

## Press Release

### Julian Opie

7 November 2020 – 27 February 2021  
2/F, 27 Huqiu Road, Huangpu District, Shanghai  
Opening: Friday 6 November, 5 – 7pm

Lisson Gallery is pleased to present an exhibition of all new work by renowned British artist Julian Opie, for his first solo exhibition with the gallery in Shanghai. The presentation features seven works depicting new subjects (all 2020) in a variety of media, with three large-scale group portraits, three stand-alone sculptures, and one moving computer animation. In this new body of work, Opie draws on the ubiquitous imagery of urban scenes and the cityscape, recalling the vocabulary of everyday life but instilling it with a new energy and vitality. The show coincides with Opie's presentation as part of the Jing'an International Sculpture Project in Shanghai, as well as the unveiling of his commission for the Huarun Group Embankment Square Pudong.

Opie, renowned globally for his contribution to contemporary art, draws on influences as diverse as billboard signs, contemporary dance, classical portraiture and sculpture. A central motif of Opie's work is the human figure, whether depicted running, posing, walking or dancing, alone or in crowded cities. These portraits – found in public spaces in many major cities across the world – reflect the artist's preoccupation with exploring the very nature of representation and the means by which it is perceived and understood.

The artist's bold colours and radically simplified forms can be seen here in the lightboxes, *Old Street May 2.* and *Old Street June 1.* where striking figures in white, yellow and black silhouette against vibrant orange and blue backdrops, alongside the quieter palette, *Old Street August 12.* (all 2020). These works are based on photographs taken of scenes this year, showing city commuters walking with distinct purpose, often clutching their phones or reading emails. Each figure is entirely unique, through their fashion style, expression, prop or accessory. Despite their proximity to one another, the figures are all positioned deep within their own world, seemingly unaffected by the commotion around them. A similar work from the series, *Old Street May 8.* (2020) will be presented on Lisson Gallery's West Bund booth.

Visible from the gallery and from the street below are two sculptures presented on Lisson's balcony. The people represented in *Stripes.* and *Folder.* (both 2020) are caught in movement, symmetrically facing away from each other and walking in opposite directions. Inside, another sculpture, *Winter 4.* illustrates a pair walking together, in winter coats. Opie's portraits are instantly recognisable, bearing the mark of homogeneity – with the familiar briefcase, attitude or stance – yet carry with them a certain transience from capturing a precise moment in time.

The final work in the exhibition is *Kiri Shuja Amelia Clive 2.* (2020), an LED animation led by a computer-generated algorithm. This bold image depicts figures mostly running, solo or in pairs, alongside each other, against a bright green setting. The rigorous precision of the outline of these forms highlights the artist's enduring emphasis on drawing. Opie first starts with the line, and from there determines exactly what features are fundamental to depicting the character, in its purest, simplest form. The arrangements of the compositions and the rhythm of the movements recall classical vocabulary, from Egyptian friezes to Greek vases, where a pose or stance could embody the individual's status or intention.

Alongside the exhibition this Autumn, Opie will unveil a new sculptural commission for Embankment Square in Lujiazui, Shanghai this September, in addition to presenting three LED monolithic works as part of the sixth Jing'an International Sculpture Project in Jing'an. Opie will also be included in the exhibition organised by Art Tower in Westbund, bringing together a selection of leading Chinese and international artists.

## About the artist

The work of Julian Opie is known throughout the world. With public commissions from New York to Seoul, London to Zurich, and an uninterrupted flow of international museum exhibitions, Opie's distinctive formal language is instantly recognisable and reflects his artistic preoccupation with the idea of representation and the means by which images are perceived and understood. "Everything you see is a trick of the light," Opie writes. "Light bouncing into your eye, light casting shadows, creating depth, shapes, colours. Turn off the light and it's all gone. We use vision as a means of survival and it's essential to take it for granted in order to function, but awareness allows us to look at looking and by extension look at ourselves and be aware of our presence. Drawing, drawing out the way that process feels and works brings the awareness into the present and into the real world, the exterior world." Always exploring different techniques both cutting edge and ancient, Opie plays with ways of seeing through reinterpreting the vocabulary of everyday life; his reductive style evokes both a visual and spatial experience of the world around us. Drawing influence from classical portraiture, Egyptian hieroglyphs and Japanese woodblock prints, as well as public signage, information boards and traffic signs, the artist connects the clean visual language of modern life, with the fundamentals of art history.

Julian Opie was born in London in 1958 and lives and works in London. He graduated from Goldsmith's School of Art, London in 1982. Exhibitions have been staged at Berardo Museum, Lisbon, Portugal (2020); Tokyo Opera City Art Gallery, Japan (2019), Gerhardsen Gerner, Oslo, Norway (2019); The National Gallery of Victoria, Melbourne, Australia (2018); National Portrait Gallery, London, UK (2017); Suwon Ipark Museum of Art, Korea (2017); Fosun Foundation, Shanghai, China (2017); Fundacion Bancaja, Valencia, Spain (2017); Kunsthalle Helsinki, Finland (2015); Museum of Contemporary Art Krakow (MoCAK), Poland (2014); National Portrait Gallery, London, UK (2011); IVAM, Valencia, Spain (2010); MAK, Vienna, Austria (2008); CAC Malaga, Spain (2006); Neues Museum, Nuremberg, Germany (2003); Ikon Gallery, Birmingham, UK (2001); Kunstverein Hannover, Germany (1994) and Institute of Contemporary Arts, London, UK (1985). Major group exhibitions include 'I Want! I Want! Art & Technology' at Birmingham Museums and Art Gallery, Birmingham, UK (2017); 'This Is Not The Reality. What Kind Of Reality?', 57th Venice Biennale, Venice, Italy (2017); the Victoria & Albert Museum, London, UK (2016); Barbican Art Gallery, London, UK (2014); Tate Britain, London, UK (2013); the Shanghai Biennale (2006); 11th Biennial of Sydney (1998); documenta 8, Kassel, Germany (1987); and XIIème Biennale de Paris (1985). Public projects include 'Walking in Taipei', Taipei, Taiwan and 'Walking in Hong Kong', Tower 535, Hong Kong (2016); Arendt & Medernach, Luxembourg (2016); Heathrow Terminal 1 (1998); and the prison Wormwood Scrubs, London (1994); as well as public work for hospitals, such as the Lindo Wing, St. Mary's Hospital, London (2012) and Barts & the London Hospital (2003). His design for the band Blur's album 'Best of Blur' (2000) was awarded the Music Week CADS for Best Illustration in 2001.

## 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 60 international artists across two spaces in London, two in New York, one in Shanghai, as well as temporary spaces opened in 2020 in East Hampton and London's Mayfair district. 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 as well as other artists of that generation from Carmen Herrera to the renowned estates of Roy Colmer, Hélio Oiticica, Leon Polk Smith and Ted Stamm.

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, Susan Hiller, Tatsuo Miyajima and Sean Scully. It is also responsible for raising the international profile of a younger generation of artists led by Cory Arcangel, Nathalie Djurberg & Hans Berg, Ryan Gander, Haroon Mirza, Laure Prouvost, Pedro Reyes and Wael Shawky.

## Press enquiries

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里森画廊

LISSON GALLERY

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新闻稿供即时发布

## 朱利安·奥培新作展亮相里森画廊

2020年11月7日 - 2021年2月27日

里森画廊，上海市黄浦区虎丘路27号201室

开幕：11月6日（周五），下午5-7点

里森画廊 (Lisson Gallery) 荣幸宣布即将呈现英国著名艺术家朱利安·奥培 (Julian Opie) 在上海空间的首次个展。展览将呈现艺术家 2020 年的七件新作，包括三件人群肖像、三件独立雕塑以及一件屏幕循环动画作品。奥培新作汲取了城市景观中无处不在的图像，为日常生活语汇注入新的活力。同期，奥培参展的 2020 上海静安国际雕塑展正在展出，其委约新作也在浦东陆家嘴滨江中心揭幕。

朱利安·奥培对当代艺术卓有贡献，拥有非常高的国际知名度，他受到广告牌、现代舞、古典肖像和雕塑等多种元素的影响。奥培作品中的一个核心主题是人物肖像，其笔下人物或孤身一人，或置身拥挤城市，奔跑、行走、舞蹈、摆姿。这些在世界各地主要城市的公共空间耳熟能详的形象，反映了艺术家自身对探索表征的本质以及感知理解方式的专注。

在灯箱作品《5月2日的老街》和《6月1日的老街》中，可以看到艺术家大胆的色彩和彻底简化的形式，白色、黄色和黑色的轮廓与充满活力的橙色和蓝色背景相映成趣。一旁的《8月12日的老街》则展现了较为宁静的调色板般的多种色彩。这三件作品均于2020年完成，基于今年拍摄的场景照片而作，展示了城市中行走的通勤者，常常手中抓着手机或是在回信息邮件。每个人物在风格、动作、衣着以及配饰皆不相同。尽管人们行走时彼此靠近，却都深陷于自己的世界中，似乎不受周围动静的影响。该系列作品《5月8日的老街》(2020) 也将于里森画廊西岸艺博会的展位中展出。

在画廊外也可以看到在画廊阳台上所展示的两座雕塑。《条纹》和《文件袋》中的人物均处于运动状态，背对彼此，朝相反方向行走。在画廊空间内部，雕塑作品《冬4》描绘了一对穿着冬衣同行的伴侣。奥培的肖像具有极高的辨识度——为人熟知的公文包、人物态度或姿态等标志性语言，同时也因精确抓取某一瞬间而具有特定的瞬时性。

展览中最后一件作品《基里，舒贾，艾米莉亚，克莱夫2》(2020) 是由电脑算法生成的 LED 屏循环动画作品。大胆的图像描绘了亮绿色的背景下大多独自或成对奔跑的人物形象，这些严谨绘制的精确轮廓突显了艺术家对绘画的不懈追求。奥培由线条出发，并以此为起点确认了以最纯粹、最简单的形式描绘人物的基本特征。作品的构图和人物运动的节奏让人回想起古典语汇——从古埃及檐壁饰带到古希腊花瓶，人物的姿势或姿态可以体现个人的地位或意图。

除本次个展外，奥培的委约新作已于9月在浦东陆家嘴滨江中心揭幕，其三件整体式 LED 作品也在第六届上海静安国际雕塑展上展出。奥培还将参展由“西岸艺岛”举办的群展，展览将汇集一批国际国内知名艺术家。

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## 关于艺术家

朱利安·奥培 (Julian Opie) 的公共委托作品遍布全球，举世闻名。从纽约到首尔、从伦敦到苏黎世，再到不间断的国际博物馆展览，奥培独特的形式语言辨识度极高，同时也反映了他对于艺术表现形式的关注，以及对于图像的感知与理解方式。“你所看到的一切都是光明的诡计”，奥培写道，“光线反射到你的眼睛里，投射阴影，创建深度、形状和颜色。关掉灯，一切都消失了。我们将视觉作为生存的手段，必须将其视作理所当然才能发挥作用，但意识使我们能够关注观看这一行为本身，进而了解自己，并意识到自己的存在。将这个过程中的感觉与其运作的原理描绘下来，就是把意识带入现实世界与外部世界。”通过不断探索最先进的和古老的技术，奥培尝试以不同方式解读日常词汇；他的还原风格唤起了我们对于周围世界的视觉与空间体验。这位艺术家受古典肖像画、埃及象形文字、日本木版画以及公共标志、信息板和交通标志的影响，将现代生活中清晰干净的视觉语言与艺术史的根基联系在一起。

朱利安·奥培 1958 年出生于伦敦，目前在伦敦生活并工作。1982 年，奥培毕业于伦敦金史密斯艺术学院。他的重要个展包括：维多利亚国家美术馆，墨尔本，澳大利亚 (2018)；IPark 艺术馆，水原，韩国 (2017)；复兴艺术中心，上海，中国 (2017)；班卡亚基金会，瓦伦西亚，西班牙 (2017)；赫尔辛基艺术馆，赫尔辛基，芬兰 (2015)；克拉科夫当代美术馆 (MoCAK)，克拉科夫，波兰 (2014)；国家肖像馆，伦敦，英国 (2011)；瓦伦西亚现代美术馆 (IVAM)，瓦伦西亚，西班牙 (2010)；工艺美术博物馆 (MAK)，维也纳，奥地利 (2008)；马拉加当代艺术博物馆 (CAC Malaga)，西班牙 (2006)；新博物馆，纽伦堡，德国 (2003)；Ikon 画廊，伯明翰，英国 (2001)；汉诺威艺术协会，德国 (1994)；伦敦当代艺术学院，英国 (1985)。奥培参加的大型群展包括：第 57 届威尼斯双年展，威尼斯，意大利 (2017)；维多利亚与艾尔伯特博物馆，伦敦，英国 (2016)；巴比肯美术馆，伦敦，英国 (2014)；泰特美术馆，伦敦，英国 (2013)；上海双年展 (2006)、第 11 届悉尼双年展 (1998)、第 8 届卡塞尔文献展，德国 (1987) 和第十二届巴黎双年展 (1985) 等。

## 关于里森画廊

里森画廊是全球最具影响力及历史悠久的国际当代艺术画廊之一。目前画廊通过在伦敦和纽约各两处艺术空间以及在上海的一处艺术空间内支持和发展的国际艺术家超过 60 位，并于 2020 年成立在东汉普顿以及伦敦梅菲尔区落成临时空间。里森画廊由尼古拉斯·劳格斯戴尔于 1967 年创立，开启了在艺术史中占极为重要地位的极简艺术和观念艺术先驱如艺术和语言创作团体 (Art & Language)、卡尔·安德烈 (Carl Andre)、丹尼尔·布伦 (Daniel Buren)、唐纳德·贾德 (Donald Judd)、约翰·莱瑟姆 (John Latham)、索尔·勒维特 (Sol LeWitt)、理查德·朗 (Richard Long) 等艺术家的职业艺术生涯。画廊如今仍和其中多位艺术家合作，并与卡门·埃雷拉 (Carmen Herrera)、里昂·波克·史密斯 (Leon Polk Smith)、苏珊·席勒 (Susan Hiller) 和罗伊·科尔默 (Roy Colmer) 等多位同辈著名艺术家合作。在画廊的第二个十年中，它向公众首次介绍了英国一代重要的雕塑艺术家，其中有托尼·克拉格 (Tony Cragg)、理查德·迪肯 (Richard Deacon)、安尼施·卡普尔 (Anish Kapoor)、施拉泽·赫什阿里 (Shirazeh Houshiary) 和朱利安·奥培 (Julian Opie)。自 2000 年起，画廊代理多位国际一线艺术家包括除代理包括罗伊·科尔默 (Roy Colmer)、里昂·波克·史密斯 (Leon Polk Smith) 基金会和约翰·莱瑟姆 (John Latham) 基金会等知名艺术家遗赠外，也代理包括玛丽娜·阿布拉莫维奇 (Marina Abramović)、约翰·亚康法 (John Akomfrah) 和宫岛达男 (Tatsuo Miyajima) 和肖恩·斯库利 (Sean Scully) 等国际一线艺术家。画廊同时着力支持和推动包括科里·阿肯吉尔 (Cory Arcangel)、娜塔莉·杜尔伯格和汉斯·博格 (Nathalie Djurberg & Hans Berg)、瑞安·甘德 (Ryan Gander)、哈龙·米尔扎 (Haroon Mirza)、劳瑞·普罗沃斯特 (Laure Prouvost)、佩德罗·雷耶斯 (Pedro Reyes) 和瓦尔·肖基 (Wael Shawky) 等在内的年轻一代艺术家职业生发展的和国际影响。

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