

For Immediate Release

Fu Xiaotong & Xiao Mao: Recent Works

50 Vestry Street, New York, NY 10013

Exhibition Dates: September 8 - October 28, 2023

Opening Reception: September 8, 6 - 8pm

Chambers Fine Art and Cristina Grajalas Gallery are pleased to announce the opening on September 8, 2023 of *Fu Xiaotong & Xiao Mao: Recent Works* as a collaboration. *Recent Works* will be shown in dialogue with a collection of 20th Century furniture by Philip and Kelvin LaVerne, and designed by the esteemed New York-based interior designer, Young Huh.

For the exhibition opening on September 8th At Cristina Grajalas Gallery, Chambers Fine Art will be presenting the work of two artists – Fu Xiaotong (b. 1976, Shanxi) and Xiao Mao (b. 1984, Henan) – both of whom explore their chosen medium, paper in the case of Fu Xiaotong and plaster in the case of Xiao Mao, with singular intensity. That being said, the paths by which they arrived at their current modus opera did are quite distinct from one another.

In *Fu Xiaotong & Xiao Mao: Recent Works*, artists converge, weaving nature’s essence into their creations. Mao’s plaster sculptures echo history and fleeting allure. Light interacts with form, transcending limits, and embodying nature’s rhythm. Xiaotong’s Xuan paper explorations reveal tactile poetry. Delicate needlework unveils its essence, transitioning from landscapes to captivating abstractions. Precision blurs creator and creation, as LaVerne’s bronze and pewter pieces embody nature’s vitality and the passage of time.

As the exhibitions unfold, experience harmony, and reflect on your place in this grand narrative. The tactile beauty of these works captures the timeless dialogue between human hands and nature’s spirit, showcasing art’s profound essence.

Fu Xiaotong (b.1976) had a conventional academic training, graduating from the Tianjin Academy of Fine Arts in 2000 and painting in oil on canvas for the next decade. She then entered the Department of Experimental Art at the Central Academy of Fine Arts (CAFA) in Beijing in 2010 and abandoned everything she knew. Working in ink on paper, she began to feel that the brushstrokes conceal the beauty of the hand-made Xuan paper. As she explored the possibilities of probing the surface of the paper with a needle from multiple directions, she discovered a new material language, capable of creating hitherto unseen effects. In her first fully realized works using this new technique, she favored traditional landscape subjects but in recent years her work has become more abstract and three-dimensional, suggesting cellular structures and organic natural forms. As has always been the case, she identifies each work according to the number of pinpricks, multiple thousands in some of her larger works.

Xiao Mao’s (b.1984) path to his current mode of expression, three-dimensional works in plaster, was not direct. He graduated in photography from Xian, then moved to Beijing where he entered

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the studio of the well-known fashion photographer, Feng Hai. Traveling widely and visiting museums wherever he was, he began developing ideas for sculpture several years ago, the strict lockdowns in China during the Covid-19 epidemic giving him plenty of time to develop further ideas. Visits to the antiquities galleries of the Louvre where one vessel festooned with snakes particularly caught his eye were important to him. Another suggestion came from an unlikely source, a visit to a spa where the organic forms of discarded, semitransparent masks removed after a facial led him to the realization that his sculptures could also become light fixtures. His recent plaster sculptures, often housing animals or insects in the interior, are completely transformed when the light goes on.