

Tang Contemporary Art presents:

The Ship of Time / Rejecting River Currents

Artist: Zhu Jinshi

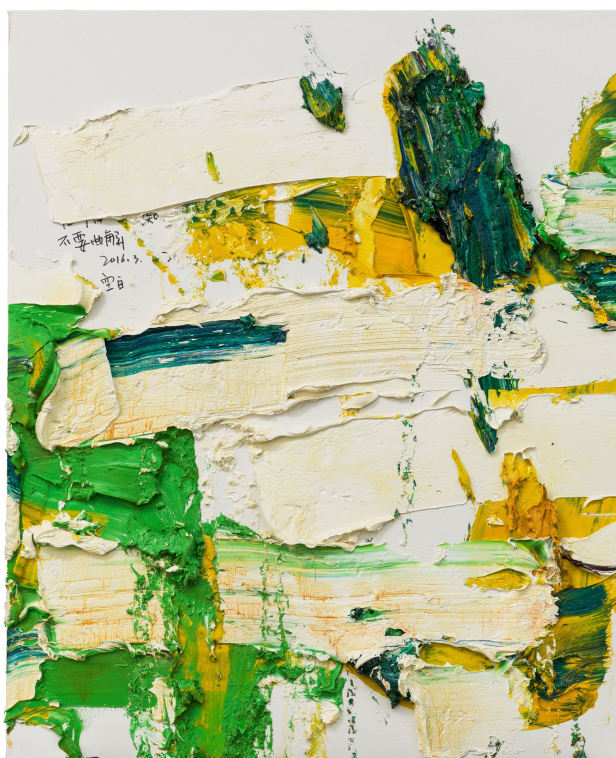
Opening: 2018.3.10, 16:00

Duration: 2018.3.10 - 4.30

Location: Tang Contemporary Art Beijing, Space I & Space II

Tang Contemporary Art is proud to announce the opening of Zhu Jinshi's dual solo shows "The Ship of Time" and "Rejecting River Currents" on March 10, 2018. Based on the unique architecture of both of Tang Contemporary's Beijing spaces, these parallel exhibitions will present important works of installation and the artist's unique "thick paintings."

In space I *The Ship of Time* rice paper installation uses exactly 14,000 sheets of rice paper, 1,800 pieces of fine bamboo, and 2,000 cotton threads seven meters long. During summer 2017, the team returned to the ancient villages on Yellow Mountain to develop fireproof rice paper and choose bamboo. Later in the Songzhuang studio, several months were spent shaping the rice paper, baking the bamboo straight, making holes, and cutting three-meter sections. The works were designed specifically for the space, and the two massive beams on the ceiling bear the weight of the suspended installation.



Zhu Jinshi, Don't Misunderstand The Voids, oil on canvas, 180 x 160 cm, 2016

朱金石，不要曲解空白，布面油画，180 x 160，2016

Zhu Jinshi began making rice paper installations in 1988. At the time, he was in Berlin, and he placed a cubic meter of rice paper in Beijing far from him. At the Vancouver Art Gallery in 1997, he shaped 50,000 sheets of rice paper into an installation work 18 meters high and 3 meters round. It stood 4 floors high, suspended in the center of the lobby. 20 years later, when Zhu Jinshi envisioned a rice paper work in Beijing 798 district, he wanted to reinterpret Tang Contemporary Art gallery space. Thin, soft rice paper and bamboo give this massive installation lightness, contrasting

with the weight of Bauhaus industrial architecture and the memory of those times.

The Ship of Time extends over a vast area. When the light shines through the skylight, passing through the dense web of threads to the folds in the rice paper, it is both strong and fragile, firm and soft, projected through our eyes and into our brains. When visitors enter the tunnel of the work, the momentarily closed form opens to the light and dust floating inside it. The memory of rice paper as an ancient material is re-awakened, it produces a spatial illusion that never existed; time resides here in poetry.

In space II, "Rejecting River Currents" showcases Zhu Jinshi's abstract painting from the early 1980s to the present, with a particular emphasis on his unique "thick paintings" from the last decade. Since completing his first abstract painting in 1980, Zhu Jinshi's style has changed. He has shifted among styles, gaining experience, but his "thick paintings" have always been distinct. The power of his work has an impact on viewers and helps them to experience the cutting edge of contemporary painting. Compared to his concise installations, Zhu Jinshi pursued the opposite path in his painting; his works are rich and dazzling, chaotic and fierce, wild and aggressive. His painting tools are particular, but very different from those of other artists; his studio contains over one hundred 15-centimeter-wide paintbrushes and plaster trowels coated in thick paint, and several hundred painting palettes that he uses instead of brushes.



Zhu Jinshi, *Lake in the Mountains*, 100 x 225 cm, oil on canvas, 1985
朱金石，天池，100 x 225，布面油画，1985

Zhu Jinshi's "thick paintings" became mainstream among constructivist and neo-geometrical styles in abstract painting in the 1990s in the West, favoring artist's own experiences over the monolithic idea of traditional abstraction. Zhu's paintings defy the neat boundaries that have been set between media (painting/sculpture/installation) and the difference between local and international understanding of abstract art. His paintings are more about the material itself than about any particular subject. This does not necessarily reflect only a preoccupation with formal concerns. As with all of Zhu's works, he has an interest in making meaning from material.

The two parallel threads of abstract painting and conceptual installation have been woven into Zhu's artistic practice over the last forty years. The juxtaposition of these two shows gives viewers the chance to experience the aesthetic of contemporary art today.

ABOUT ARTIST

Zhu Jinshi, born in 1954, is a pioneer of Chinese abstract art and installation art. He began to create abstract paintings in the early 1980s and moved to Berlin in 1986. Since then, he has been experimenting with performance, installation, and conceptual art. In 1994, Zhu returned to China, dividing his time between Berlin and Beijing until 2010. At present, he lives and works in Beijing.

Zhu Jinshi's works have been collected internationally by notable public and private collections. Zhu's solo exhibitions include *The Ship of Time*, Tang Contemporary Art, Beijing, China (2018); *Rejecting River Currents*, Tang Contemporary Art, Beijing, China (2018); *Zhu Jinshi* (2016), Yuan Art Museum, Beijing, China; *Zhu Jinshi* (2016), Blum & Poe, New York, USA; *Performance in Paint: Zhu Jinshi*, Inside-Out Art Museum, Beijing, China (2016); *Zhu Jinshi: Simplicity* (2014), Pearl Lam Galleries, Singapore; *Zhu Jinshi: The Reality of Paint* (2013), Pearl Lam Galleries, Hong Kong; and *Zhu Jinshi* (2012), Blum & Poe, Los Angeles, USA. Group shows include *Black* (2016), Blum & Poe, Los Angeles, California, USA; *Perfection by Chance—A Yi Pai Series Exhibition* (2015), Pearl Lam Galleries, Hong Kong, China; *Thick Paint: Jean Fautrier, Franz West, Zhu Jinshi* (2014), Luxembourg & Dayan Gallery, New York, USA; *28 Chinese* (2013–14), The Rubell Family Collection, Miami, USA; *Orient/Ation*, 4th International Istanbul Biennial in Turkey (1995), Istanbul, Turkey; *Fang* (1990), DAAD gallery, Berlin, Germany; and the *1st Xing Xing (Stars Group) Exhibition* (1979), Gallery in Beihai Park, Beijing, China.

ABOUT TANG CONTEMPORARY ART

Tang Contemporary Art was established in 1997 in Bangkok, later establishing galleries in Beijing and most recently Hong Kong. The gallery is fully committed to producing critical projects and exhibitions to promote Contemporary Chinese art regionally and worldwide, and encourage a dynamic exchange between Chinese artists and those abroad. Acting as one of the most progressive and critically driven exhibition spaces in China, the gallery strives to initiate dialogue between artists, curators, collectors and institutions working both locally and internationally. A roster of groundbreaking exhibitions has earned them international recognition, establishing their status as a pioneer of the contemporary art scene in Asia.

Tang Contemporary Art represents leading figures in Chinese art including Ai Weiwei, Huang Yong Ping, Shen Yuan, Wang Du, Liu Xiaodong, Yang Jiechang, Xia Xiaowan, Sun Yuan & Peng Yu, Yan Lei, Wang Yin, Wang Yuping, Yang Jiang Group, Guo Wei, Zheng Guogu, Michael Lin, Lin Yilin, H. H. Lim, He An, Zhao Zhao, Wang Yuyang, Weng Fen, Yang Yong, Xu Qu, Xu Xiaoguo, Ji Zhou, Cai Lei, Ling Jian and Chen Wenbo, additionally collaborating with international artists such as Rirkrit Tiravanija, Navin Rawanchaikul, Sakarin Krue-On, and Prasert Yodkaew.