

里森画廊

LISSON GALLERY

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For immediate release

## Patternmaker's Maze

Ding Hongdan | Ryan Gander | Channa Horwitz | Huang Tinglan | Christian Jankowski | Richard Long |  
Otobong Nkanga | Ren Jie | Shen Ruijun | Shi Zheng | Cheyney Thompson | Wang Ye

20 July – 12 October 2024  
2/F, 27 Huqiu Road, Huangpu District, Shanghai

Chapter I: Maze | 20 July – 24 August 2024  
Chapter II: Pattern Makers | 31 August – 12 October 2024

**PATTERN-MAKER'S MAZE** 编织者迷宫  
Curated by Meng Xianhui 策展人 孟宪晖

Ding Hongdan 丁鸿丹  
Ryan Gander 瑞安·甘德  
Channa Horwitz 夏纳·霍维兹  
Huang Tinglan 黄婷岚  
Christian Jankowski 克里斯蒂安·扬科夫斯基  
Richard Long 理查德·朗  
Otobong Nkanga 奥托邦戈·恩坎加  
Ren Jie 任捷  
Shen Ruijun 沈瑞筠  
Shi Zheng 施政  
Cheyney Thompson 切尼·汤普森  
Wang Ye 王也

20 July – 12 October 2024  
2024年7月20日至10月12日  
2/F, 27 Huqiu Road, Huangpu District, Shanghai  
上海市黄浦区虎丘路27号2楼  
LISSON GALLERY

*“Assuming that the global art industry, which revolves around everything from creation to collection, is a maze, then are the practitioners the ones setting it up or the ones finding a way out? Are we able to choose? How do we navigate through the tangled paths in this maze?”*

– Meng Xianhui, writer, art critic and curator of *Patternmaker's Maze*

Taking its name from the labyrinth in the fantasy novel series *A Song of Ice and Fire* by George R. R. Martin, the group exhibition *Patternmaker's Maze* attests to the complexity with which art and the artists engage in reality and the spiritual world. Extending beyond their physical existence, the artworks in this exhibition are recognised as both receivers and active contributors within a maze of socio-political, economic, and natural forces. They interact with the existing world of signs, visibility, and materiality while simultaneously questioning its structures and boundaries, breaking new grounds for interpreting the past, experiencing the present, and shaping the future.

In *A Song of Ice and Fire*, it is said that “only those who learn to walk [the maze] properly will find wisdom.” Presented in two chapters, ‘Maze’ and ‘Patternmakers’, this exhibition brings together a group of artists who speak to the challenges and inspirations in the process of navigating and transforming the art world, utilising and being subject to the power dynamics within and across distinct social fields. The artworks presented in Lisson’s Shanghai gallery share a space of conversation, interweaving into a larger collective narrative while preserving their unique perspectives of being in the world.

**Ding Hongdan**’s personal encounters in Estonia have informed the creation of the *Toy Museum* series, which points to the possibility of different choices made in distinct situations through figures wearing masks with multiple faces. *Dressing Mirror* (2024) examines human beings’ imagination for fortune and status via the stereotype perfect female image and the multi-dimensional worlds – the physical world, the world of fantasy and desire – divided by the mirror frame depicted in the composition and the frame of this painting.

**Ryan Gander**’s practice follows an associative process that bridges the mundane with the mysterious, challenging established notions of language and knowledge while reimagining the presentation and creation of artworks. In recent pieces he approaches “small things that may seem forgettable and insignificant but command our attention without requesting it, etching themselves into our memories.” In *Natural Sign / Time Management (Solemn estranged moon)* (2021), the artist depicts a full moon witnessed during the pandemic, a period when he experienced a drought of difference and inspiration; while the bold and colourful painting *Irresistible Force Paradox (LYIA)* (2023) is inspired by the cartoon *Tintin* – a childhood obsession and longstanding reference for Gander. Here, expressions of energy are visualised in a circle of instinctively comprehensible ‘action marks’ that signify movement, emotions and interactions between characters.

**Channa Horwitz**’s *Rhythm of Lines, 6-7* (1988) highlights the artist’s rigorous conceptual structures and self-determined rules to capture space, movement and time with numerical sequence and lines. Each work from the *Rhythm of Lines* series is composed of a pairing of two sets of angled lines, creating intricate moiré patterns. The areas where the sets of lines cross are filled in with twenty-three-karat gold leaf. While the work may appear to be machine-generated, it was entirely hand-made.

**Huang Tinglan**’s practice centres around different scenes in daily life. The concept of “boxes”, to which she compares spaces, appears throughout her textile works. Characterised by two distinctive dominant colours, *Place, Non-place 1* (2022) and *The Exit* (2022) depict her experience living in New York. The multiple textile layers resulting from the double-weave technique allude to compacted and enfolding spaces. Elsewhere, *Behind the Reflection* (2024) is inspired by Huang’s experiences of travel since returning to China. The boundary of “boxes” no longer exists, which is evidenced by the vibrant colour palette, the motifs of scenery and dancelike human bodies.

**Christian Jankowski** presents *The Hunt* (1992/1997), one of his earliest video works. This piece shows the artist’s one-week supermarket shopping experience during which, with an intention to rebel against modern society and to return to nature, he ‘hunts down’ groceries, shooting each item with a bow and arrow. Through comic incongruities, Jankowski humorously suggests that ‘natural ways’, such as the act of hunting, and capitalist circulation, are not necessarily mutually exclusive.

**Richard Long** makes a striking image in *Untitled* (2010) using white China Clay and the most elemental of means, his own hands, demonstrating his primeval fascination with mark-making. “All my work is simple. I like the primal energy of just handprints or fingerprints. It’s like cave painting.” Known for creating works that trace his physical movement through space, *Untitled* (2010) emphasises Long’s preoccupation with the physical engagement of the body in his work.

**Otobong Nkanga**’s *Silent Anchor I* (2023) presents a circuitry of hand-dyed rope and biomorphic glass forms, conceived as a spatial cleanser or talisman. A shallow well on the surface of the glass holds an offering of lavender oil, a substance believed to have healing, soothing and anti-inflammatory properties. The sculpture amplifies and extends the concept of energetic intervention beyond the body and into the spatial realm, suggesting a permeable boundary between the two domains.

**Ren Jie**’s *Night Watch* series coalesces materials, everyday images as well as visual and physical experiences of contemporary life through the lens of the entanglement between textile techniques and modern computer technology. This series invites viewers to engage with the dialogue between space and materiality in a world

dominated by fleeting digital viewing experiences, generating new interpretations on the subjects of labour and gender and unleashing the imagination around these topics from a literature perspective.

**Shen Ruijun**'s mixed media installation *Swan Lake* (2016) depicts a state of multi-dimensionality, change, and unity of opposites. The piece's utilisation of one-way mirror glass leads to different images appearing from different viewing angles. Referencing the duality and underlying, multi-faceted nature of the female characters in its namesake ballet masterpiece, the work highlights the perpetual change and repetition in time, places and contexts.

**Shi Zheng** removes the images and texts from the front page of The New York Times, then trains an Artificial Neural Network to learn the data set consisting of lines between the columns. In the resulting single-channel video *BINE* (2019), the shifting and orderly lines appear and diminish to compose a body that continuously grows. Once acting as "the silhouette" that divided information, event, and time, the work explores "latent space" and delineates time by tracing its varying boundaries and framework.

**Cheyney Thompson** started creating his Caning paintings series in 2004. In *Caning* [4, interval] made in 2023, the artist continues his exploration of structure through a weaving motif. Living in a highly structured world, Thompson considers the notion that structures are themselves built on contradictions. If a motif carries with it a trace of motivation, then these paintings are concerned with what can happen when structures are strained to a point of failure.

**Wang Ye** develops his narratives by using traditional, hand-made embroidery techniques, originated in Hunan in the artist's *Embroidernity* series. *Moth* (2022) was inspired by a giant moth he saw on a rusty window in his childhood. Having never seen the same type of moth again, he questioned whether such an experience was a dream or a missing memory. Subsequently, Wang identified the potential species by remembrance. Through this representation, the artist furthers his explorations of Chinese folk art technique and aesthetics.

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#### **Editor's Note**

##### **Patternmaker's Maze**

Duration: 20 July – 12 October 2024

Location: 2/F, 27 Huqiu Road, Huangpu District, Shanghai

#### **Press Kit**

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#### **About Lisson Gallery**

Lisson Gallery is one of the most influential and longest-running international contemporary art galleries in the world. Today the gallery supports and promotes the work of more than 70 international artists across spaces in London, New York, Los Angeles, Shanghai and Beijing. Established in 1967 by Nicholas Logsdail, Lisson Gallery pioneered the early careers of important Minimal and Conceptual artists, such as Art & Language, Carl Andre, Daniel Buren, Donald Judd, John Latham, Sol LeWitt, Richard Long and Robert Ryman among many others. It still works with many of these artists and others of that generation, from Carmen Herrera and Olga de Amaral to Hélio Oiticica and Lee Ufan. In its second decade the gallery introduced significant British sculptors to the public for the first time, including Tony Cragg, Richard Deacon, Anish Kapoor, Shirazeh Houshiary and Julian Opie. Since 2000, the gallery has gone on to represent many more leading international artists such as Marina Abramović, Ai Weiwei, John Akomfrah, Liu Xiaodong, Otobong Nkanga, Pedro Reyes, Sean Scully, Hiroshi Sugimoto and Wael Shawky. It is also responsible for raising the international profile of a younger generation of artists including Dana Awartani, Cory Arcangel, Garrett Bradley, Ryan Gander, Josh Kline, Hugh Hayden, Haroon Mirza, Laure Prouvost and Cheyney Thompson.

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