



#FORTNUMSXZHANGENLI

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Zhang Enli  
Transparent Objects  
2018



Scan the QR code or visit [fortnumandmason.com/fxz](https://fortnumandmason.com/fxz)  
to view Zhang Enli's inspiration behind the exhibition.

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# THE ORDINARY MADE ANYTHING BUT...

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Yes, that exciting time of the year is upon us once again. During this month for the past four years, Fortnum's has played proud host to incredible works from nearly a hundred celebrated British artists. This year, I'm excited to announce that we'll be focusing on an incredible artist from overseas – Zhang Enli.

Born in Jilin province in 1965, Zhang Enli resides in Shanghai with a studio in the creative epicentre of Moganshan Road art district. Revered for his lightness of touch, Zhang captures everyday objects from unusual vantage points to accentuate their inherent beauty. Through expressive use of shape and colour, Zhang is able to elevate the seemingly ordinary into something far beyond, just as we seek to do here at Fortnum's in our endeavours to make the everyday that little more extraordinary.

We will be presenting 22 pieces of his artworks for this year's collaboration across the store – 19 of which have been specially created for exhibition in Piccadilly.

What's more, we have a whole host of other things for you to discover – from short films and window displays to scarves featuring prints of Zhang Enli's works. I'm also thrilled to say that a series of six works has been specifically composed for the walls of our brand-new waterfront restaurant and store in Hong Kong's K11 MUSEA, due to open later this year.

So as you step through our doors in the coming weeks, I'm certain you'll find a unique perspective on life that will be a joy to explore.

On behalf of all of us at Fortnum & Mason, enjoy the collaboration.

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## Ewan Venters

CEO of Fortnum & Mason,  
September 2019



Zhang Enli in the Life Room,  
Royal Academy of Arts, London  
Photo: Thomas Alexander

# IN CONVERSATION WITH MARK RAPPOLT

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***This is a project that began in Scotland and ended up in London, via your studio in Shanghai.***

Yes, Ewan Venters, the CEO of Fortnum & Mason saw one of my ceiling paintings at The Fife Arms hotel in Scotland. It represents my take on a Scottish landscape. He liked it and proposed a collaboration.

***And the project is based on your travels between London and Scotland?***

The first idea related to a more general concept of travel. I had been to Scotland on several occasions and travelled around England too.

I visited friends in the countryside as well as in cities. On the one hand I was intrigued by the process of travel itself – the time spent on the journey as much as the time spent at the destination. On the other hand, I was interested in the fact that these trips offered experiences of different kinds of landscape – indeed, every trip to the UK seemed to offer a different kind of experience – and perhaps that's something a traveller is best placed to see. Because, in some ways, what you are seeing, at least at first, is the surface of a culture.

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## **‘I wanted the Fortnum & Mason project to unpack an understanding of travel, because of the history of the store.’**

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### ***Is Fortnum & Mason part of that surface?***

I go to Fortnum’s to buy gifts – biscuits or a tin of tea. As a traveller, you’re not simply taking part in an act of consumption when you do that, but communicating, learning from or enjoying a culture. I’m returning to Shanghai something that represents a certain idea of Englishness. To a degree that concept, of what the local culture is, is defined, shaped or represented by Fortnum & Mason and others like it.

### ***I guess that travel has always been a part of its identity – during the years after its founding during the 18th century, provisions for travellers were one of the store’s specialities...***

Yes, I wanted the Fortnum & Mason project to unpack an understanding of travel, because of the history of the store. But from my perspective, the culture or general outline of a nation is often formed through the lens of travel and the perspective of a traveller, particularly an international traveller. As I said earlier, you start with a simple level of understanding and then move to something with more depth.

### ***Is it important to have an in-depth understanding of place if you’re making a painting of it?***

To achieve that kind of understanding is often the purpose of travel.

### ***So the work on show here is about more than one specific journey?***

It’s the accumulated experience from all my travels in the UK, it’s part memory and part instinct.

### ***Is the process of painting for you partly about reconstructing memories?***

Yes.

### ***When you’ve done the painting, can you forget the memory?***

Maybe. But the reality is more like the experience of reading a novel or a history book – you never actually experience the reality of that history. You’re looking at a version. Just like when you see a realistic painting, you don’t necessarily believe that it relates to a reality. ‘Real’ memory is always intertwined with experience.

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## **‘Real memory is always intertwined with experience.’**

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### ***So what are we going to experience in this new project?***

I’m bringing together two series, titled Profile and Destination: 22 works in total, mostly watercolours on paper. The key work is a six-metre oil on canvas that is based on a photograph of a traditional marching band that I encountered when visiting Scotland.

### ***You were attracted by the kilts?***

I would call the band a collection of very well-dressed men. And I was also attracted by the idea of creating a moving image, so I extended the colours of the band and its costumes to create an abstract landscape. But really it’s an observation about an experience in daily life.

### ***One of the series is called Destination, do you mean it in the sense of tourist promotion and events such as a traditional marching band? The way these things create a sense of destination?***

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## **‘In tourist literature a destination is a particular location where you assemble to witness a certain event or view a specific site.’**

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In tourist literature a destination is a particular location where you assemble to witness a certain event or view a specific site. For me ‘destination’ has a different meaning, one that includes the road you travel or the tree you just passed by. Many of the lines in the paintings in this series might resemble a route or a detour...

### ***...or the contours on a map.***

Yes. And for this series I also used collaged newspapers to make the support and then painted over the top.

### ***Local newspapers?***

Local to Shanghai.

### ***And you used the newspapers because collectively they record the passage of time? The idea of the journey?***

Exactly. The newspaper broadly reports information from a time that has passed, at least 99 percent of the time. The painting on top is the destination – the present. It’s a broader view of ‘destination’. Sometimes, actually to experience a local culture we don’t really have a purpose or a ‘destination’, we just look around and immerse ourselves in the culture.

### ***Does being exposed to, say, the local culture in Scotland change how you paint?***

No, but it leaves an impression. When most people visit an average city, they have a conception of what a metropolis should be like. Maybe it’s to do with heavy traffic, a park, tall buildings – things you already know. But even when I was a schoolchild I never saw these familiar patterns. I see one character in Scotland and a completely different one in London.

### ***They might be even more separate soon. Do you find more inspiration in nature or in the urban space?***

For most of my paintings I have drawn inspiration from the city – from urban life. Perhaps that’s why, for this project, I wanted to seek inspiration in the natural world, to build the conversation between...

### ***...the land and its products?***

Yes, or between the product and what it represents. At the same time, because Fortnum & Mason is located in Central London, I was interested in the way it attracts international travellers itself, as they come to see the building, the products and experience the culture.

### ***Is this the same process you use when creating works for spaces like the Galleria Borghese in Rome?***

They have a certain relation, but a lot of differences. I draw inspiration from the character of a place. And at the Borghese the architecture is renowned and dominant and powerful, so there I made an architectural intervention (two towers) to resonate with a fresco on the wall. When you’re facing in a strong, iconic culture, and you have to make an equally strong work to ensure a dialogue is built. It’s always a specific dialogue in the end.

**Did the architecture of the shop influence you in terms of the project here?**

The Eau de Nil colour of Fortnum's was more of an influence. I made the assumption that it draws some sort of influence from the natural world.

**It's a kind of marketing too.**

Yes. A powerful one.

**Is there a difference when you do a gallery show and your work is the destination, and when you're doing something in Fortnum & Mason where a box of chocolates, maybe, is the destination?**

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**'Fortnum & Mason is a kind of public space. But one that you don't want to dominate.'**

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It's completely different. Fortnum & Mason is a kind of public space. But one that you don't want to dominate. That's why I decided to use watercolours rather than oils on canvas – so it wouldn't interfere too much in the atmosphere of the store. It would be low profile. I'm interested in the idea that people might wander around and accidentally find something interesting on the wall. That there might be this harmony between the art and the atmosphere. I find the space itself quite relaxing. I don't really want to force people to look at my paintings.

**Did you choose watercolour because it's also the medium of travellers, and particularly in British art history has this relationship?**

Of course. For me Britain is the home of watercolour! During the 1980s in China, watercolour painting, based on British painting from the 19th century, was really popular.

**Were you doing any of those paintings?**

Yes. At school! But within the context of contemporary art it's interesting that landscape painting is now so little discussed. Because I feel that the motivations of those artists who wanted to travel to nature to paint landscapes are perhaps quite similar to those of people today who spend their time hiking or visiting parks. There is something to enjoy in the solitude.

**Is that idea of solitude or solitary experience why landscape is not so much discussed these days?**

Perhaps landscape isn't discussed so much because, fundamentally, it's not conceived to be something that generates discussion. It's about a personal experience. You find the opposite with travel where there is shared information and experiences. Where cultural exchange is an end in itself. You see, it's not just about identifying national characteristics, there's a diplomatic function to this: travel and cultural exchange help you better understand a country's identity and other ways of living.

**Does that mean also you feel an obligation as a Chinese artist to bring something from Chinese culture to a project like this one?**

I'm a Chinese painter so those kind of elements are naturally immersed inside my art. I don't feel the need to borrow iconic or clearly Chinese motifs. I want the painting to be neutral in this way, because that's what allows it to be contemporary.

**I think also there's this danger that some forms of cultural exchange become a weird form of politeness. You meet western artists who show in Hong Kong or China who suddenly start talking about how they were always inspired by ink painting even though they never mentioned it before at any stage in their careers...**

Yes, it can be very shallow. But perhaps we approach things in a different way. Take the famous painting by Jin Nong (1687–1773) from the Qing dynasty. It's a willow tree. Jin Nong painted lots of trees, but here he claimed not to be representing the tree, but the wind. The tree is just a surface, what he really wanted to express was his anxiety in the face of the wind. This is a very different example from the one you gave of foreign artists coming to China and saying they were inspired by its ancient culture. We never express things directly.

**Perhaps though we can talk directly about the influence of classical Chinese landscape painting on your work. Even though, as you say, that influence might not be so obvious in formal terms.**

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**'When those ancient painters drew a night scene they wouldn't cover the whole paper with ink.'**

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Art history in China is very rich. Those famous painters like Ni Zan (1301–74) just painted a tree or a small section of the landscape, nothing that allows you to really identify a place. They didn't incorporate the popular trends or habits from the time, even though the art of each dynasty has certain stylistic traits. Instead they focused on what they saw and what they experienced. They saw art as a form of self-expression. But when you 'borrow' these kinds of motifs now, you're simply appealing to a historic tradition, signalling a cultural phenomenon rather than creating a culture for today.

**So their influence is more apparent as a kind of attitude?**

When those ancient painters drew a night scene they wouldn't cover the whole paper with ink. They would simply draw a moon. Or you take a white piece of paper. It's a landscape covered by snow. You draw a line and you have a road, a road going up a snow-covered mountain. That economy of expression is one of the essences of ancient Chinese landscape painting. But while formally it appears succinct, if you think more carefully about the gesture it becomes expansive. You can expand that further to classical Chinese garden design. If you look at the famous Suzhou gardens, often what you're confronted with – when you approach them head-on – is what looks like little more than a pile of Taihu stones. Move closer and it begins to take the shape of a miniature mountain, ten minutes later you still haven't managed to get out! The other classical motif is the window onto a garden. You see a couple of bamboo trees. In your mind you start to expand that, maybe you imagine a forest. The point is that you're stimulated to think.

**I'm interested in the importance of landscape painting in China; you have stylized landscapes on the back of every banknote here...**

[Laughing] We don't use cash any more, so I'm not so familiar with that.

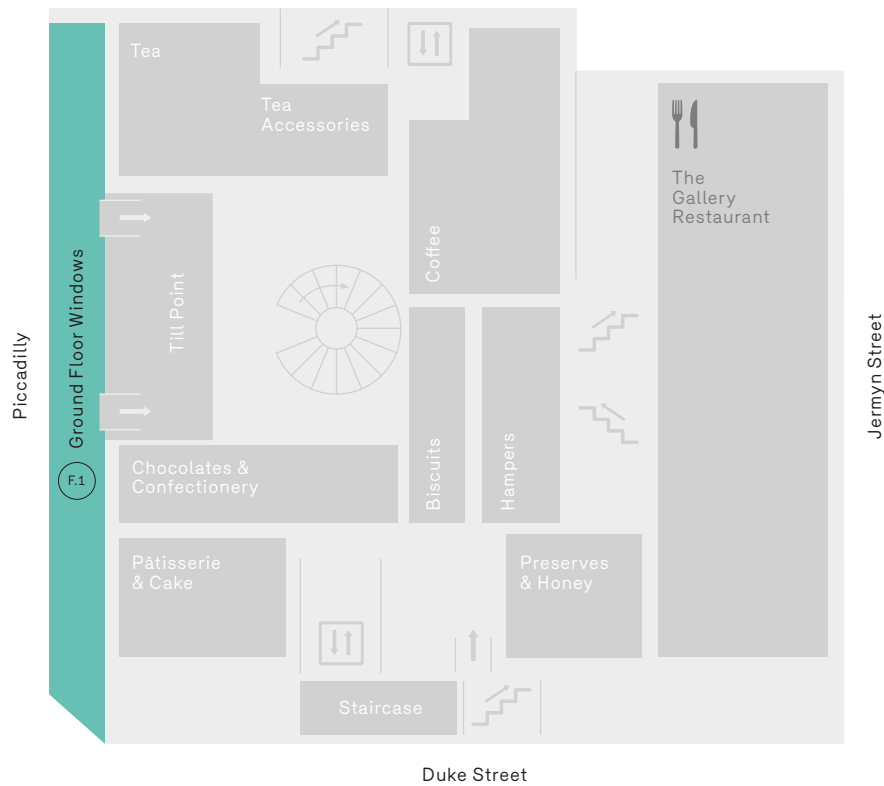
**But tourists do, and when people ask me where they should go sightseeing in China, I just tell them to go to one of the places on the back of the banknotes.**

That's good advice.

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**Mark Rappolt**  
Shanghai, July 2019

# FAÇADE



## F.1 GROUND FLOOR WINDOWS

### The 'Tea Garden' Installation

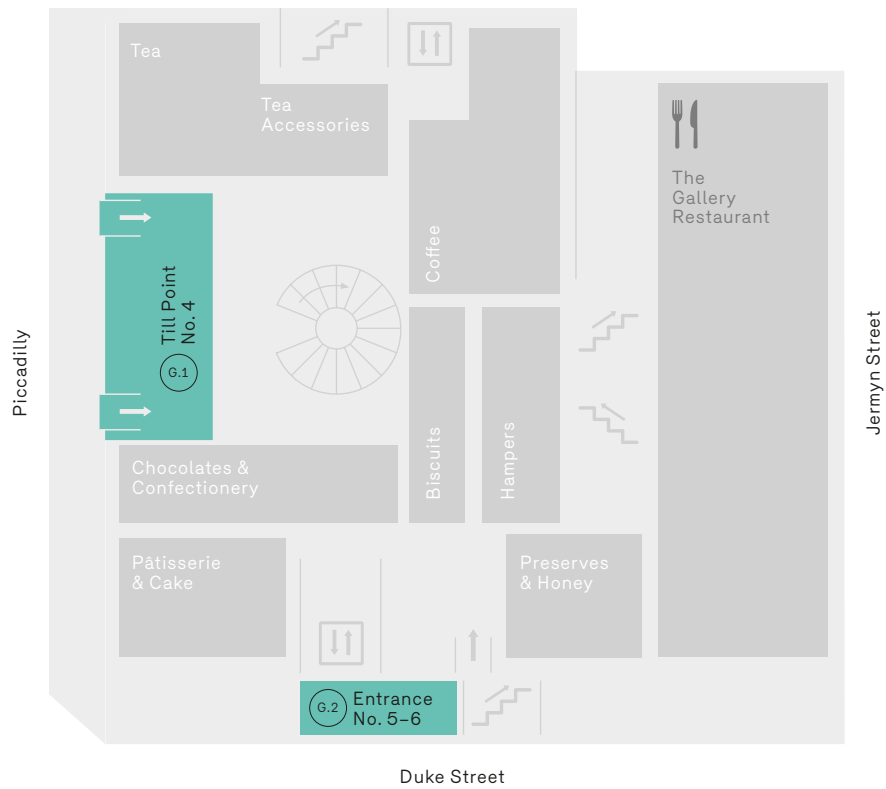
Our windows feature an installation of the iconic 'Tea Garden', enlarged, layered and printed on acrylic. The pattern is inspired by maps and contours, referencing the terraces of tea plantations in Hunan and the forms of the islands off Hong Kong.



Tea Garden  
2019



# G



## G.1 SHOP FLOOR – TILL POINT

4. A Dandy

## G.2 DUKE STREET STAIRCASE

5. Destination 1

6. Destination 2

| 4. A Dandy  
2019  
Oil on canvas  
120 x 600 cm



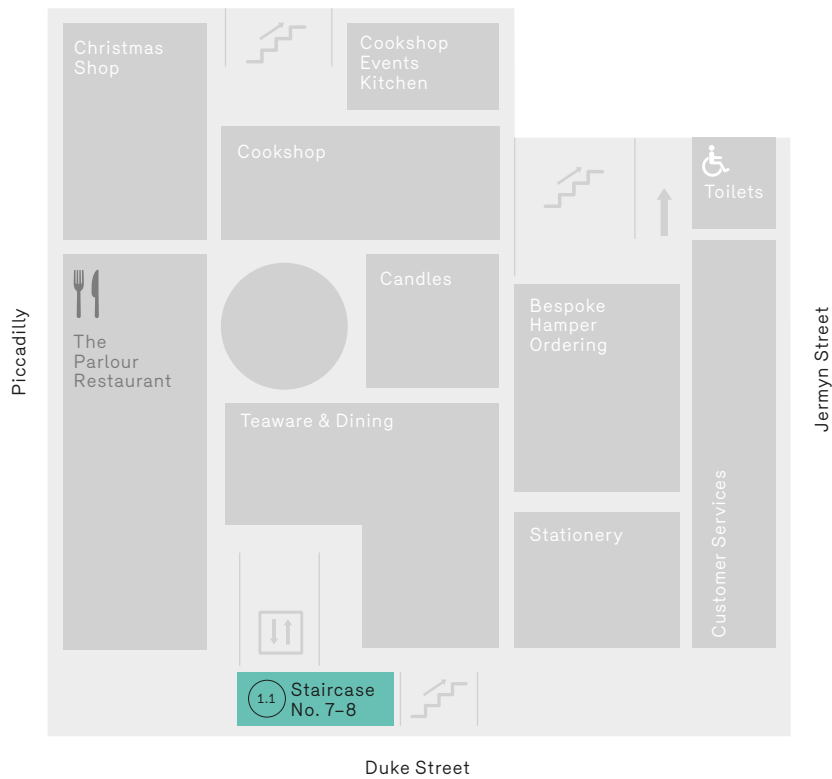
| 5. Destination 1  
2019  
Watercolour on paper  
140 x 140 cm



| 6. Destination 2  
2019  
Watercolour on paper  
140 x 140 cm



# 1



## 1.1 DUKE STREET STAIRCASE

- 7. Destination 3
- 8. Destination 4

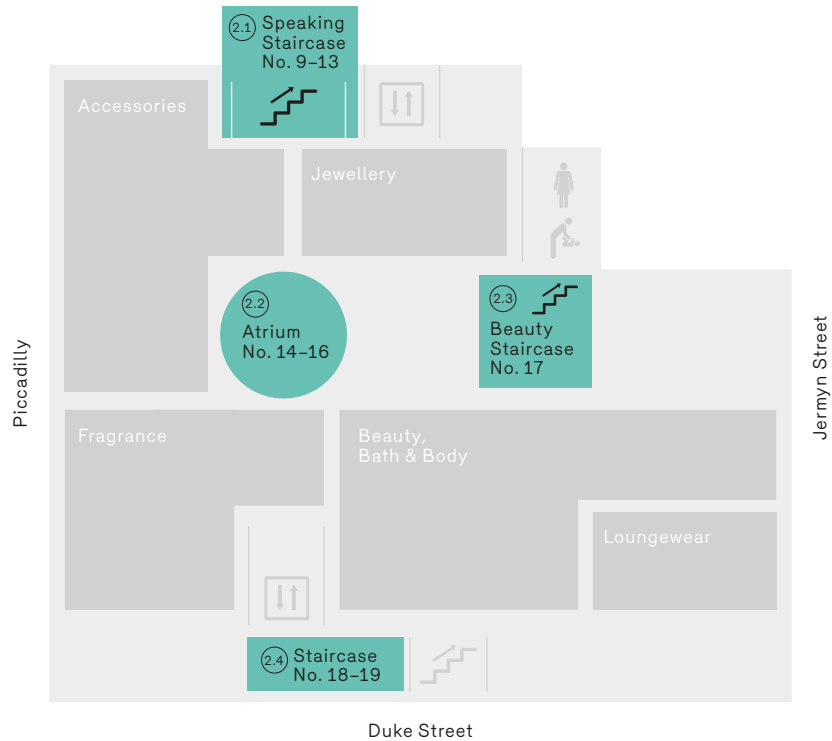


7. Destination 3  
2019  
Watercolour on paper  
140 x 140 cm



8. Destination 4  
2019  
Watercolour on paper  
140 x 140 cm

# 2



## 2.1 SPEAKING STAIRCASE

- 9. Profile 3
- 10. Profile 2
- 11. Profile 5
- 12. Profile 4
- 13. Profile 1

## 2.2 ATRIUM

- 14. The Water (7) Scarf
- 15. The Pond Scarf
- 16. Sky 6 Scarf

## 2.3 BEAUTY STAIRCASE

- 17. Transparent Objects

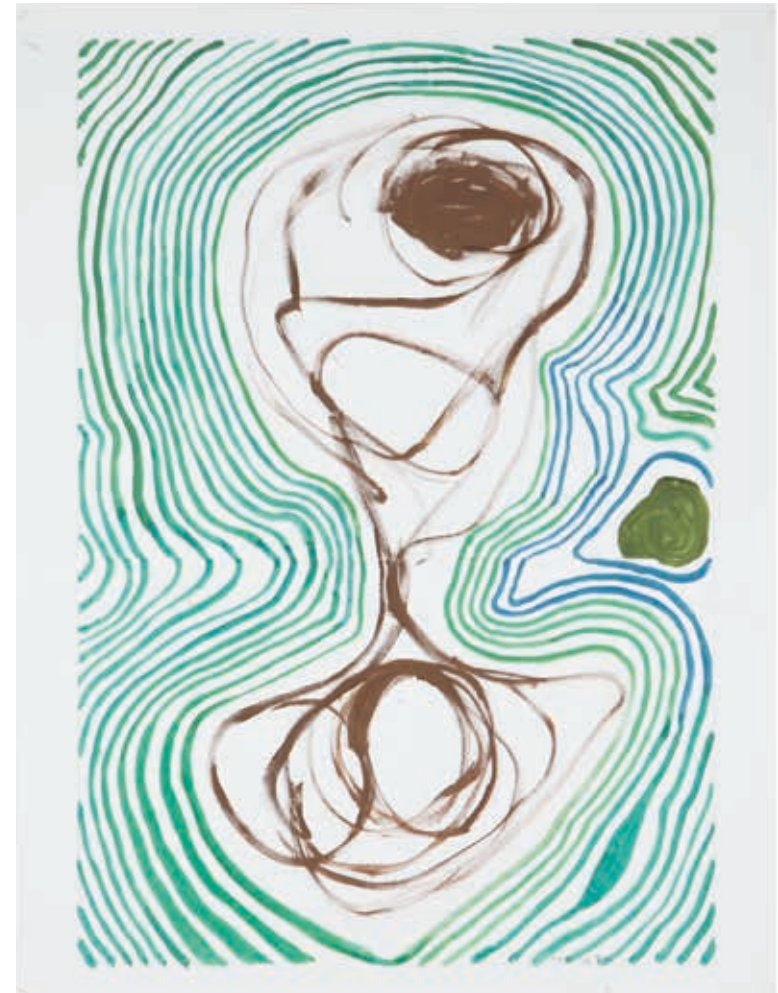
## 2.4 DUKE STREET STAIRCASE

- 18. Destination 5
- 19. Destination 6



| 9. Profile 3  
2019  
Watercolour on paper  
140 x 100 cm

| 10. Profile 2  
2019  
Watercolour on paper  
140 x 100 cm







| 11. Profile 5  
2019  
Watercolour on paper  
140 x 100 cm

| 12. Profile 4  
2019  
Watercolour on paper  
140 x 100 cm



| 13. Profile 1  
2019  
Watercolour on paper  
140 x 100 cm



14. The Water (7)  
2014  
Printed silk twill scarf  
131 x 131 cm  
Limited Edition 1 of 100

These limited edition scarves are available to purchase. Turn to page 45 to find out more.

15. The Pond  
2014  
Printed silk twill scarf  
131 x 131 cm  
Limited Edition  
1 of 100



16. Sky 6  
2010  
Printed silk twill scarf  
131 x 131 cm  
Limited Edition  
1 of 100



| 17. Transparent Objects

2018  
Oil on canvas  
250 x 200 x 5.5 cm



| 18. Destination 5

2019  
Watercolour on paper  
140 x 140 cm

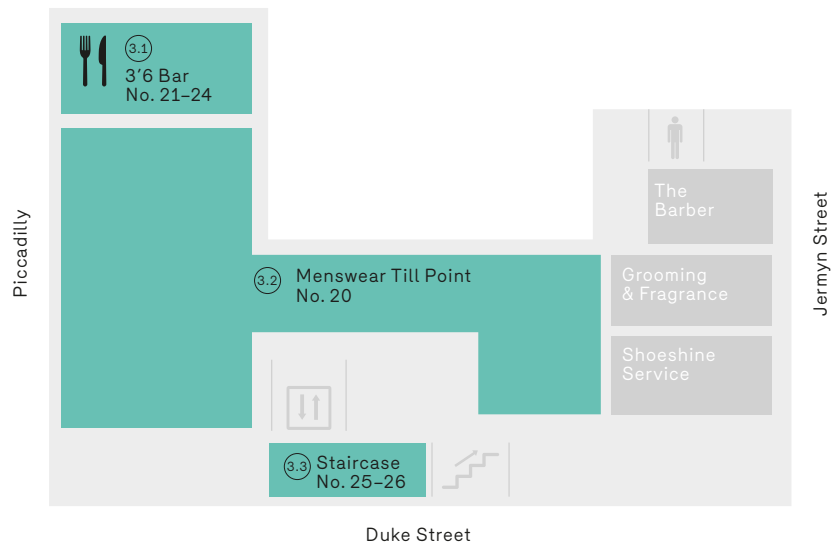


| 19. Destination 6

2019  
Watercolour on paper  
140 x 140 cm



# 3



- 3.1 MENSWEAR - TILL POINT**
  - 20. Embroidery 2
- 3.2 3'6 BAR**
  - 21. Tea Garden
  - 22. Tea Garden Scarf
  - 23. Film - Installing 'The Box'
  - 24. Film - Shanghai Memories
- 3.3 DUKE STREET STAIRCASE**
  - 25. Destination 7
  - 26. Destination 8



| 20. Embroidery 2  
2009  
Oil on canvas  
120 x 160 x 4 cm



| 21. Tea Garden  
2019  
Gouache on paper  
25 x 60 cm



| 22. Tea Garden  
2019  
Printed scarf  
Cashmere-blend  
130 x 130 cm  
Limited Edition  
1 of 70

This limited edition scarf is available to purchase.  
Turn to page 45 to find out more.



## 23. FILM

## Zhang Enli in his Studio, 2019

This film depicts Zhang Enli in his Shanghai studio documenting and discussing his collaboration with Fortnum & Mason. 'Fortnum's X Zhang Enli' sees new artworks takeover Fortnum's flagship London store from the 10th September, harnessing themes of travel, mapping, immigration and relocation. Zhang Enli is filmed in his studio discussing the works – including the 19 paintings specially commissioned for Fortnum's, which are threaded with the artist's impressions of the Scottish countryside and suburban areas surrounding London, as observed during his travels between the two. Zhang highlights that art should not be limited to galleries or exclusive spaces, and that FXZ enables art to be accessible to all people.

Produced by Frieze Studios for Fortnum & Mason

## 24. FILM

## Shanghai Memories, 2016

Zhang Enli's work is in dialogue with the light and layered qualities of traditional Chinese brush painting, and at the same time incorporates urban and domestic objects drawn from components of modern life. Integral to his thought processes are memories of Shanghai in the 1990s and the material wealth and cultural revolution specific to this time. His early paintings explore figurative and still life compositions, where bodies are depicted smoking, eating and interacting. Recognizing the importance of the city he calls home, the artist remembers 'changes in urban life, changes in our personal life, and also in material culture', and how 'that kind of expression has become more important for me today'.

Courtesy of K11 Art Foundation and 88rising



## WATCH AT HOME

Scan the QR code or visit [fortnumandmason.com/fxz](https://fortnumandmason.com/fxz) to view Zhang Enli's inspiration behind the Fortnum & Mason collaboration.

## 25. Destination 7

2019  
Watercolour  
on paper  
140 x 140 cm



## 26. Destination 8

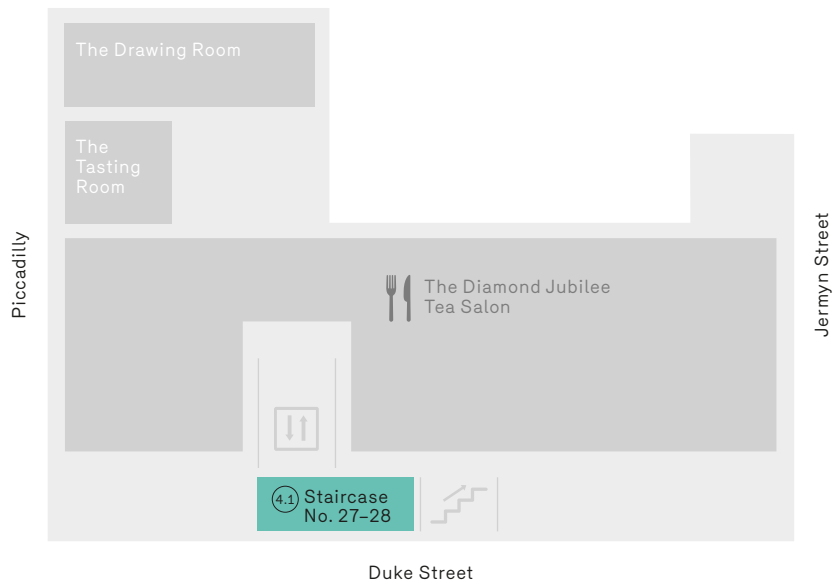
2019  
Watercolour  
on paper  
140 x 140 cm



# 4

## 4.1 DUKE STREET STAIRCASE

- 27. Destination 9
- 28. Destination 10





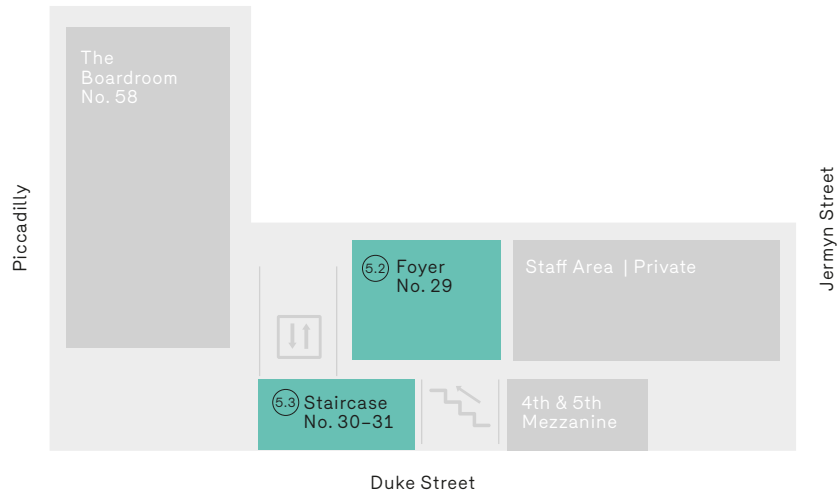
| 27. Destination 9  
2019  
Watercolour on paper  
140 x 140 cm



| 28. Destination 10  
2019  
Watercolour on paper  
140 x 140 cm



# 5

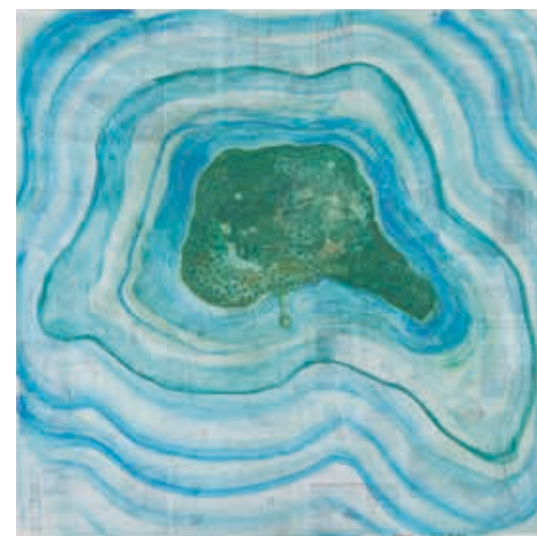
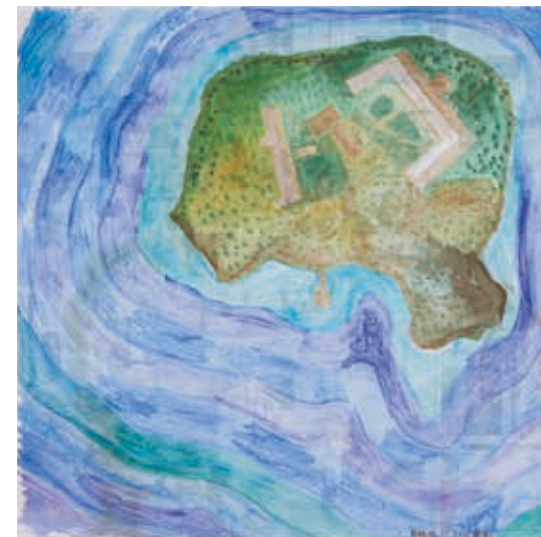


- 5.1 FOYER  
29. 1390
- 5.2 DUKE STREET STAIRCASE  
30. Destination 11  
31. Destination 12



| 29. 1390  
2018  
Oil on canvas  
132.8 x 120.5 x 3.7 cm

| 30. Destination 11  
2019  
Watercolour  
on paper  
140 x 140 cm



| 31. Destination 12  
2019  
Watercolour  
on paper  
140 x 140 cm

# PRINTS & ACCESSORIES

We have collaborated with London-based designer Jane Carr to create an exclusive series of scarves in limited edition prints by Zhang Enli. Made by craftsmen in the historic mills of Como in Italy, the scarves feature Enli's master brushstrokes across a series of bold and directional prints taken from four paintings. The Tea Garden design was specially commissioned by Fortnum's for the collaboration. Each is finished with hand-rolled or hand-frayed hems, and available in either the finest pure silk or cashmere blend. Tea Garden can also be purchased as a limited edition wall print, while a specially designed FXZ Tote Bag is also available.

Available to purchase in store or online at [fortnumandmason.com/fxz](http://fortnumandmason.com/fxz).

## | TOTE BAG

Biodegradable cotton  
42 x 38 x 10 cm  
- Made in the UK  
£12



## | LIMITED EDITION PRINT

Tea Garden

2019

Numbered and signed by Zhang Enli

Limited Edition 1 of 50

- 15 x 50 cm (artwork) / 40.4 x 59.4 cm (print)

- Hahnemühle Photograg, Matt finish, 308gsm

£250

## LIMITED EDITION SCARVES



Tea Garden

2019

Limited Edition 1 of 70

- 130 x 130 cm

- Printed cashmere-blend with hand-frayed hems

- 90% modal, 10% cashmere (Dry clean)

- Made in Italy

£195



Sky 6

2010

Limited Edition 1 of 100

- 131 x 131 cm

- Printed silk twill with hand-rolled hem

- 100% silk (Dry clean)

- Made in Italy

£250



The Pond

2014

Limited Edition 1 of 100

- 131 x 131 cm

- Printed silk twill with hand-rolled hem

- 100% silk (Dry clean)

- Made in Italy

£250



The Water (7)

2014

Limited Edition 1 of 100

- 131 x 131 cm

- Printed silk twill with hand-rolled hem

- 100% silk (Dry clean)

- Made in Italy

£250

# ZHANG ENLI

## ABOUT THE ARTIST

- Born – Jilin, China, 1965
- Education – Arts & Design Institute of Wuxi Technical University, China, graduated 1989
- Resides – Lives and works in Shanghai, China

## SELECTED SOLO EXHIBITIONS

- 2019 – Fortnum & Mason, London, England
- Xavier Hufkens, Brussels, Belgium
- K11 Foundation, Shanghai, China
- The Uccelliera at Galleria Borghese, 'Bird Cage', Rome, Italy
- 2018 – Hauser & Wirth, 'The Garden', New York NY
- 2017 – Firstsite, 'Gesture and Form', Colchester, England
- 2016 – Hauser & Wirth, 'Intangible', Zürich, Switzerland
- 2015 – Moca, 'Zhang Enli', Taipei, Taiwan
- ShanghART Gallery, 'Zhang Enli', Shanghai, China
- Hauser & Wirth, 'Four Seasons', Somerset, England

- 2014 – Hauser & Wirth, 'The Box', London, England
- K11 Art Foundation Pop- Up Space, 'Space Painting by Zhang Enli', Hong Kong, China
- Shanghai Night Club, 'Hair', Shanghai, China
- 2013 – Museo d'Arte contemporanea di Villa Croce, 'Landscape', Genova, Italy
- ICA, 'Space Painting', London, England
- 2012 – Hauser & Wirth, 'Topology', Zurich, Switzerland
- 2011 – Hauser & Wirth, 'Zhang Enli', New York NY
- Shanghai Art Museum, 'Zhang Enli', Shanghai, China
- 2010 – Minsheng Art Museum, 'Zhang Enli', Shanghai, China
- Hauser & Wirth London, 'Zhang Enli', London, England

- 2009 – Kunsthalle Bern, 'Zhang Enli', Berne, Switzerland (Travelling Exhibition)
- Ikon Gallery, 'Zhang Enli', Birmingham, England (Travelling Exhibition)
- 2008 – ShanghART H-Space, 'Zhang Enli', Shanghai, China
- 2007 – Hauser & Wirth Zürich, 'Zhang Enli', Zurich, Switzerland
- 2005 – W&B House / Buero Friedrich, 'Zhang Enli', Berlin, Germany
- 2004 – BizArt, 'Human, Too Human', Shanghai, China
- 2000 – ShanghART, 'Dancing', Shanghai, China



#FORTNUMSXZHANGENLI

WITH THANKS TO  
Zhang Enli  
Supported by Hauser & Wirth