







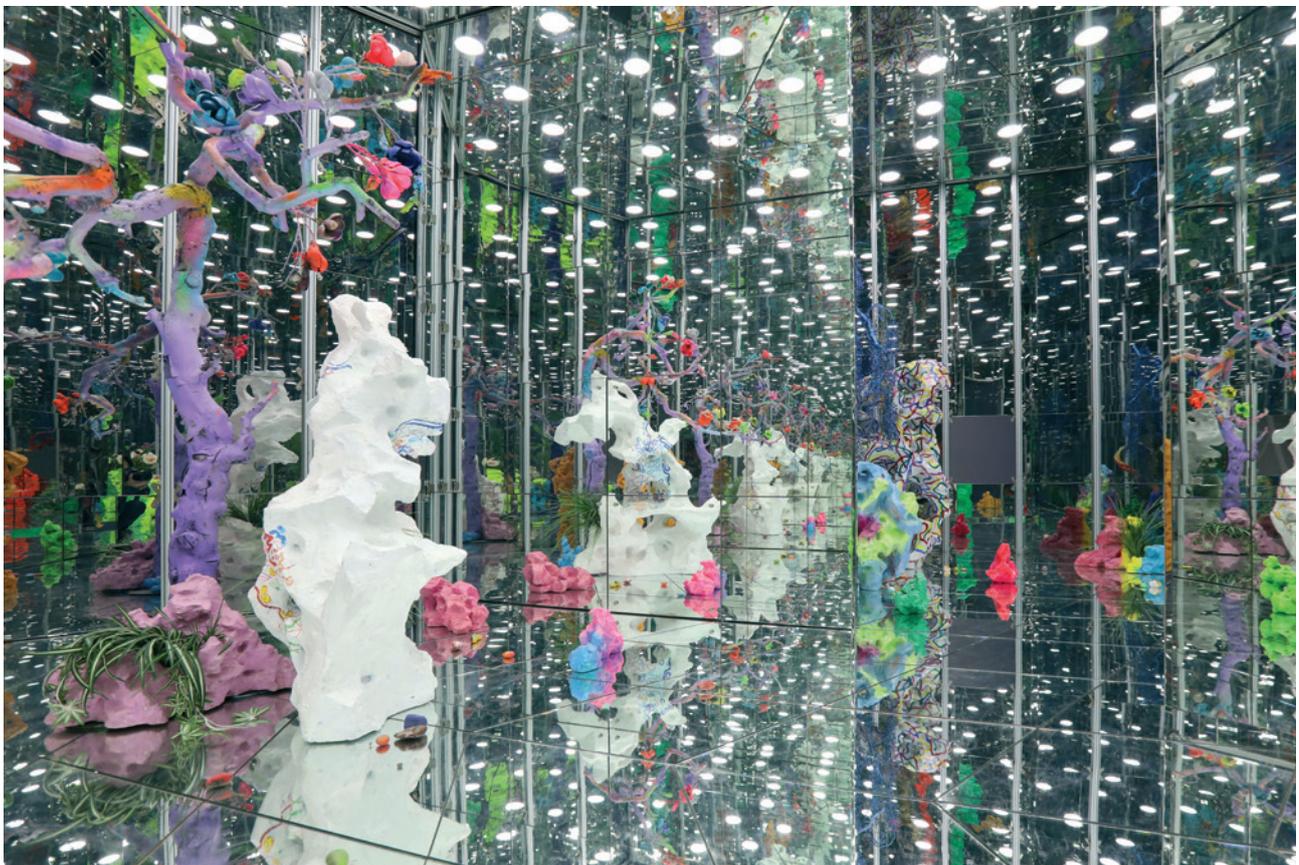
Deng Guoyuan – Publikumspreis 2019 • Public Choice Award 2019

In seinem begehbaren, künstlichen Garten Eden, in dem alles Natürliche in Substitute übersetzt wurde, erkundet Deng Guoyuan die Möglichkeiten künftiger menschlicher Schöpfungen und stößt zu einem neuen Naturverständnis an. Er rekurriert hierbei auf die alttestamentarische Geschichte von Noahs Arche, die von dem Untergang der Menschheit und der Welt als solche erzählt und in die Erkenntnis der Verkommenheit des Menschen mündet. Eine gänzlich artifizielle Weltvorstellung, hervorgerufen durch die exzessive Ausbeutung und Zerstörung der Natur, führe laut Deng Guoyuan letztlich zur Entfremdung des Menschen von sich selbst.

Sein Spiegellabyrinth ähnelt einem übergroßen Kaleidoskop und wirkt durch die wundersam bunten Taihu-Steine und Pflanzen wie aus einer anderen, surrealen Welt. Es evoziert, durch die sich multiplizierenden Spiegelflächen, eine bis in die Unendlichkeit scheinende Tiefendimension, die sich jedoch als Illusion erweist. Die sich in der Installation befindenden Personen scheinen sich in einem Zustand der Orientierungslosigkeit zu verlieren, noch verstärkt dadurch, dass sie ihr wahres Spiegelbild nicht zu identifizieren wissen. (Hanna Kremp)

With his accessible, artificial 'Garden of Eden' where everything natural has been replaced with a synthetic substitute, Deng Guoyuan explores the possibilities of future human creations and tries to initiate a new understanding of nature. He refers to Noah's Ark from the Old Testament – the story of the downfall of mankind and the recognition of humanity's sordidness. According to Deng Guoyuan, a completely artificial concept of the world, caused by the excessive exploitation and destruction of nature, will ultimately result in man's alienation from himself.

The mirror labyrinth of "Noah's Garden" resembles an oversized kaleidoscope. Through the colourful Taihu stones and plants, the installation seems to be from another, surreal world. The multiplying mirror surfaces evoke a dimension of infinity which, however, proves to be an illusion. The people entering the installation seem to get lost in a state of disorientation, intensified by the fact that they do not know how to identify their true reflection. (Hanna Kremp)



Noah's Garden II, 2016, Stahl, Spiegelglas, LED-Licht, halbautomatische Karusselltür, Kunstpflanzen, Kunststeine, 1160 x 650 x 320 cm (Detail)

Noah's Garden II, 2016, steel, mirror glass, LED light, semi-automatic revolving door, artificial plants, artificial stones, 1160 x 650 x 320 cm (detail)

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邓国源

Deng Guoyuan

China

Deng Guoyuan's artistic work explores the relationship between man and technology. In all his works 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. With his work, Deng creates a different reality with its own mythical context, which is very many-sighted and always remains open to many different interpretations. To certain extent, his works signal the changes of our time, inspiring us to reflect on the destiny of mankind and the challenges we are facing today.

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*1957 in Tianjing. Deng Guoyuan gehört zu den renommierten Künstlern in China, ist Präsident der Akademie der Bildenden Künste Tianjing, Professor und Doktorvater. Zahlreiche Ausstellungen weltweit. Lebt und arbeitet in Tianjing, China.

*1957 in Tianjin. Deng Guoyuan is one of the most prestigious artists in China and President of the Tianjin Academy of Fine Arts, a professor, and a doctoral supervisor. Numerous exhibitions worldwide. Lives and works in Tianjing, China. <https://denguoyuan.artron.net>



Schmetterlinge erobern den Garten der Dinosaurier I–II, 2019, Aluminiumblech, Glasspiegel, modifiziertes Spielzeug, je 180 x 100 x 30 cm
Butterflies Take Over the Dinosaur's Garden I–II, 2019, aluminium sheet, glass mirror, modified toys, each 180 x 100 x 30 cm