

Dan Perjovschi

PARA/SITE ART SPACE

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Dan Perjovschi, a Romanian artist based in Bucharest, continues his project of politically charged cartoons drawn onto galleries' walls with his parody of Hong Kong, capitalism, and China in his installation *Hong Kong First*, 2011. Among the topics that Perjovschi tackles are the city's shopping obsession, urban density, and socioeconomic disparity. The outline of a high-heeled boot, in profile, symbolizing both luxury and oppression, appears first on the gallery's window and again in a cartoon hanging within the gallery space, depicting a small group of people huddling between the heel and the sole of the boot. He encapsulates the city's rapid construction rates and dense population in his outlines of highly populated vertiginous buildings. One section of the drawings, subtitled "Philippino Week End," highlights economic disparity. On the left, we see domestic employees cooking and cleaning alone during the "week" and then, to the right, they gather in a public park during the "end."



View of "Dan Perjovschi," 2011.

As is usual in his work, Perjovschi's critique here extends beyond the city in which he is working, expanding to encompass the global. He peppers the installation with references to current world events. Newspaper clippings of headlines dot the ceiling, forcing one to look around and up to get the full spectrum of economic, political, and cultural themes. WikiLeaks, the Australian floods, the Tunisian revolution, and Chinese president Hu Jintao's state visit to the United States all make appearances on the walls and ceiling. These contrast with a list of local "Major Attractions" he visited in Hong Kong, such as the Peak, the Giant Buddha, and, of course, Damien Hirst's works at the newly opened Gagosian Gallery.

The installation provides Hong Kong residents and visitors with the artist's observation of some of the tropes for which the city is known. In what might at first seem to be a disparate conglomeration of ideas, Perjovschi cuts across a broad swath of topics that maintain his critique of the city's, and the world's, many contradictions.

— Leslie Ureña