Cui Jie's paintings are largely based on her continuous study of the architectural landscape in the three cities in which she has lived: Shanghai, where she was born and grew up; Hangzhou, where she attended the National Art Academy, and Beijing, where she currently lives and works. She observed at first hand the outstanding transformation that urbanization in Chinese cities has brought about, drastically changing the cityscape, with a proliferation of buildings, high- and low-rise places being erected throughout. Set in motion by the Chinese government's relentless introduction of marketization since the 1980s, and in particular after 1989, this ruthless process of modernization standardized urban planning. The result was a formula of buildings that mix the influences and aesthetics of the Bauhaus with Soviet and Chinese communist styles, complemented by highly symbolic public sculptures taking centre stage in open squares and expansive plazas.

Cui recognizes that this explosion in urban development privileged speed and efficiency over stylistic concerns, resulting in old changes, random interpretations and, at times, distortions of form and style. In her work, the buildings are both non-specific and familiar; as are the sculptures which tend towards stereotypes such as birds in flight (be they eagles, pigeons or cranes), arrangements of supported stainless-steel stands, flowing ribbons, or archetypal female and athletic figures. Dressed in bright colours, her paintings weave true-to-life images with imaginary ones to generate the effect of multiple exposures, spotted with marks that resemble the scratches on the surface of photographic negatives. Overbearing office buildings, common-looking residential housing blocks, circular staircases, blue glass façades, remarkable ceilings in parking lots, tiled floors, an abundance of columns and domes: all these architectural elements, and more, are juxtaposed in Cui's paintings, with careful attention to composition and surface texture, as well as to the physical 'architecture' built up on the painting by multiple layers of paint. The lengthy, painstaking process can take between several months and a year. The architectural and sculptural elements in her images are given sharp, clean edges, which enlarged sculptures are grafted onto anonymous buildings found on city avenues, on street corners and in suburban areas. Cui Jie's paintings depict those urban architectural creations and presences, but from her distinct perspective. In her eyes, the sculpture that inhabit the different city squares appear superimposed on the buildings in the background. At some point, due to the effects of the depicted light, the surface of one merges with the surface of the other so that the sculpture becomes part of the architecture and the architecture part of the sculpture. Her large canvases present surreal architectural drawings, in which enlarged sculpture are grafted onto anonymous buildings found on city avenues, on street corners and in suburban areas. Cui recognizes that this explosion in urban development privileged speed and efficiency over stylistic concerns, resulting in old changes, random interpretations and, at times, distortions of form and style. In her work, the buildings are both non-specific and familiar; as are the sculptures which tend towards stereotypes such as birds in flight (be they eagles, pigeons or cranes), arrangements of supported stainless-steel stands, flowing ribbons, or archetypal female and athletic figures. Dressed in bright colours, her paintings weave true-to-life images with imaginary ones to generate the effect of multiple exposures, spotted with marks that resemble the scratches on the surface of photographic negatives. Overbearing office buildings, common-looking residential housing blocks, circular staircases, blue glass façades, remarkable ceilings in parking lots, tiled floors, an abundance of columns and domes: all these architectural elements, and more, are juxtaposed in Cui's paintings, with careful attention to composition and surface texture, as well as to the physical 'architecture' built up on the painting by multiple layers of paint. The lengthy, painstaking process can take between several months and a year. The architectural and sculptural elements in her images are given sharp, clean edges, which enlarged sculptures are grafted onto anonymous buildings found on city avenues, on street corners and in suburban areas.

Cui Jie was born in 1983, Shanghai, China. Lives and works in Beijing.

Selected Solo Exhibitions

Selected Group Exhibitions

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Selected Solo Exhibitions

Selected Group Exhibitions

CUI JIE

CUI JIE

Phaidon Vitamin P3, Cui Jie, Text/Carol Yinghua Lu, P76-79, November 2016
The result was a formula of buildings that mix the influences and aesthetics of the Bauhaus with Soviet and Chinese communist styles, complemented by highly symbolic public sculptures taking different forms. In Cui Jie's work, the sculptures that inhabit the diaphanous architectural landscape in the three cities in which she has lived: Shanghai, where she was born and grew up, Hangzhou, where she currently lives and works. She observed at first hand the outstanding transformation that urbanization in Chinese cities has brought about, drastically changing the cityscape, with a proliferation of buildings, high-rises and plazas being erected throughout. Set during the ruthless process of modernization standardized urban planning and presences, but from her distinct perspective. In her eyes, the buildings are both non-specific and familiar; as are the sculptures which tend towards stereotypes such as birds in flight (be they eagles, pigeons or cranes), arrangements of supported stainless-steel balls, oval and square shapes, with the surface of one merging with the surface of the other so that the sculpture becomes part of the architecture and the architecture part of the sculpture.

Cui recognizes that this explosion in urban development privileged making buildings, common-looking residential housing blocks, circular staircases, blue glass façades, unremarkable interiors, common furnishing and or athletic female and or athletic figures. Donning bright colours, her paintings are painted with steady, smooth brushwork that gives them a slight sheen and texture, as well as to the physical 'architecture' built up on the scratches on the surface of photographic negatives. Overbearingly, the buildings are treated with a more abstract approach, in which the artist gives them a SPEED and EFFICIENCY over stylistic concerns, resulting in odd shapes, circular staircases, blue glass façades, unremarkable interiors, and sculptural elements in her images are given sharp, clean edges and scale. In her work, the buildings are both non-specific and or athletic figures. Donning bright colours, her paintings are painted with steady, smooth brushwork that gives them a slight sheen and texture, as well as to the physical 'architecture' built up on the scratches on the surface of photographic negatives.