

“

# AFTER THE ORGY”

TIANXING XU

Solo Exhibition  
Eli Marsh Gallery, Amherst College

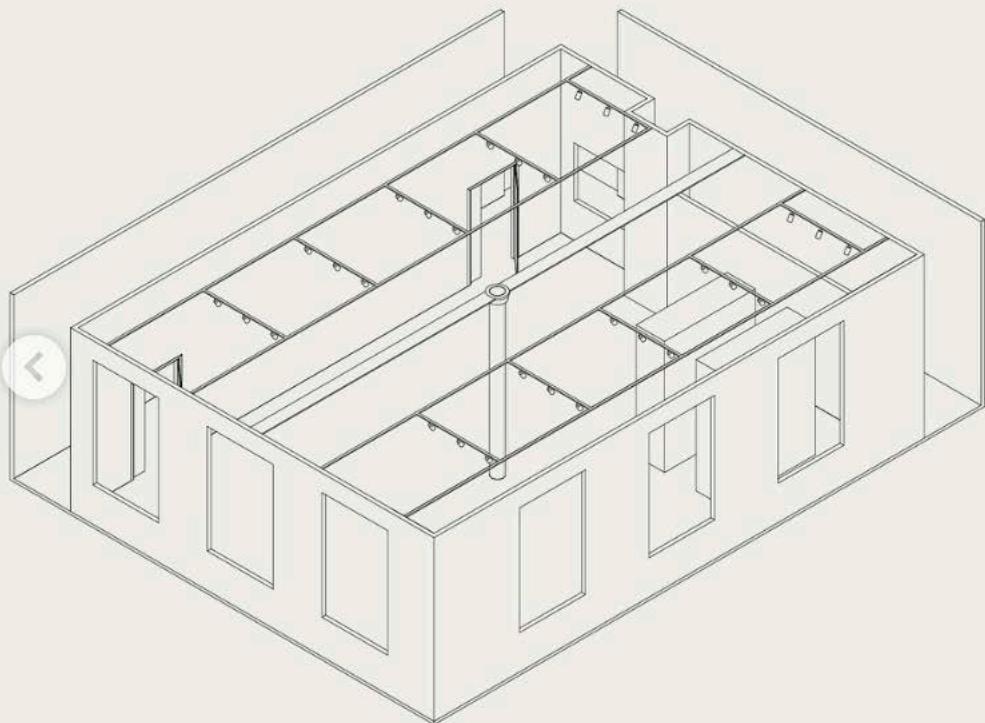
Sep 16 - Oct 18  
2024

105 Fayerweather Hall  
220 South Pleasant Street  
Amherst, MA 01002

# CATALOG

Eli Marsh Gallery

Fayerweather Hall  
Amherst College



Public Lecture  
Thursday, September 26th at 5pm

Opening Reception  
Thursday, September 26th at 6pm

Gallery Hours:

Monday-Friday, 10 a.m.-4 p.m.  
Sunday, 12-4 p.m.  
Closed Saturday

■ 01

Adverse Reaction  
2024

64x38 in

Acrylic and marker on canvas

■ 03

Blue Banisters  
2024

16x18 in

Ink and acrylic marker on canvas

■ 05

Observation Period  
2024

4.5x4.5 in

Acrylic and ink on panel

■ 07

Adverse Reaction (Draft)  
2024

18x12 in

Marker, pencil, acrylic, and watercolor on paper

■ 09

Blue banisters (Draft)  
2024

9x12 in

Marker, pencil, acrylic, and watercolor on paper

■ 11

Regrets  
2022

8 in (chain included)

Sterling silver

■ 13

Simulation  
2023

8x6 in

Etching with chin-collé on paper

■ 15

Untitled  
2022

22x16 in

Screenprint on paper

■ 17

Untitled  
2024

12x9 in

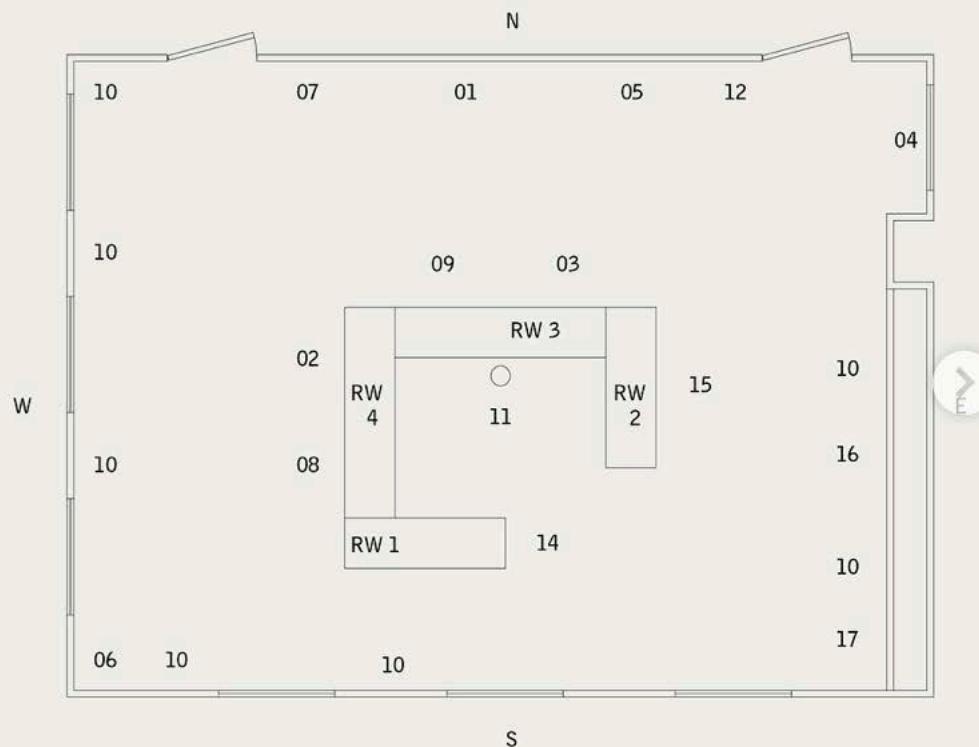
Etching with chin-collé on paper

# EXHIBITION MAP

- 02 Self Control 2024 12x24 in Acrylic and ink on panel
- 04 Untitled 2023 8x11 in Print on multiple media
- 06 Urby 2024 4.5x4.5 in Acrylic and ink on panel
- 08 Self Control (Draft) 2024 9x12 in Marker, pencil, acrylic, and watercolor on paper
- 10 Drafts Collection 2021-2023 9x12 in Marker, pencil, acrylic, and watercolor on paper
- 12 Arrangements and games 2024 8x6 in Ballpoint pen on paper
- 14 Untitled 2022 4x6 in Etching on paper
- 16 Untitled 2024 15x11 in Etching with chin-collé on paper
- Exhibition Guide 2024 6x8 in, 34 pages Inkjet print on paper

Eli Marsh Gallery

Floor Plans



Floor Plan Drawing: Lingzi Fei

# PRESS RELEASE

■ Written by Tia Xu

01 *Amusement Park* (2023) is a painting by artist Xu Tia, depicting a scene of an amusement park. The composition includes various elements such as traffic cones, chairs, and distorted structures, set against a backdrop of a city skyline.

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In Xu's works, the conventional amusement park scene has been redefined and transformed into a space for observation and reflection.

Typically, amusement parks are vibrant spaces where people release emotions, enjoy thrills, and actively participate; however, in Xu's works, the introduction of elements such as traffic cones and chairs not only physically delineates the space but also psychologically enhances the distance between the audience and the scene. This shift encourages the audience (including the artist himself), to transition from active participants to contemplative observers, offering a new perspective for reassessment and reflection. These elements may symbolize waiting, isolation, and social norms, while the amusement facilities themselves evoke associations of fun, escapism, and childhood memories.

These amusement parks are no longer merely utopian spaces but have become objects of observation and reflection, their value and meaning transformed into cultural symbols reflecting their cultural and aesthetic significance. By placing these utopian scenes in an almost abstract environments, Xu emphasizes the neutrality and ambiguity of these spaces. This practice also turns the amusement park into an open symbolic platform, allowing the audience to interpret these spaces from various perspectives without the burden of cultural biases or specific historical contexts.

On the other hand, in Xu's works, the amusement park scenes, composed of highly realistic and distorted fragments, symbolize the labyrinth of the deep mind, with each detail potentially reflecting the audience's complex and unpredictable psychological state. As the audience engages with the works, they follow the fragmented information in the paintings to uncover clues leading to their inner depths, attempting to understand their deeply hidden emotions and untold stories.

The deconstructive elements in Xu's works, such as collapsing structures and colliding toy cars, provide a visual shock while also symbolizing emotional release. This visual deconstruction allows the audience to experience a sensation of release, similar to a protest against the pressures and constraints of daily life. It enables them to handle internal conflicts and tensions safely and constructively, unravel emotional entanglements, and ultimately find order and meaning beneath the seemingly chaotic surface.

# "AFTER THE ORGY"

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Eli Marsh Gallery

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