

espace temps

98 rue quincampoix 75003 Paris



LIU PUQI

Curatrice : LI Yaxuan

Vernissage le 5 avril à 18h
5 avril - 4 mai 2024

espace temps

Les voies de l'art
艺术之路



Yishu
艺术世界



espace temps

98 rue Quincampoix 75003 Paris | Wednesday - Saturday 2pm-7pm
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PRESS RELEASE

Les Voies de l'art Association and espace temps are honored to announce that art critic and curator Dr. Martina Köppel-Yang, along with Director of espace temps, Joseph Cui, have selected the curatorial project from nearly a hundred submissions: "TELEOPLEXY" by curator LI Yaxuan, featuring artist LIU Puqi. This marks LIU Puqi's inaugural solo exhibition in Paris. The exhibition is scheduled to commence on April 5th, 2024, running until May 4th, 2024, with the opening reception set for April 5th at 6 p.m. The project has been awarded €2,000 to support its curation, organization, and ongoing research on the focal topic.

LIU Puqi: TELEOPLEXY

April 5th - May 4th, 2024

Opening April 5th. 6pm

Curator : LI Yaxuan

My attention was fixed upon every object the most insupportable to the delicacy of the human feelings. I saw how the fine form of man was degraded and wasted; I beheld the corruption of death succeed to the blooming cheek of life; I saw how the worm inherited the wonders of the eye and brain. I paused, examining, and analyzing all the minutiae of causation, as exemplified in the change from life to death, and death to life, until from the midst of this darkness a sudden light broke in upon me - a light so brilliant and wondrous.....

-- Mary Shelley, *FRANKENSTEIN*, p49

TELEOPLEXY¹, is the living entity in the immanence of mechanical assemblage or coherence with kinetic energy, which is not only the renewal of function, but also how the fascicled antenna perceptron is out of control.

Liu Puqi's labor engage on the orbits of the technological universe, he transforming them into incredible mechanism installation. He uses semi-industrial 3D printing technology, whether it is the fiction of artificial limbs, simulated body parts, or "external organs" modified based on chameleon eyes, he explores the relationship between tool manufacturing and production from the evolution of posthumanism perspective, deconstructing the boundaries between human, machine and animal behavior.

Liu Puqi's work revolves around studying the relationship between machines and sensory organ. When the <<BOA>> swims through the smooth gray pipe, its spine can freely twist and undergo new changes, making it the most powerful weapon, entangle the prey and evolve again. The special

visual structure of the << **Caméléon** >> can create a scene with a wider field of vision for people, but at the same time they are unable to accept excessive rotation and a large amount of information that makes them dizzy. The physical flesh is compressed under the control unit, and the limitations exposed are undoubtedly a kind of irony. The virtual weapon << **L'arme virtuelle**>> imitated the cold fantasy presented by the camera lens in the semi-virtual device experience. It examines how to re-observe the world from parallel inverted perspectives based on different positions.



Liu Puqi's early work << **Extension** >>, installed prosthetic limbs on the body and controlled them with his own arms and legs. If "Marionette" is like the description of a disciplinary society under a semi-closed combination, in that way, will the freedom of human being just be a desiring machine? As Gilles Deleuze and Félix Guattari described in << **Anti-Oedipus: Capitalism and Schizophrenia** >> "**Desire is a machine, and the object of desire is another machine connected to it.**"² The body and the machine together build a linkage device, the essence of production contains the tension and contradiction of "anti-production". Just like the work << **Le 6ème doigt** >> its creation concept comes from the independent printing prosthetic service of an organization called E-nable. Users can download the 3D file by themselves, and

the sense of touch is in the process of new adaptation stage, it's forced to become clumsy rather than improve it.

To a certain extent, abandoning the quantification of engineering, and simply conceiving an unnamed gear as a "divination" with the nature of assembly randomness, can it be understood as a flare derivative of re-emancipation? And as its naked data 360 60 6 2 2 2 3, 23 19 5 4 8 8, perhaps it is a mechanistic interface with "unconscious molecular functions" ?

What lies behind Liu Puqi's works is an exotic semi-virtual order, which is exposed through "coincidences", "synchronicities" and comparable signs of intelligent destiny, such as the sensibility hidden in the transition between "reality" and "virtual" entrance – shuttling back and forth under the interactive space, this mode opens up a reflection on the universality of contemporary society as a result of technological penetration, and allows us to think about how to reopen the creation of the "coexistence" to the percipient access. But supposing that we dissolve the cryptic data particles and reproduce them so that let them continue, it's the procedure of merging with the source and re-perceive the fragility of the work. As Nick Land said, "**Humanity is a compositional function of the post-human, and the occult motor of the process is that which only comes together at the end**".

Curatrice: LI Yaxuan
March 27th, 2024

¹ Nick Land, *Teleoplexy: Notes on Acceleration*, "Teleoplexy, or (self-reinforcing) cybernetic intensification, describes the wave-length of machines, escaping in the direction of extreme ultra-violet, among the cosmic rays"

² Gilles Deleuze and Félix Guattari, << *Anti-Oedipus: Capitalism and Schizophrenia* >>, "Desire does not lack anything; it does not lack its object. It is, rather, the subject that is missing in desire, or desire that lacks a fixed subject; there is no fixed subject unless there is repression. Desire and its object are one and the same thing: the machine, as a machine of a machine. Desire is a machine, and the object of desire is another machine connected to it". P. 26.

ARTISTE | LIU Puqi

Graduate of the Master's program at the National School of Fine Arts in Paris, LIU Puqi lives and works in Paris. He participated in the pre-doctoral program at the Spacial Media laboratory of Ensadlab. He graduated from the Academy of Fine Arts of Hubei in China, then from the Marseille-Mediterranean School of Arts and Design and the Nante-Saint-Nazaire School of Fine Arts.

LIU Puqi's artistic research primarily explores the extension of the human body, its relationship with tools, and new ways of seeing the world. LIU Puqi mainly utilizes 3D printing to create mechanical devices, such as prosthetics and external organs that people can use to experiment with new physical behaviors and visual sensations.

CURATOR | LI Yaxuan

Dancer, performer, independent curator, an uncertain substance combining liquid and fire. She focuses on introspection and self-observation of the spiritual universe, as well as some reflection and questioning on the world of will. She hopes to observe and describe its human beings that are not given form and are in an unbalanced dynamic state, in a strength of natural growth of an instinctive organization.

In 2023, she participated in les gens d'Uterpan, a 6 hour performance at the Museum of Modern Art in Paris.

She pays attention to mysticism on the perception of consciousness and supernatural form, associate the field of correlation and the relative of biopouvoir. Her recent research direction is to use deep ecology as the source of ontology for creation, deconstruct and reshape the concepts of poetry, text, choreography, movements, and performance in contextual art. She explores the interactive evolution relationship between individual construction identitaire, desiring machine, and inconscient collectif.

DIRECTOR OF THE PROJECT | Martina Köppel-Yang

Dr. Martina Köppel-Yang is an independent scholar and curator specializing in contemporary Chinese art since the mid-1980s. She has authored extensive works on the subject, including her noteworthy Ph.D. thesis, 'Semiotic Warfare – The Chinese Avant-garde 1979 – 1989: A Semiotic Analysis' (Hong Kong: timezone 8, 2003), which has become a reference book on Chinese art from the 1980s. Additionally, she serves as a member of the advisory board of Asia Art Archive in Hong Kong.

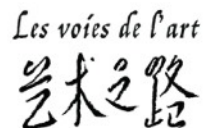
RESPONSIBLE OF THE PROJECT | Joseph CUI

Joseph Cui, director of espace temps, curator and art critics. Specialized in Chinese artists in France. He holds degrees in philosophy from the Ecole des Bernardins and in Comparative

Literature from Sorbonne Nouvelle Paris III. With a background of dedicated researcher, his focus holds within study consists of a whole century of Chinese artists in France, spanning from the beginning of the 20th to the actual generation. As a close associate of François Cheng, he has initiated to build up an archive of Chinese artists in France and to analyze the transcultural phenomenon of their artistic creations.

ORGANISER

Les voies de l'art Association



The association "Les voies de l'art" succeeds the VIA Paris association (since 2013). With the aim of creating a new momentum, we have decided to pool our resources, establish ourselves in a permanent space (espace temps), and initiate this new identity: "Les voies de l'art" (given by François Cheng). This new framework will enable us to build a meeting place, develop more qualitative, relevant, and regular projects. The "Les voies de l'art" Association continues the mission of promoting intercultural exchanges and working in the wake of the academician Mr. François Cheng, who has always experimented with and sought artistic collisions between different cultures.

espace temps

espace temps is located in the heart of Paris, close to the Centre Pompidou. It is dedicated to the organization of exhibitions and research events, while promoting encounters and exchanges.

COLLABORATING INSTITUTION

TCT Art House



TCT Arte is a digital magazine featuring the finest in the art of investments: a trusted resource in the world of art, culture, travel, health and wealth management. We filter world affairs and perspectives, customizing experiences for our clients whose lifestyles and businesses thrive in a global network of individuals and organizations that are making a difference.

TCT Arte was created for ultra high-net-worth individuals who are interested in but not limited to, art exchange, global investments and cultural experiences. Indulging in exclusivity our concierge service provides our clients with utmost efficiency and anonymity in the world of experiential luxury connecting them to top investment projects and opportunities with rare access and privileges.

Asia Society France



Asia Society France is part of a global network comprising 16 Asia Society centers spread across Asia, North America, and Europe.

Our members and supporters include experts and practitioners across a wide variety of sectors and countries in Asia, including those from there or those who have built their careers around Asia. Our programs span a wide spectrum, encompassing politics, arts & culture, business, and social issues.

We are an independent organization which has no affiliation with any government. The Society takes no institutional position on individual policy challenges. We will never shy away from the hard questions facing our world. We value collaboration with government and non-government institutions in forging common approaches to otherwise intractable problems.

ACA



ACA project is a French association and online platform founded in 2015 by Lou Anmella-de Montalembert and Dorian Reunkrilerk, which presents a selection of artists, professionals and events related to contemporary art from Asia and its diaspora. We have our heart set on giving more visibility to the diversity of practices and processes from this non-Western art scene. We aim to provide knowledge and understanding of the asian contemporary art scene thanks to our pick of news, our database and our interviews, aimed at a French and English-speaking eclectic audience. Since 2021, we extend our activities to public speaking, teaching and organizing online and physical events.

Yishu



Journal of Contemporary Chinese Art is the first English language journal to focus on Chinese contemporary art and culture. Each bi-monthly issue features scholarly essays on topical issues, interviews with artists and curators, conference proceedings, and critical commentary on exhibitions and books. Yishu offers a platform for a wide range of voices who are living and telling the story of contemporary Chinese art from a diversity of perspectives, and who provide dialogue and debate around current visual and literary forms produced within what constitutes an expanded understanding of contemporary Chinese art.

Since its inauguration in May 2002, Yishu has raised its profile internationally to become one of the most respected journals devoted to contemporary Chinese art. Appealing to professionals in the art and academic fields, as well as art enthusiasts in general, Yishu is now the journal of record for the high quality coverage of issues and events pertinent to Chinese art today. Its high standard of critical writing by thinkers from around the world allows us to voice ideas that communicate across cultures.

CHINA SOUTHERN AIRLINES



Headquartered in Guangzhou, China Southern Airlines Co., Ltd. is China's airline with the largest number of transport aircraft, the most developed route network, and the largest annual passenger volume. China Southern's Guangzhou-Paris route was first launched in 2004 and now has five flights per week. In 2024, China Southern will take the 60th anniversary of the establishment of diplomatic relations between China and France, the France-China Year of Culture and Tourism and other important events as opportunities to continuously enrich its aviation products, provide more friendly and refined services, and become your first choice for travel.

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