Contemporary Artist: Shanghong Lu

People Will is composed by 60 million small paper-cut red people. Individual life forms are orchestrated by the group. The tension between collective consciousness and group discourse becomes abundantly clear.

All these are occupied times to create one visual space to watch and to be watched. The viewer meets Chairman Mao, an indelible world symbol in the 20th century. There is a discussion about the political relationship and semantic between the chairman and the chair.

China, China, another prominent global artist is contemporary Chinese, graduated from the Central Academy of Fine Arts in 1987 and has remained on to teach. He has organized a personal exhibition in decades of famous art museums and galleries in the United States, Great Britain, France, Japan, Germany, and China. As a professor of China Central Academy of Fine Arts for more than 30 years, he has students everywhere, a part of whom have become famous artists and have great influence on China and the world.

In the 1980's, when the ideological trend of contemporary art became "natural" in mainland China, Mr. Lu, unlike many young artists who were bursting to explode into "foreign" ways of artistic creation, returned to the homeland, dedicated to the exploration and innovation of Chinese traditional art by learning from Chinese folk art.

This process actually let him have a strong understanding and empathy of western contemporary art. Before the 1990's, there were too many ideological shackles placed on the Chinese art circle by the contraries and contradictions between "West" and "East", "native" and "foreign", "monochrome" and "senser", "silence" and "noise", while folk art was free from these bonds since it advocated that a painting should be good-looking rather than being serious and that folk art is created only to meet the needs of life. Mr. Lu has a unique foresight of the underlying type of cultural anthropology. Contemporary art should continue to absorb inspiration from the folk art and transform it. Mr. Lu's creative inspiration was rooted in the civil society, but now has long been free from any bondage, embarked on the road with a strong personal color. But one thing in his art is consistent with the traditional cultures. His works generally exhibit extremely full and strong vitality which is from the land where it has a contrast with traditional contemporary art. His works are a strong art of work.

For example, the creative source of The Cook on the oven is from a Chinese new year's painting of the 1950's, and was reinterpreted in the Chinese style of oil painting. Shan Shui Landscape refers to a large number of books placed on the shelf. The selection is the typical home of the ancient Chinese intellectual. Shan Shui means rivers and mountains, which is an important object of Chinese ancient aesthetic, it is also one of the main contexts in the paintings. In fact, in Chinese philosophy, Shan Shui is not a concrete existence, but implies a person's heart. It is a visual symbol about the world, the universe and the human civilization. When the audience pulls out a book from the shelf, he will bring out a part of the whole landscape between the chaotic nature and the books which involve the civilization and logic order, there are incipient and profound relationships, which constitutes the Chinese philosophical center theme.

People Will, the main device, 1300X300 CM 6 pieces, appendix 39CM 38CM 6 pieces, 2015

《人間》壁毯 真絲 150X300CM 5件 裝飾畫布 PVC 陽 18CM 5件 2015年

Print Grow: The Clock oil, 600X350 CM, 2016

Print Grow:《大公館》主題圖案 600X350CM 2015年

Photo by Huang Sheng

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Life, ephemeral and eternal, oil, 180x300 CM, 1987 original, 2015 revised

Great Peace, paper-cutting, 900X300 CM, 2000 (part)

The life: ephemeral and eternal, originated from a scattered local investigation about an ancient symbol of life, brings some reflection and introspection for the Chinese people hurrying into modern society.

In Great pieces, thousands of tiny figures form a same structured complete picture in their respective in a spheres shaking board (from acrobatics), but in this moment, under the seemingly safe appearance, danger is present. The leftover bite and pieces of paper-cut "negative forms" are arranged in an orderly manner, so the viewers can try to position positive and negative space in the picture, to perceive word like poetic beauty, "yin" thus obtained new life.

Great Peace, paper-cutting, 900X300 CM, 2000 (part)