she asked herself the question, why early Chinese painters were able to capture these moods in such a unique way. Already in the *Tang* dynasty in 400 AD, Chinese painters dedicated themselves to landscape painting and let the lifelike representation of nature in the background in favor of the expression of the atmosphere.

Haiying Xu's orientation to the technique of this early ink painting is reflected in the current exhibition.

Thus, not only oil paintings in the Western tradition, whose goals are the perfect representation of reality and the precise technical implementation of light and shadow, are part of the presentation. Rather, Haiying Xu uses turpentine and thinner in most of her paintings. By playing with these different states of aggregation, she achieves the same effect as the traditional ink painting, in which *Yin-Yang* is expressed in contrast of the male hard line (*Yang*) and the female soft, wet brushstroke (*Yin*).

While in Haiying Xu's works, however, the girl is always depicted with clear contours as a symbol for the female *Yin* in the foreground, landscapes and the mountain *Sanbaishan* - as a symbol of *Yang* - increasingly blur in the fog and the expanse.

A clear focus on the feminine is also evident in the affection for water as a symbol of the *Yin*-state of rest. The boat is not just an allegory for contemplation and self-discovery, as Chinese painters from the *Tang* Dynasty to the *Qing* Dynasty have already depicted. Haiying Xu is not the lone artist in search of herself. Rather, she devotes herself to the living together on the boat, which for her means beauty, flexibility, economy, romance and mysticism, but especially family and friendship. Haiying Xu's review of herself as a child, as a sister, partner, friend or wife, becomes the path to self-knowledge. And here, too, the memories of her childhood become blurred with experiences she has made on her journey. In doing so, the artist not only illustrates the influence of her own childhood on the present, but at the same time she points to the unpredictability of the future. The immersion into the now in a quite moment - in painting and in life - is the basis for her curiosity and joy in everything that will come and which is expressed in her works.

After her design studies at the Chinese University of Hainan, Haiying Xu moved to study painting at the Munich Academy of Fine Arts in the master class of Anke Doberauer. In 2009, she was awarded the DAAD Diploma Award for Foreign Alumni. The following year, at the biennale mulhouse 010 in France, the Prix du Conseil General du Haut-Rhin took place, and since then works by Haiying Xu have appeared in various exhibitions in Germany and Europe, including the 2013 Draiflessen group exhibition "Macht Heimat", 2014 at the exhibition "Menschen Tiere und Kanonen" at the Kunsthalle Rostock and in spring 2015 under the title "Skill-Based-Painting" in the Brechtoldsvilla in Salzburg. 2016/17 followed a six-month stay in South China. The artist lives and works in Schleswig Holstein. In 2019, the St. Annen Museum in Lübeck dedicates a solo exhibition to her.