

# BODY IN TIME

PEKING ART ASSOCIATES





# AN EXHIBITION

that explores **time** through the **human form**



# STATEMENT

The origin and history of art are inextricably linked to the human body. At the beginning, painting was on the body, painting on canvas is a painting on a transferred "body", and the expression of human form, our undeniable striving and often denied intuition, into a universal language, is an ongoing pursuit of both painters and sculptors to this day.

This exhibition, *Body in Time* seeks to explore the presentation of the body referencing our ancient past, present and future through the work of three celebrated international sculptors, Tony Cragg, Sir Antony Gormley, Not Vital and Marc Quinn, and the painter Charlie Sheard.

Following his popular exhibition, *Under the Skin* at The Central Academy of Fine Art in the spring of 2019, *Body in Time* presents British artist Marc Quinn's monumental bronze Bread Hand alongside eighty bronze cast bread hands on loan from the CAFAM collection - a reference to the link between bread and body at the marking of our AD era. Also "created in China", Swiss artist Not Vital's *Head: Alma* features both futuristic form and material in highly polished PVD (Physical Vapour Deposition) coating, resulting in a lustrous, mirror-like surface, in which the visitors see their own form reflected.

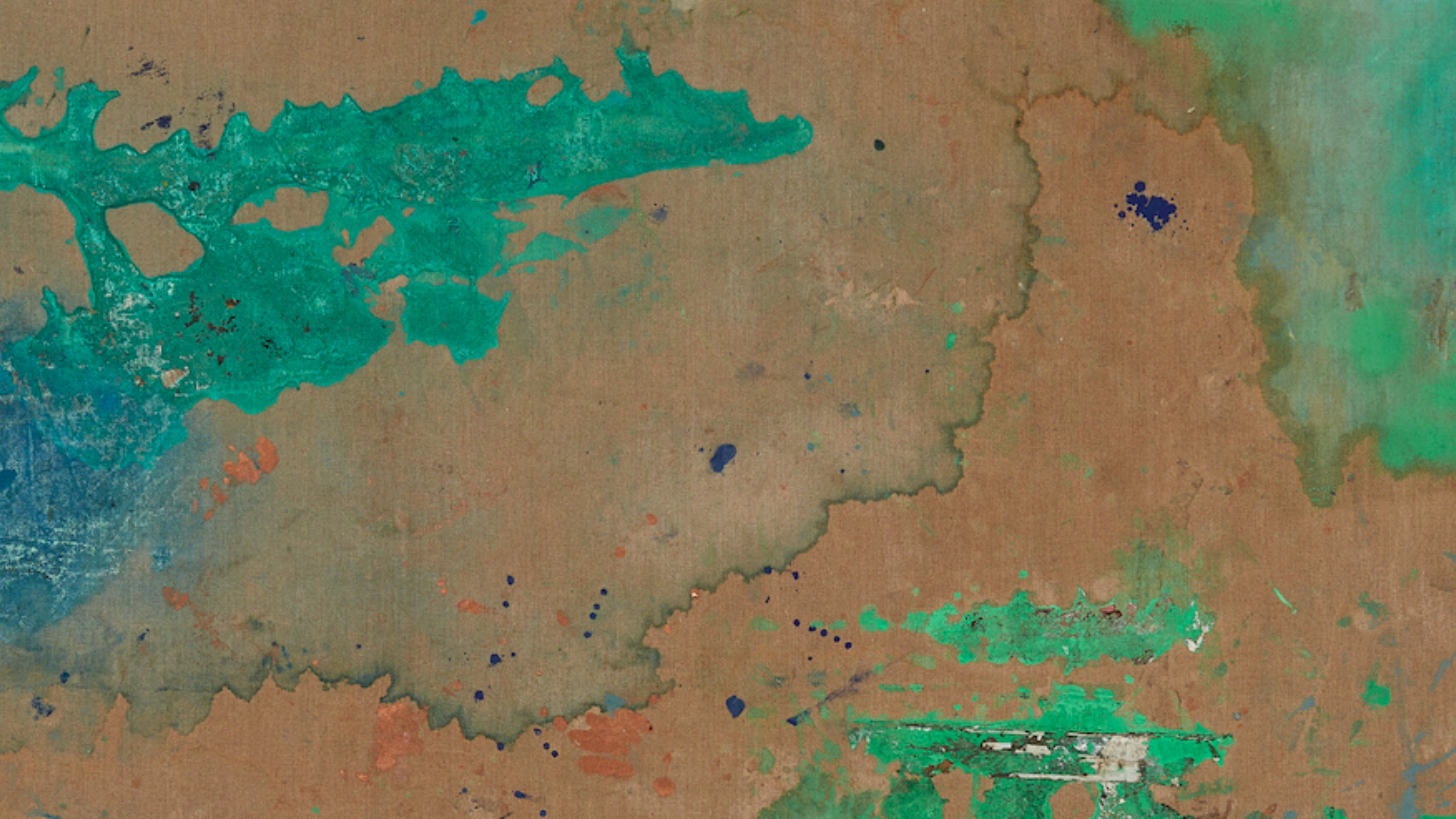




Beyond any marking of time and also inviting participation from the viewer, British artist Antony Gormley speaks of his practice as wishing to start "where language ends". Featuring his acclaimed *Blockwork* series in cast iron, physical pixelisations with a rising canon of four blocks, each eight times the volume of the one before, present impending movement in an objective register of a particular human life. Just as sculpting is physical by its very nature, so too the process of painting as keenly exemplified by Australian painter Charlie Sheard. Pursuing the transference of bodily energy and emotions into abstract paintings, Sheard constantly works with two models, yet devoid of their representation. Having lectured at The Central Academy of Fine Arts and recently invited to teach painting at the prestigious Peking University, Sheard is highly respected for his technical prowess; his new paintings reflect his ongoing interest in bodily energy, but with an increasing emphasis on a sensuality of surface.

— Curator: Emily de Wolfe Pettit









*Senders*

Tony Cragg

2019

Bronze

80 x 42 x 31 cm





*Small Prop V*

Sir Antony Gormley

2011

Cast iron

184.5 x 24 x 29.5 cm





*Head : Alma*

Not Vital

Stainless steel with PVD coating, edition of 3 + 1 AP (#3/3)

166 x 132 x 108 cm





*The Garden of Forking Paths*

Marc Quinn

2019

Moulds in bread, cast in bronze

Variable sizes

80 works loan from The Central Academy of Fine Arts Museum





*Study 1*

Charlie Sheard

2017 - 2021

Acrylic and oil on linen

150 x 120 cm



*Study 2*  
Charlie Sheard  
2017 - 2021  
Acrylic and oil on linen  
150 x 120 cm





*Painting 1*  
Charlie Sheard  
2007 - 2021  
Acrylic and oil on linen  
198 x 214 cm







*Violet Painting*

Charlie Sheard

2000 - 2021

Oil on linen

183 x 153 cm



*Large Manga*

Charlie Sheard

2006 - 2021

Oil on linen

214 x 198 cm







*Chinese Painting 2*

Charlie Sheard

2000 - 2021

Acrylic, size, vinyl, pastel on raw linen

214 x 198 cm



*Painting 4*  
Charlie Sheard  
2006 - 2021  
Oil on linen  
122 x 91 cm







*Painting 3*

Charlie Sheard

2017 - 2021

Acrylic and oil on polyester

150 x 120 cm





*Black Painting Series*

Charlie Sheard

2004 - 2021

Acrylic and oil on linen

102 x 91 cm





**AN EVENT**

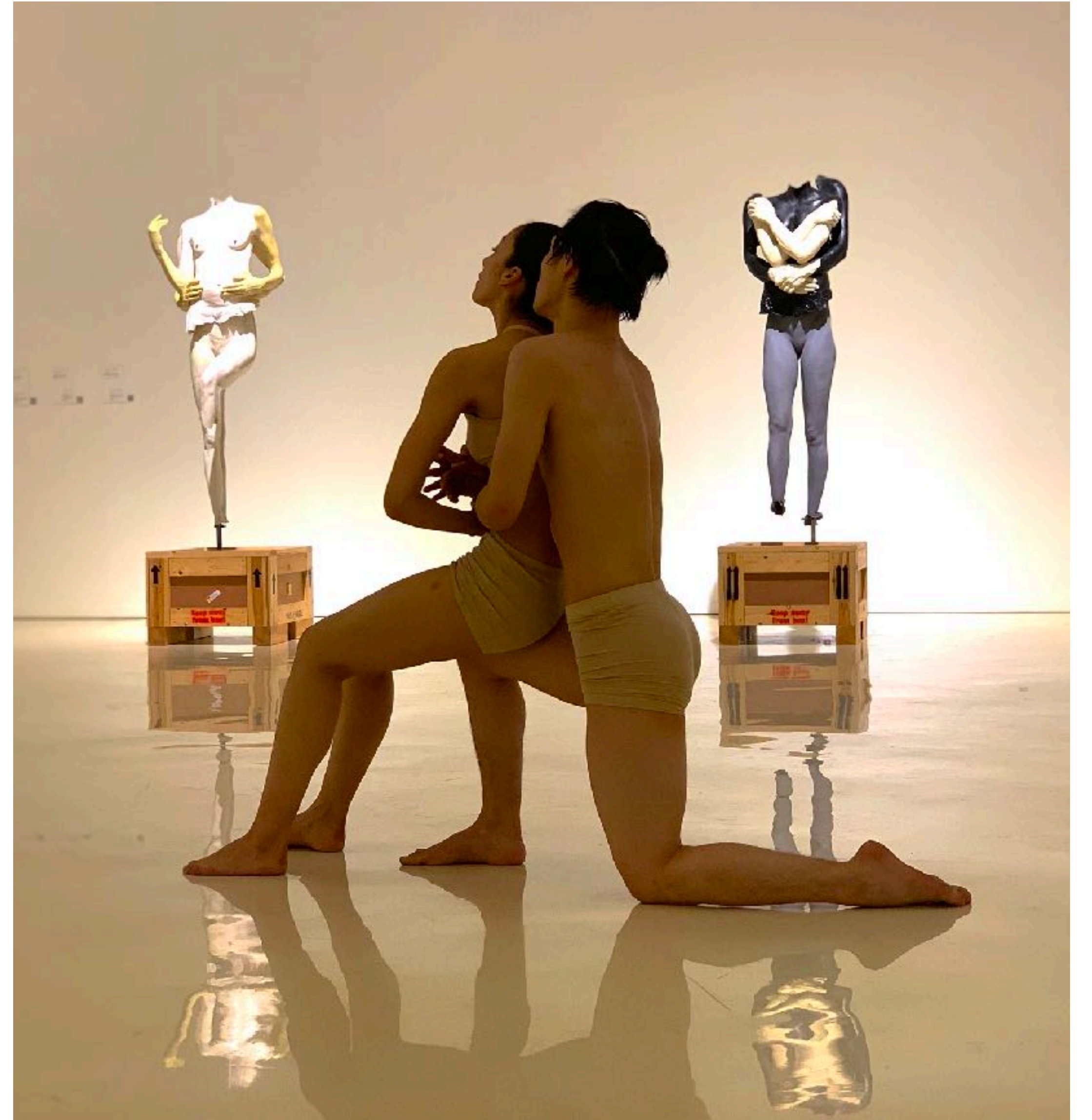


A choreographed dance performance by two of Beijing's leading contemporary dancers, responding to the art works in the exhibition to live audiences.

Find above and overleaf examples of a past performance by this dance duo, organised by Peking Art Associates, on the occasion of their exhibition of British artist Marc Quinn at The Central Academy of Fine Arts Museum in 2019.





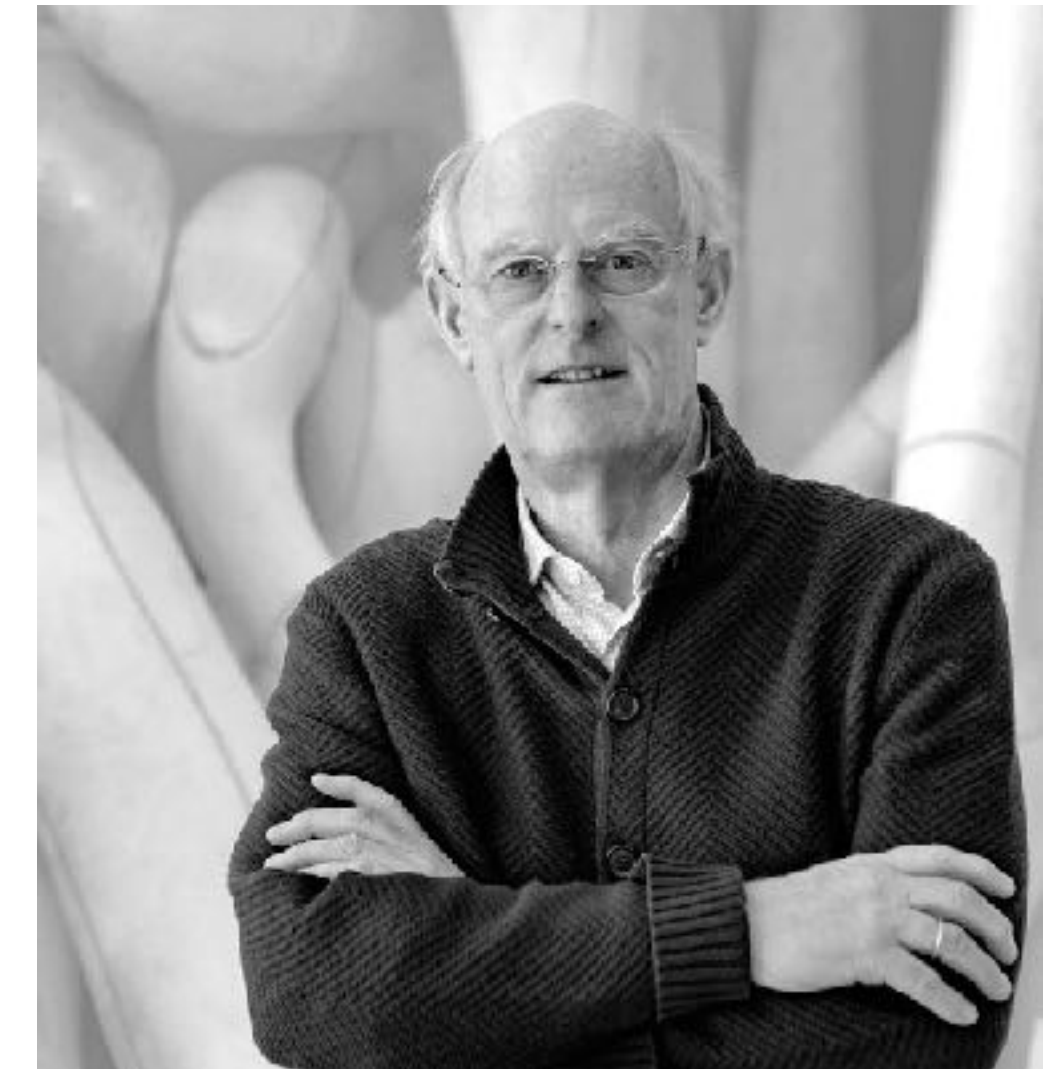




# TONY CRAGG

Tony Cragg was born in Liverpool, UK in 1949 and has lived and worked in Wuppertal, Germany since 1977. He is constantly pushing to find new relations between people and the material world, there is no limit to the materials he might use, as there are no limits to the ideas or forms he might conceive. - The human figure being the prime example of something that looks ultimately organic eliciting emotional responses, while being fundamentally an extremely complicated geometric composition of molecules, cells, organs and processes. His work does not imitate nature and what we look like, rather it concerns itself with why we look like we do and why we are as we are.

Among many major solo shows he has exhibited at Yorkshire Sculpture Park, UK (2017); the National Museum of Havana, Cuba (2017); MUDAM Luxembourg, Luxembourg (2017); Ludwig Museum, Koblenz, Germany (2017); Wroclaw Contemporary Art Museum, Wroclaw, Poland (2017); The State Hermitage Museum, St Petersburg, Russia (2016); Von der Heydt Museum, Wuppertal, Germany (2016); Benaki Museum, Athens, Greece (2015); Gothenburg International Sculpture Exhibition, Gothenburg, Sweden (2015); Heydar Aliyev Centre, Baku, Azerbaijan (2014); Musée d'art modern de Saint-Étienne, Saint-Étienne, France (2014); National Taiwan Museum of Fine Arts, Taichung, Taiwan (2013); CAFA Museum in Beijing, China (2012); Musée du Louvre, Paris, France (2011); the Scottish National Gallery, Edinburgh, UK (2011); Nasher Sculpture Center, Dallas, TX, USA (2011); Skulpturenpark Waldfrieden, Wuppertal, Germany (2010); Tate Gallery, Liverpool, UK (2000); Museo Nacional Centro de Arte, Reina Sofia, Madrid, Spain (1995), Stedelijk van Abbemuseum, Eindhoven, The Netherlands (1991) and Tate Gallery, London, UK (1988). He represented Britain at the 43rd Venice Biennale in 1988 and in the same year was awarded the Turner Prize at the Tate Gallery, London, UK.





# SIR ANTONY GORMLEY

Born in London in 1950, Antony Gormley is widely acclaimed for his sculptures, installations and public artworks that investigate the relationship of the human body to space. His work has developed the potential opened up by sculpture since the 1960s through a critical engagement with both his own body and those of others in a way that confronts fundamental questions of where human beings stand in relation to nature and the cosmos. Gormley continually tries to identify the space of art as a place of becoming in which new behaviours, thoughts and feelings can arise.



Gormley's work has been widely exhibited throughout the UK and internationally with exhibitions at the Royal Academy of Arts, London (2019); Delos, Greece (2019); Uffizi Gallery, Florence (2019); Philadelphia Museum of Art, Philadelphia (2019); Long Museum, Shanghai (2017); National Portrait Gallery, London (2016); Forte di Belvedere, Florence (2015); Zentrum Paul Klee, Bern (2014); Centro Cultural Banco do Brasil, São Paulo, Rio de Janeiro and Brasilia (2012); Deichtorhallen, Hamburg (2012); The State Hermitage Museum, St Petersburg (2011); Kunsthaus Bregenz, Austria (2010); Hayward Gallery, London (2007); Malmö Konsthall, Sweden (1993) and Louisiana Museum of Modern Art, Humlebæk, Denmark (1989). Permanent public works include the 'Angel of the North' (Gateshead, England), 'Another Place' (Crosby Beach, England), 'Inside Australia' (Lake Ballard, Western Australia), 'Exposure' (Lelystad, The Netherlands) and 'Chord' (MIT - Massachusetts Institute of Technology, Cambridge, MA, USA).

Gormley was awarded the Turner Prize in 1994, the South Bank Prize for Visual Art in 1999, the Bernhard Heiliger Award for Sculpture in 2007, the Obayashi Prize in 2012 and the Praemium Imperiale in 2013. In 1997 he was made an Officer of the British Empire (OBE) and was made a knight in the New Year's Honours list in 2014. He is an Honorary Fellow of the Royal Institute of British Architects, an Honorary Doctor of the University of Cambridge and a Fellow of Trinity and Jesus Colleges, Cambridge. Gormley has been a Royal Academician since 2003.





# CHARLIE SHEARD

Charlie Sheard, the respected abstract Australian artist, has had a several decade career focused on institutional exhibitions and the pursuit of academic rigour, both in terms of self-development of and the dissemination of knowledge. For seven formative years during the 1980's, Sheard worked from his studio in Cambridge, The United Kingdom, and has been based in Sydney since 1990, where he founded an art academy in 1995 and ran successfully until 2012.

Sheard has a long and deep attachment to China where he has been exhibiting since 2012. Complementing his regular lectures at the University of NSW and The Art Gallery of NSW, Sydney, Sheard is now a Distinguished Mentor in an Oil Painting department studio (the 5th studio, focusing on material and abstraction) at The Central Academy of Fine Art in Beijing, and most recently, has been invited to lecture at Peking University. A bilingual English-Chinese catalogue raisonné on the artist will be produced by Peking Art Associates in 2021. Charlie Sheard is represented by Peking Art Associates in Beijing.

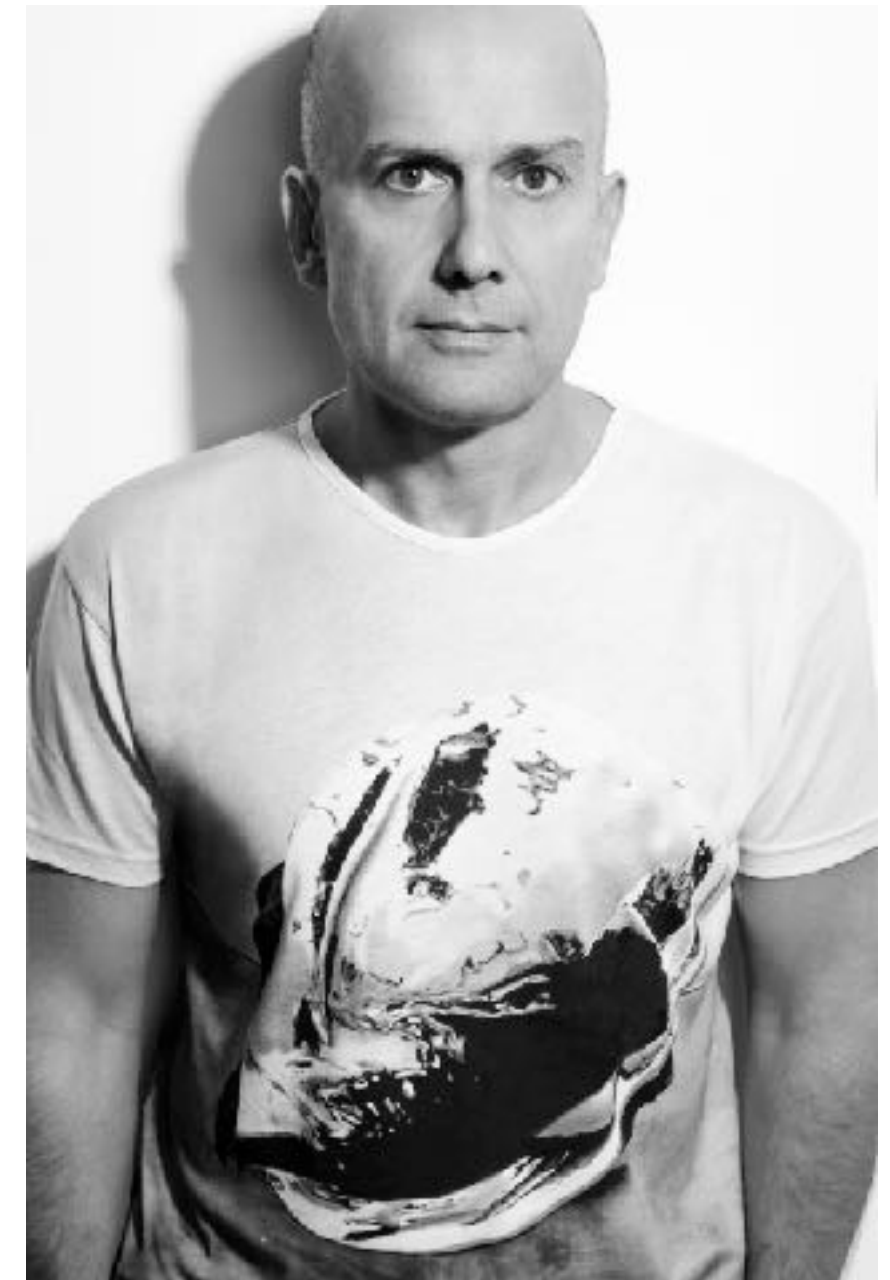
Sheard has held more than sixty solo exhibitions across Europe, China, The United States and Australia. *Charlie Sheard, Ten Years of Pure Abstraction: 2006 to 2016* was exhibited in 2016 at The Drill Hall Gallery at the Australian National University, Canberra. This exhibition was an extensive survey of the artist's work and curated by Terence Maloon, respected for his curation of exhibitions such as *Picasso, The Last Decades* and *Paths To Abstraction* at The Art Gallery of NSW, Sydney. More recent exhibitions include a large two-man show *Hu Qinwu and Charlie Sheard* at Boding Gallery, Beijing in 2018, and the survey *Absolute Abstraction* at Manly Art Gallery and Museum in 2019. Sheard's technical prowess and academic application has been celebrated in an extensive bibliography.



# MARC QUINN

Marc Quinn (b. 1964) is an acclaimed British artist whose works have laid milestones in the contemporary art history of the past quarter century. His works continue to impress through both innovative and immaculate standards. Known as much for his agility in traversing a diversity of media with consummate finesse as he is for the recurring themes of nature and artifice that underpin his oeuvre, Quinn is a study in reinvention. Associated to a degree with the Young British Artists or YBAs, Marc Quinn has differentiated himself in watershed artistic achievement: from *Self*, critically lauded as one of the seminal art works of the 1990s, to *Alison Lapper Pregnant*, commissioned by London for the fourth plinth of its Trafalgar Square in 2005, to his representation of the United Kingdom at the opening ceremony of the 2012 Paralympics and to *Planet*, installed in 2013 in Singapore.

With a career now spanning several decades, Quinn has shown at leading institutions internationally, counting solo exhibitions at Tate (1995); Kunstverein Hannover (1999); Tate Liverpool (2002); The Irish Museum of Modern Art (2004); Groninger Museum (2006); MACRO, Rome (2006); Musée Océanographique, Monaco (2012) and Somerset House, London (2015), Central Academy of Fine Arts Museum (2019), The State Hermitage Museum (2020), amongst others. His solo appearances include important foundations worldwide, such as Fondazione Prada, Milan (2000), DHC/ART Fondation pour l'art contemporain, Montréal (2007), Fondation Beyeler, Basel (2009) and Fondazione Giorgio Cini, Venice (2013). Quinn has exhibited at the 50th Venice Biennale in 2003 and again with a special appearance in 2013, and at the 2004 Gwangju Biennale.







## NOT VITAL

Born in 1948 in Sent, Switzerland, Vital lives and works between his hometown, Beijing and Rio de Janeiro. He grew up among the mountains and forests in the Engadin valley near the border of Switzerland, Austria and Italy, but has spent much of his time travelling and living in places including China, Niger, Italy, Indonesia and the USA. He studied visual arts at the Université Expérimentale de Vincennes, Paris from 1968–71 and moved to New York in 1974, where he began his artistic career. In 2003, Vital established a foundation in Ardez, a small historic village in the Engadin, with the aim of preserving the cultural assets of the valley and creating a local sculpture park. Over the course of his career, he has realised many buildings for contemplation all over the world, including the NotOna Tunnel on NotOna Island (2009) in Patagonia, Chile.

Vital's work has been featured in numerous international exhibitions, including the *49th Venice Biennale (2001)*, curated by Harald Szeemann. Major solo exhibitions were held at Kunsthalle Bielefeld, Germany (2005); the Arts Club of Chicago (2006); UCCA Center for Contemporary Art, Beijing (2011); and the Museo d'arte Mendrisio, Switzerland (2014–15). In 2013, the large-scale installation *700 Snowballs* was on view on the island of San Giorgio Maggiore in Venice. His first major UK exhibition and his largest museum project to date was held at the Yorkshire Sculpture Park in 2016, followed by his first institutional project in Austria at the Museum der Moderne, Salzburg in 2020–21.



# PEKING ART ASSOCIATES

北京艺术咨询有限公司



## CONTACT INFORMATION

[www.pek-arts.com](http://www.pek-arts.com)

EMILY DE WOLFE PETTIT

[emily@pek-arts.com](mailto:emily@pek-arts.com)

MICHELLE FENG

[michelle.feng@pek-arts.com](mailto:michelle.feng@pek-arts.com)

YANG SHI

[yang.shi@pek-arts.com](mailto:yang.shi@pek-arts.com)