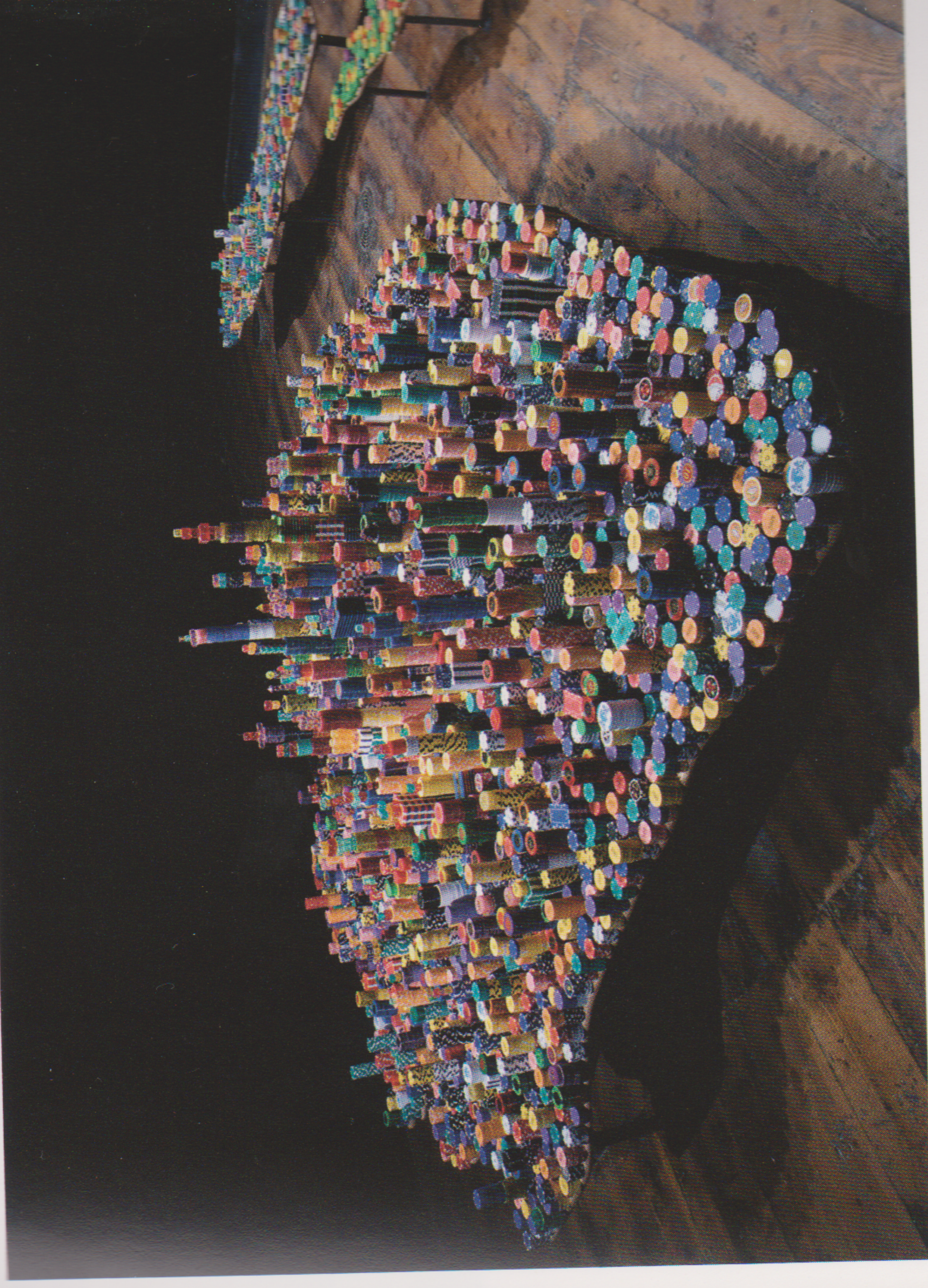


mpongono in pezzi, formando
acciaia di detriti dentro un'enorme
a bianca, nell'installazione *Dream*
, in memoria dell'esplosione del-
ttle Columbia. Con le ultime pro-
m(a)inders, *Abandoned Memory*
, Liu Jianhua sembra muoversi in
one di una rarefazione ancora più
na.

a presentata alla Biennale di Car-
poniuga i colori sgargianti dell'uni-
pop con la qualità arcana e so-
tipica delle installazioni di por-
a bianca. *Unreal Scene* (2008): tre
lla deriva, in cui colorate *fiches* da
si impilano a migliaia le une sulle
no a comporre una Shanghai co-
in cui le potenzialità pecuniarie
a del gioco si impongono come
nenti costitutive.

L.S.T.

He started by leaving home at 12
years of age to work in the china
factories of Jingdezhen. He has
ended up exhibiting all over the
world. In his art work he juggles
with opposing dichotomies. On
the one hand, flamboyant
colours, pop forms and a sexual
power which reminds us of Allen
Jones, in the first experiments
and especially in *The Memory of*
Enchantment of the Frolic Ceram-
ic Sculpture Series: headless fe-
male figurines dressed in tradi-
tional costume, ready to be eat-
en without putting up any fight.
On the other hand, a frozen
world, where time stands still
and space revokes its normal
laws. Women's boots, ther-
moses, tupperware, feeding
bottles: all strictly in white chi-



na, lined up on the ground, hang-
ing in the air, clinging to walls for
Daily Fragile (2001). Then model
aeroplanes, limbs, computer key-
boards broken up into pieces,
forming a trail of rubbish inside a
huge white room, in the installa-
tion *Dream* (2005), in memory of
the explosion of the Columbia
shuttle. With his latest works
Rem(a)inders, *Abandoned Memo-*
ry (2010), Liu Jianhua seems to
be moving towards an even more
extreme rarefaction.

The work presented at the Carrara
Biennale combines the flamboy-
ant colours of the pop world with
the arcane, suspended quality
which is typical of the white chi-
na installations. *Unreal Scene*
(2008): three drifting islands in
which thousands of coloured
gambling chips are piled up on
one another so to compose a col-
ourful Shanghai whose compo-
nents have come to include the
pecuniary potential and thrill of
gambling.

L.S.T.

Unreal
acciaio, plastica, colla/steel, plastic, glue, 304x280 cm
courtesy Galleria Continua San Gimignano/Beij-
ph. El

Background: *Dream*, vista dell'installazione nella
the installation at the exhibition *Dre*
Ga
San Gimignano, 2008, ph.
courtesy Galleria Continua San Gimignano/Be