



January 10, 2022

## Artron Art Index | Monthly (Dec, 2021) Gallery Influence List

*Intro: The "Artron Monthly Gallery Influence List" is a professional and authoritative list reported by Art Express. The list covers galleries operating contemporary art in China. On a monthly basis, observe the galleries' solo and duo shows. Based on the detailed data collected from the Art Express survey, the cost of gallery exhibitions (academic, curatorial, promotion), and collections are analyzed from multiple dimensions, providing collectors with professional navigation reports for understanding and entering art collections.*

### Analysis of "Gallery Influence List" in December:

At the end of the year, Galleries across the country aren't stopping. In addition to a number of gallery exhibitions this month, there was the last art fair of the year in the second half of the month, the Guangzhou Contemporary Art Fair was held. Giving an end to this busy year.

The galleries presented brand new exhibitions this month, with the activity level returning to Beijing from the Shanghai region. The overall number was down from a busy November, but also three quarters of the previous month in terms of volume.

In Beijing, in particular, several galleries held new exhibitions, in which young artists were quite active. At the beginning of the month, Myler Gallery presented Ju Ting's latest solo exhibition after two years; Daqian Gallery held Wang Yiya's solo exhibition: "*Fan Kong Lu*". In the middle of the month, Tang Contemporary Art Center - Beijing Space presented a solo exhibition by young post-90s Japanese artist Koshi Ejigami, which was completely sold out; SPURS GALLERY held another post-90s young artist: Yuan Ke Ru's solo exhibition "*Traces of Post-image*"; ShanghART Gallery Beijing Space also presented two young artists. At the end of the month, Yulantang Gallery presented the solo exhibition "*Fables*" by Jin Neodymium; Tabula Rasa Gallery presented the solo exhibition of Naifen Zhou: "*Henry Milkski Short Story Collection 2 - William Marlowe - Boring Ball*".

Relatively few galleries in the Shanghai area had new exhibitions in December, with Almine Rech presenting the first solo exhibition in China by Viennese artist Rudolf Polanszky. In addition, GALLERY ALL Gallery's inaugural exhibition at its Shanghai space took place this month.

In this month's exhibitions across the country, a total of nine galleries in Beijing, Shanghai and Taiwan were selected for the "December Gallery Influence List".

**Almine Rech | Rodulf Polanszky's solo exhibition "*Apeiron*"**

Academic dimension: ★★★★★

Curatorial dimension: ★★★★★☆

Promotion dimension: ★★★★★

Collection dimension: ★★★★★

Overall Rratngs: ★★★★★

On December 10, Almine Rech - Shanghai presented the first solo exhibition of Viennese artist Rudolf Polanszky in China, "*Apeiron*". The title of the exhibition "*Apeiron*" reflects the artist's "ad hoc synthesis approach" to constructing and decomposing purely abstract forms.

Rudolf Polanszky is the artist represented by Almine Rech, and this is the second time the gallery has held a solo exhibition of his work. The exhibition is presented in the gallery's 200 square meter space and features 14 works, seven of which are brand new.

Rudolf Polanszky was born in Vienna in 1951 and is considered to be one of the most influential artists in the region. Polanszky's father was a jazz musician and his mother was a designer, he also spent a lot of time abroad. For Polanszky, therefore, the concept of homeland was shallow - in the constant process of moving and meeting new people, art became the only constant childhood companion. From an early age, Polanszky began to seek spiritual freedom through art.

At the beginning of his career, he built a conceptual structure of randomness against a deliberate aesthetic framework and gradually found a unique artistic vocabulary - he deliberately embedded "chance" in his approach. A series of works, including *Schweinsfettzeichnungen (Lard Paintings)* or *Sprungfedernbilder (Coil Spring Paintings)*, became the most pioneering experiments of the time. In the same period, he also used Super 8 mm film to turn his own creative self into the protagonist of performance art and video works.

There is no catalogue published for this exhibition, but there is one for the exhibition in Brussels in 2019.

In terms of media coverage, ARTouch, Artnet, and the gallery's own WeChat public platform, published in-depth reports and articles on the artist. In addition, Hi Art and National Fine Arts also reported on the exhibition.

It is understood that the works on display were priced from 80,000 to 180,000 euros, and sales were in line with expectations.

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## Rudolf Polanszky

Rudolf Polanszky, *Apeiron*

Almine Rech Shanghai

December 10, 2021 - January 27, 2022

© Rudolf Polanszky - Courtesy of the Artist and Almine Rech

Photo: Alessandro Wang





Rudolf Polanszky

*Reconstructions / Choros*, 2021

Copper foil, cardboard, mirror foil, aluminium, resin, silicone, acrylic glass,  
pigments mounted on cardboard, in artist frame

151.1 x 171.5 cm

© Rudolf Polanszky - Courtesy of the Artist and Almine Rech

Photo: Jorit Aust

## 雅昌指数 | 月度 (2021 年 12 月) 画廊影响力榜单

导言：“雅昌月度画廊影响力榜单”是艺术头条针对艺术收藏群体推出的专业权威性榜单报告。榜单覆盖在中国地区经营当代艺术的画廊，以月度为单位，观察画廊的个展及双人展。基于艺术头条调查、收集的详细数据，从画廊展览的成本（学术、策展、推广），以及收藏等多维度进行数据解析，为收藏家提供了解、进入艺术收藏的专业导航报告。

### 12 月“画廊影响力榜单”分析：

12 月，进入一年的尾声，但全国各地的画廊并没有停下脚步。本月除了多场画廊展览，在月度下半旬还有年度最后一场艺博会：广州当代艺博会举办。结束了一年忙碌的行程。

本月画廊推出的全新展览，活跃度从上海地区回归北京。整体数量方面，较忙碌的 11 月份有所减少，但数量方面也达到了上个月的四分之三。

尤其北京地区，多家画廊举办了新展，其中，年轻艺术家的展览相当活跃。月初，麦勒画廊推出鞠婷时隔两年的最新个展；大千画廊举办了王依雅个展：“繁空录”。月中，当代唐人艺术中心北京第一空间推出了日本 90 后年轻艺术家江上越个展，且展出作品全部售罄；SPURS GALLERY 举办了另外一位 90 后年轻艺术家：袁可如个展“后像之痕”；香格纳画廊北京空间也推出了两位年轻艺术家胡伟、项恺阳的展览项目“缓慢的归乡”；月底，玉兰堂画廊推出了金钗个展“寓言”；Tabula Rasa 画廊推出的奶粉 zhou 个展：“亨利·痴奶斯基短篇小说集 2 —— 威廉·马洛·无聊的球”等。

另外，一些画廊举办了不错的展览，包括站台中国举办了肖江个展；CLC Gallery Venture 举办的张晖个展“阿波罗与芥子园”；三远当代艺术中心举办了黄丹个展；亚洲艺术中心推出的陈焰·郭健濂作品展“静音”等。

相对而言，上海地区的画廊在 12 月的新展较少，其中阿尔敏·莱希推出了维也纳艺术家鲁道夫·波兰斯基 (Rudolf Polanszky) 在中国的首次个展。另外，GALLERY ALL 画廊在上海空间的开幕展在本月举办。

本月在全国各地的展览中，共有北京、上海、台湾等地的 9 家画廊入选“12 月画廊影响力榜单”。

阿尔敏·莱希画廊 | 鲁道夫·波兰斯基个展“阿派朗”

A 学术维度：★★★★

B 策展维度：★★★★☆

C 推广维度：★★★★

D 收藏维度：★★★★

综合得分：★★★★

12月10日，阿尔敏·莱希上海空间推出了维也纳艺术家鲁道夫·波兰斯基（Rudolf Polanszky）在中国的首次个展“阿派朗”。展览题目“阿派朗”反映了艺术家用来构建和分解纯粹抽象形式的“因需而定的综合方法”。

鲁道夫·波兰斯基是画廊的代理艺术家，此次是画廊第二次举办其个展。展览在画廊200余平米的空间呈现，展出作品共14件，其中7件为全新的作品。

鲁道夫·波兰斯基1951年出生于维也纳，被认为是当地最有影响力的艺术家之一。波兰斯基的父亲是爵士音乐家、母亲是设计师，他也常年旅居海外。因此，对波兰斯基来说，祖国的概念很浅——在不断搬家和认识新朋友的过程中，艺术成为了唯一永恒的童年陪伴。从很早开始，波兰斯基就开始借由艺术寻求精神上的自由。

他在职业生涯开端，便建立起反刻意美学框架的随机性观念结构，逐渐找到了独有的艺术词汇——他刻意地将“偶然”植入创作方法当中。包括《猪油绘画》（*Schweinsfettzeichnungen*）或《螺旋弹簧绘画》（*Sprungfedernbilder*）在内的一系列作品，成为了当时极具先锋性的实验创作。同时期，他还运用超8毫米胶片（Super 8 mm film），将创作中的自己变成表演艺术和影像作品的主人公。

此次展览没有出版相关画册，但在2019年布鲁塞尔的展览有画册出版。

媒体报道方面，典藏艺术、Artnet、以及画廊自己的微信公众号平台，发布了艺术家的深度报道及文章。另外，Hi艺术、国家美术也对展览进行了报道。

据了解，此次展出的作品定价在8万到18万欧元不等。



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鲁道夫·波兰斯基

鲁道夫·波兰斯基, 《阿派朗》

阿尔敏·莱希 上海

2021年12月10日 – 2022年1月27日

© 鲁道夫·波兰斯基 – 致谢艺术家与阿尔敏·莱希

摄影: Alessandro Wang



鲁道夫·波兰斯基

《重建 / 合唱》，2021

铜箔、纸板、镜面箔、铝、树脂、硅胶、丙烯酸玻璃、颜料覆盖纸板、裱于艺术家画框  
151.1 x 171.5 厘米

© 鲁道夫·波兰斯基 – 致谢艺术家和阿尔敏·莱希

摄影：Jorit Aust