



Deng Guoyuan – Noahs Garten

Das erstmals auf der Singapur Biennale 2016 gezeigte begehbare Spiegelkabinett mit rotierender Mittelachse funktioniert wie ein riesiges konzeptuelles Kaleidoskop, das den Betretenden mit der elementaren Frage nach aktuellem menschlichem Dasein und zukünftigen Existenzmöglichkeiten in einer zunehmend virtuell ausgerichteten Welt konfrontiert. Es ist ein Experiment in Form einer Enklave von artifizieller paradiesischer Schönheit voller ausschließlich visueller, symbolischer Kostproben aus einer vergangenen Zeit. Der Betrachter, sich in einem begehbaren Garten befindend, läuft Gefahr, in diesem Labyrinth die Orientierung und den Halt zu verlieren. Aus dem Alten Testament wissen wir, dass Noah sich mit seiner Familie aus der alten, verfallenen, sündhaften Welt auf Geheiß Gottes retten konnte und ihnen ein radikaler, erlösender Neuanfang gelang. Jedoch keineswegs in einem Garten Eden. Dieses artifizielle Paradies ist zugleich Vision und Requiem einer idealen Welt von transzendentaler Schwerelosigkeit und irdischem Spektakel. (Almut Rix)

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First shown at the 2016 Singapore Biennale, this walk-in hall of mirrors with its rotating central axis functions like a gigantic conceptual kaleidoscope, confronting visitors with elementary questions regarding the present human condition and future possibilities for existing in a world increasingly oriented towards virtuality. It is an experiment in the form of an enclave of artificial paradisiacal beauty brimming with exclusively visual, symbolic samples from times gone by. By entering the garden, the viewer runs the risk of losing their orientation and grip in its labyrinth. We know from the Old Testament that Noah, at God's behest, managed successfully to save himself and his family from the ruins of an old, sinful world to a radical new beginning. Which was by no means a Garden of Eden. This artificial paradise is at once vision and requiem of an ideal world full of transcendental weightlessness and earthly spectacle. (Almut Rix)



Noah's Garden II, Detail
Noah's Garden II, detail

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邓国源

DENG Guoyuan

China

Deng Guoyuan's artistic work revolves around the theme of the garden, which he expresses in paintings, installations, mixed media works and other forms of art. In all his works he seeks a special resonance with nature, by creating a parallel communication level with it. At the same time, he reveals the contradiction in the existence of humans, between their complex life situation and their personal needs. In recent years, his work has evolved from paintings on canvas to large-scale installations. He uses large-scale glass to mirror images and refer to traditional imagery such as classical gardens and landscapes of woods and rocks. Deng Guoyuan, born in 1957 in Tianjin, is a renowned artist, President of the Tianjin Academy of Fine Arts, a professor, and a doctoral supervisor. He has realized numerous exhibitions in museums and galleries in China, Germany and the USA. He lives and works in Tianjin, China.

Deng Guoyuan's work has always been centered around the theme of the garden which has led him to create paintings, installations, mixed media works and other forms of art. Through his work, he searches for a special form of harmony with nature, looking to build a parallel relationship of discourse with it. At the same time, Deng also reveals the contradiction between the complex situation that human beings find themselves in today and their own desires. In his recent works, Deng has turned from paintings on canvas to large-scale installations. Deng employs large-scale glass to mirror images and reference traditional imagery such as classical gardens and landscapes of woods and rocks.

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<https://denguoyuan.artron.net>



Noah's Garden II, 2016, Rahmen aus Aluminiumlegierung, gehärtetes Spiegelglas, LED-Licht, Licht, halbautomatische Karusselltür, Werk, Kunststein, 1160 x 650 x 320 cm
Noah's Garden II, 2016, aluminium alloy steel frame, toughened mirror glass, LED light, light, semi-automatic revolving door, plant, fake rocks, 1160 x 650 x 320 cm