



PRESS RELEASE

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SEMIOSIS

Curated by Robert C. Morgan

CUI GUOTAI 崔國泰	HE DUOLING 何多苓	MAO YAN 毛焰	ZHANG XIAOTAO 張小濤	ZHONG BIAO 鍾飆	ZHU WEI 朱偉
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On View from March 6, 2008 / Opening Reception: March 6, 6.30-8.30 pm

ChinaSquare is pleased to present **SEMIOSIS**, a group show featuring CuiGuotai, He Duoling, Mao Yan, Zhang Xiaotao, Zhong Biao and Zhu Wei. Curated by Robert C. Morgan, SEMIOSIS will be on view from March 6, 2008. In honor of Asian Contemporary Art Week, there will be a curatorial talk lead by Robert C. Morgan March 20th. Please RSVP to info@chinasquareny.com for more information.

The six artists in SEMIOSIS recontextualize various signs of order and chaos within China. The paintings of **Cui Guotai** are signs of a partial history, the history of semi-production and a halfway industrial state and exit not as signs of decay, but as signs of loss – signs that never really signified the reality of what they were destined to become. **He Duoling's** use of the nude offers an erotic touch that stands alone as a groundbreaking achievement in the post-Revolutionary Chinese art world. **Mao Yan** uses the commonplace as a way to exorcise meaning through both contortion and relaxation, transcending the commonplace, making his paintings appear less as signs than studies of an exemplary reflexivity between artist and subject. **Zhang Xiaotao** gives us the inventory of all that is left once the human species has had its fill. Yet, there is the romantic notion that beauty can be found in these episodic visions of decay and the signs of life on Earth will regenerate once again. **Zhong Biao's** recent work in his "Beyond Painting" series holds composite images derived from various other portraits, developing a more complex ambiguity of signs by incorporating amalgamated paintings with the same figures existing both inside and outside the frames in the same space. **Zhu Wei's** images are direct, but rarely complex, as he points more in the direction of subjectivity where viewers are meant to either identify or question the commonplace mode of signification the artist has chosen to represent.

Robert C. Morgan is an international critic, artist, curator, and lecturer who lives and works primarily in New York City. An author of many books, catalogs, and monographs on contemporary artists, Professor Morgan is focused on the problems of the artist in an era of globalized change and renovation.