

Pan Yue

Private Theatre



Exhibition Preface

In the modern context of art, can sex and politics be placed together? Just one of the themes, is already a big taboo in some countries.

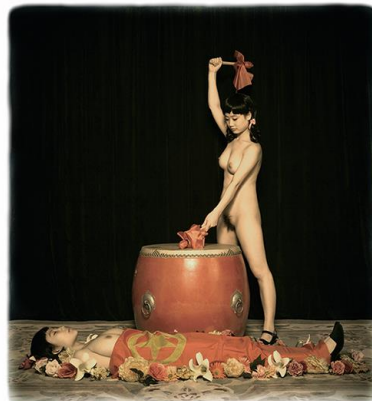
I do not care about the problems of the art itself. I do not care about the contents of the art itself. I am more interested in the resistance to art itself. Art should be and will be always be free and independence. Artists will flourish and excel, when there is a force and resistance to “what you can do” and “what you cannot do” in art.

I am always interested in history in art. I do not find the current modern and contemporary art interesting to me. In my works, I liked to go back to the classic, the history itself, to develop my work and rebuilding it with new meanings relevant to the current state of mind and reality. As for the sex in art, this in today’s context is not a problem.

Some critics and historians said that art should be irrelevant to politics, but I disagreed. I borrowed a famous Ai Weiwei's argument and he said, “This sentence itself is political”. Politics is everywhere, sex is everywhere, and art is also everywhere.

If existence is a reasonable, then non-existence is also unreasonable.

Pan Yue



Pan Yue, Red, 2009, Pigment Print, 44 x 40 cm x 8, Edition 5 of 5



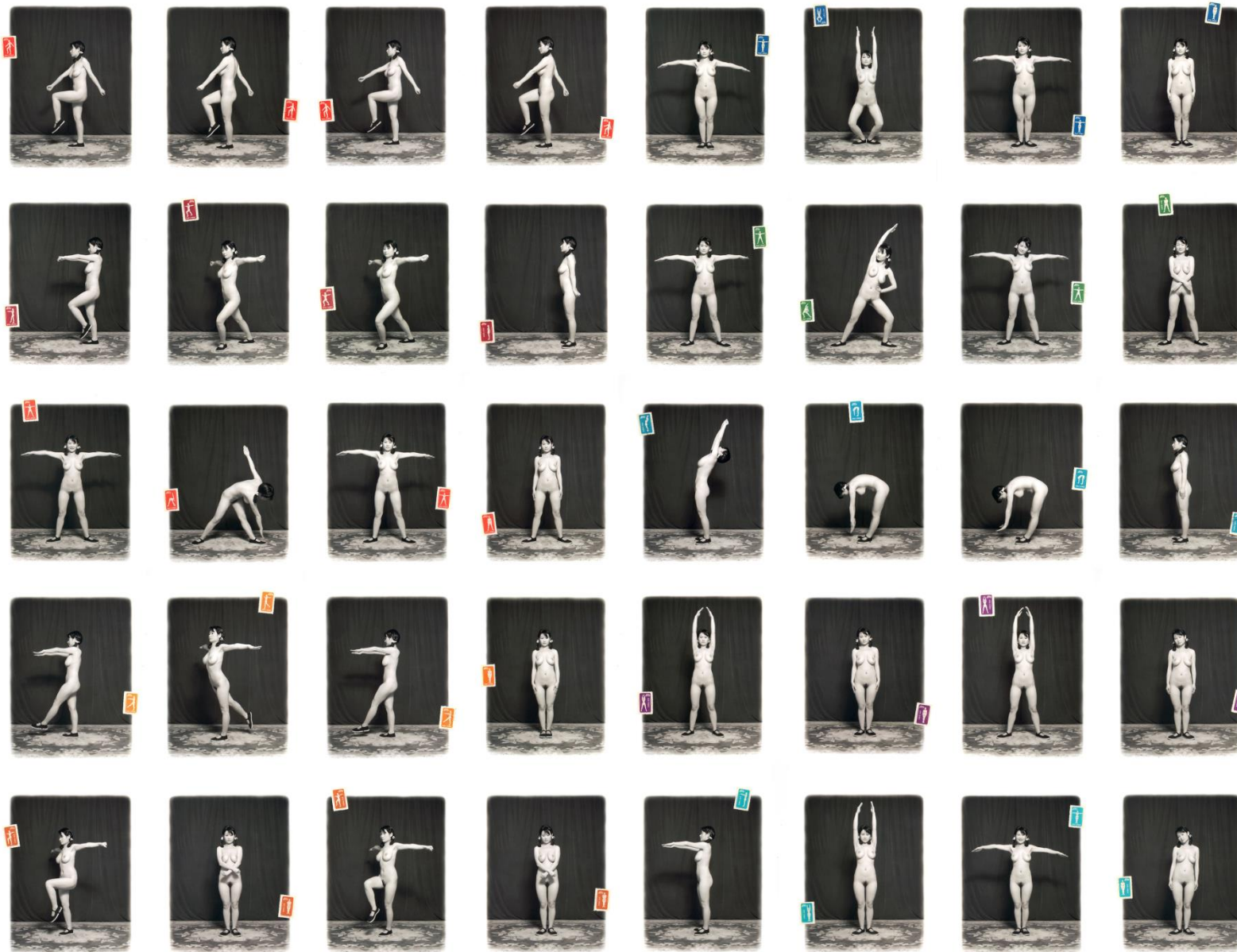
Pan Yue, Red, 2010, Pigment Print, 46.5 x 40 cm x 6, Edition 1 of 7



Pan Yue, The White Hair Girl, 2011, Pigment Print, 73 x 110 cm, Edition 1 of 5



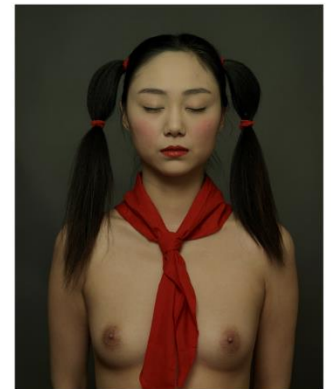
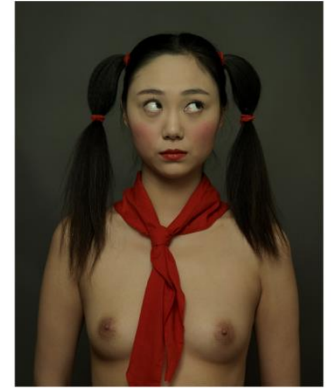
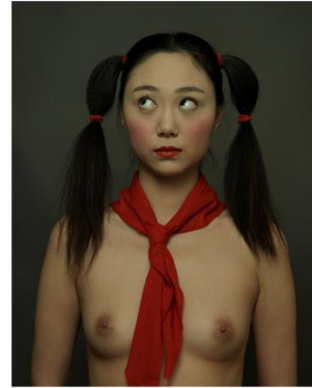
Pan Yue, Detachment of Women, 2011, Pigment Print, 73 x 110 cm, Edition 1 of 5



Pan Yue, Gym Girl, 2011, Pigment Print with Stamp, 20 x 16 cm x 40, Edition 1 of 2



Pan Yue, The White Hair Girl No. 2, 2014, Pigment Print, 41 x 34 cm x 5, Edition 1 of 5



Pan Yue, Eye Sport, 2014, Pigment Print, 37 x 30 cm x 10, Edition 1 of 5