

# Wang Zhongjun: The Reader

Curator: Zhu Tong

2021.11.10 – 12.11

The 2nd space of Tang Contemporary Art Beijing

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**Tang Contemporary Art is pleased to announce that “The Reader”, a solo exhibition by artist Wang Zhongjun will be exhibited at Beijing Second Space at 4:00pm on Wednesday, November 10. The exhibition, curated by Zhu Tong and co-organized by Tang Contemporary Art Center and Huayi Brothers Fundation, features approximately 50 oil paintings of figures, landscapes and still lifes created by Wang Zhongjun since 1982.**

Wang Zhongjun’s new paintings presented in this exhibition are an extension of previous work shown at his recent solo shows. His efforts over the last few years have gradually revealed to us the spirit in his work. Some people may control or misrepresent their natural gifts in order to become an artist, but he was born an artist. John Berger wrote, “The story does not depend on any fixed repertoire of ideas and habits: it depends on its stride over spaces. In these spaces lies the meaning it bestows on events.” Acting as a reader, Wang has closely studied the works of top Western modern and contemporary painters, and after a long period of learning and feeling, he has developed his own lexicon and unique style of punctuation. He condenses his ideas into artistic narratives full of emotion—they are only getting better with time.

Wang Zhongjun’s study of painting is museological, and there is immense diversity in his methods and motifs. In paintings spanning nearly a decade, viewers have always benefitted from Wang’s way of looking at a work and mastering a space. His abstract paintings seem to want to engulf atmospheric spaces, and the integrity of his works relies on the integrity of this abstraction. His understanding of space is not merely embodied in his past work; it also permeates his new pieces made in recent years. The Song Art Museum is the grand synthesis of Wang’s understanding of spatial art; the grounds are planted with 199 pine trees, creating spectacular views akin to Song paintings. Visitors are taken on a wonderful journey as their eyes travel over these landscapes. In *Lofty Record of Forests and Streams: Lessons in Landscape* (Linquan gaozhi: Shanshui xun), there are several passages extolling the beauty of pines: “A tall pine stands as the representative of all other trees,” and “The general effect is of a nobleman dazzling in his prime.” This is what moved Wang to create new paintings about pine trees. They have a montage-like movement, which makes viewers want to chase something far in the distance before it plunges them into despair. As *The Mustard Seed Garden Manual of Painting* advised, “Those who paint pine trees should keep this meaning in mind. The brush will then effortlessly produce extraordinary results.” Perhaps Wang’s work confirms this advice, but it may also reflect his determination.

The outside world is chaotic yet beautiful, but there are still people willing to stand alone and immerse themselves in carefully looking at a work of art in a museum. Years have passed, and Wang has worked on many major movies, but his greatest passion has always been his art, bringing to mind the El Lissitzky quote: “One must belong to this side or that—there is no mid-way.” Embracing this realization and determination, Wang Zhongjun has followed his artistic path to this day. Alone and clear-eyed, he has continued down this path, because he is not simply a reader of stories; he is also the story itself.

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## About Artist

Wang Zhongjun was born in Beijing in 1960. Founder and Chairman of the Board of Directors of Huayi Bros. Media Group; Song Art Museum Founder; Contemporary Artist.

As an artist, Wang Zhongjun continuously varies his creation style from the initially western impressionism and expressionism style to the post-war aesthetic style of abstract expressionism with the years of accumulation and insights, which is widely praised by critics.

Wang Zhongjun was fond of painting from childhood. During the professional learning at about 20, he received academic or realistic style of training, but it is not difficult to notice his breaking through the stereotypes and active thoughts, among which the most important form is a large number of painting-from-life activities. But we can see an artistic personality of self-discovery and self-affirmation from Wang’s sketch works created in recent years; at the same time, his style in painting gets more definite and explicit, leaving clear colorful marks and powerful pause and twist. The original picture effect of his work is very reminiscent of Van Gogh, Modi Goni Arnie and Chang Yu; however, the influence of these painters is adapted by a special peace in his painting. Wang Zhongjun adjusts what he portrays or expresses to a kind of artistic language according to the unconstrained feeling, and deals with what he wants to present depending on constant inner feelings.