

[ONES TO WATCH]



Ed Tang
Head of Christie's
First Open New York

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The spectacular firework display curated by Cai Guo Qiang at the 2014 APEC summit was indicative: Chinese art has exploded onto the world stage. In the wake of the Taipei and Shanghai Biennials and on the eve of Art Basel Hong Kong (15-17 March), the entire art world seems to have turned its attention to the vibrant developments in the region. This year also sees *China: Through the Looking Glass*, a major exhibition at New York's Metropolitan Museum of Art (7 May-16 August), as well as the first ever Asia Biennial, which will take place in Guangzhou (11 December-10 April 2016). Artistic exchanges, both in and beyond China, testify to a diversely creative culture and an increasingly global audience. Whether through the medium of painting, installation or film, the three artists here represent a very different, but equally intriguing approach to art.

Illustration by Jim Spencer

Full speed ahead

As interest in Chinese art gathers momentum, Ed Tang, of Christie's New York, picks three names to look out for



Courtesy of the artist and Simon Lee Gallery, London/Hong Kong

Installation view of Ran Huang's Palme d'Or-nominated short film, *The Administration of Glory*, 2014, part of *An Experience Shaped By An Experience I Never Experienced* at the Simon Lee Gallery, London

Ran Huang

Multimedia artist Ran Huang was born in 1982 and is based in Beijing. With a body of work covering painting, installation, photography, drawing and film, he is fast gaining an international reputation: his most recent film, *The Administration of Glory*, was nominated for the Short Film Palme d'Or at the Cannes Film Festival in 2014, and a solo exhibition at the Simon Lee Gallery in London showcased his far-reaching talents in painting and installation work.

Huang graduated from Goldsmiths College in London, and his work is often charged with a compelling fusion of 'Western' ideas and Chinese sensibility – driven both visually and conceptually. In his films, Huang is concerned with the grey areas of contemporary reality where conflicting emotions and ambiguities abound. Tensions between surface and story, and perception and

representation overlap in his narratives. He considers film as a powerful tool to deconstruct reality. As he puts it: 'You know that everything is designed, everything is faked, but you still believe it. Everything is about image and everything can be superficial, but at the same time, it is very complex and potent.' *The Administration of Glory* and earlier films such as *Disruptive Desires*, *Tranquility and the Loss of Lucidity*, *Bliethe Tragedy* and *Fake Action Truth* reveal a desire to challenge notions of perception. Cinematic, seductive and complex, Huang's work appeals to filmgoers and art lovers alike. simonleegallery.com