

David Diao: Shadows of Forgotten Ancestors

Opening: 5:30 PM, 24 May, 2018

Duration: 24 May – 24 July, 2018 (11:00-18:00, Monday Closed)

ShanghART Beijing is pleased to present David Diao's first solo exhibition with the gallery on 24 May. A solo presentation of his work was exhibited at West Bund Art & Design this past fall. Titled "Shadows of Forgotten Ancestors", the present exhibition features a selection of twenty paintings made between 1999 and 2018. Personal and culturally significant iconography unites the works presented therein.

Borrowing motifs from artists such as Kasimir Malevich, El Lissitzky, Barnett Newman, and others, Diao directly inserts his artistic influences and predecessors into the work. These "ancestors" are shown alongside familial ones, blurring cultural history with Diao's autobiography. Known for his keen ability to translate content as form, Diao's minimal compositions, which often incorporate stylized text, are both tributes to and wry interrogations of his ancestry, and legacy. The title of the exhibition comes from a 1965 film of the same name, by Soviet filmmaker Sergei Parajanov's. The suggestive phrasing of the title, as well as the story's multiple linguistic and cultural translations, relates to the paintings in the exhibition.

In the early nineties, Diao began to incorporate biographical elements that include his own career histories, as well as themes of his Chinese heritage, emigration, and displacement. Being of two cultures, yet not totally integrated in either, has been a touchstone of his practice since. Now, in "Shadows of Forgotten Ancestors", Diao brings together recurring themes, icons, and histories, substantiating a bridge between two poles of his identity.

Five decades into his practice, Diao's most recent works push into this new terrain, personally and formally. Since abandoning gestural abstraction in the mid-seventies, his paintings have been characterized by smooth surfaces and solidly painted sonorous color achieved by repeated passes with palette knives. Yet, for some time, Diao has considered expanding his practiced methodology by experimenting with other kinds of surface and facture. *Hiding In Plain Sight* (2018) and *Berlin Chair Unassembled* (2018) are among the few instances where he has allowed a more gestural and open surface to remain in the finished work. It is another ancestral reference, in a way, recalling his process-oriented paintings of the early seventies, and may portend future works to come - a radical stride for an artist of Diao's significance.

About David Diao:

New York School abstract painter Diao's early works of the 1960s and 1970s are characterized by an earnest desire to contribute to the Modernist canon, while questioning its lineage and theoretical underpinnings. Early influences were Barnett Newman, a significant figure through Diao's career, and the hard-edge painter Al Held. By the early seventies, Diao's formalism was inflected with the social, cultural, and political. This has remained the primary preoccupation of Diao's work ever since. However, in the mid-eighties, Diao's style shifted radically, as he began incorporating silkscreened images, vinyl lettering, hand-drawn marker, and painted words, detailing his personal life and practice. Combining his radical formalism with avant-garde iconography, identity politics, and autobiography - namely, his Chinese identity as perceived by Western audiences, and his formative years as a boy in China, despite coming of age in America - Diao confronts the complexity of histories, whether they are canonised, global, or private, all of which are deeply personal to him.

David Diao's Solo-shows including: *David Diao*, Ullens Center for Contemporary Art, Beijing (2015); *Front to Back*, The Aldrich Contemporary Art Museum, Ridgefield, CT, U.S.A. (2014); *Da hen Li House*, Courtyard Gallery, Beijing (2008); *Histoires et Fictions, Peintures Recentes de David Diao, La Criée and La Galerie du TNB*, Rennes, France (1997); *Selections 1972 - 1991*, Chergn Piin Gallery, Taipei, Taiwan (1991); *1969 -1991...a real allegory*, Postmasters Gallery, New York, U.S.A. (1991); *Het Kruithuis*, Museum

voor Hedendaagse Kunst's – Hertogenbosch, Holland Provinciaal Museum voor Moderne Kunst, Oostende, Belgium (1990); Musée d'Art Moderne, Saint Etienne, France (1989); Arts Club of Chicago, Chicago, U.S.A. (1979) etc.

Group exhibitions including: Biennial, The Whitney Museum of American Art, New York, U.S.A. (2014); David Diao / Two Generations of Color Painting (1970) in ICA@50, Institute of Contemporary Art, Philadelphia, U.S.A. (2014); Conceptual Abstraction, Hunter College Art Galleries, New York, U.S.A. (2012); The Indiscipline of Painting: International abstraction from the 1960s to now, Tate St. Ives, Cornwall, UK, traveling into 2012 to Mead Gallery, University of Warwick, Coventry, U.K. (2011); High Times, Hard Times: New York Painting 1967-1975, traveling through 2008 to Zentrum fur Kunst und Medientechnologie, Karlsruhe, Germany, Neue Galerie, Graz, Austria; Museo de Arte Rufino Tamayo, Mexico City National Academy Museum; New York American University Museum, Washington DC; Weatherspoon Art Museum, Greensboro, North Carolina (2007); Black Belt, The Studio Museum in Harlem, NY, traveling in 2004 to Santa Monica Museum of Art, Santa Monica, CA, U.S.A. (2003); After the Fall, Painting in New York Since 1970, curated by Lilly Wei, Snug Harbor Center for the Arts, Staten Island, New York, U.S.A. (1997); Avant-Garde in the 80's, Los Angeles County Museum of Art, Los Angeles, CA, U.S.A. (1987); Tableaux Abstraites, Villa Arson, Centre National d' Art, Nice, France (1986); Geometric Abstraction: A New Generation, Institute of Contemporary Art, Boston (1981); Maler, Painters, Peintres, Prospect '73, curated by Konrad Fischer, Stadtische Kunsthalle, Dusseldorf, Germany (1973); Biennial, The Whitney Museum of American Art, New York (1973); Annual, The Whitney Museum of American Art, New York, U.S.A. (1969) etc.

This exhibition was realized in cooperation with Postmasters gallery, NY.

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刁德谦：远祖的阴影

开幕：2018年5月24日, 下午5点半

展期：2018年5月24日至7月24日 (周二至周日,11:00-18:00)

香格纳北京将于5月24日荣幸展出艺术家刁德谦在画廊的首次个展《远祖的阴影》。本次展览以长线回溯艺术与文化的历史，呈现艺术家从1999年至2018年创作的具有自传体特点同时展现经典的现代主义标志性画面的二十件作品。

借鉴如卡西米尔·马列维奇，埃尔·利西茨基以及巴奈特·纽曼等艺术家的主题风格，刁德谦直接将其个人的艺术特点以及前辈元素介入到作品中。画面中展现的这些“艺术祖先”与其家族人物同框并置，以艺术家人物自传的方式模糊了文化历史的边界。刁德谦的作品以其敏锐的形式转译能力和极简主义构图为人所知，这一多样特点常与风格化文本相融合，这即是对其先祖及经典传奇的致敬亦为揶揄地探询。本次展览的名称源自一部由前苏联电影导演谢尔盖·帕拉杰诺夫于1965年拍摄的同名影片。《远祖的阴影》这一具有暗示性措辞的名称连同多语言的故事内容和文化转变与本次展览中的作品主题息息相关。

自上个世纪九十年代初期，刁德谦开始结合其个人的职业历史以及早年中国的传承与记忆、移民与迁徙的自传性主题进行创作。存在于两种不同的文化之中，而又未全然与任何一方融为一体的个人历史特点自此成为艺术家创作的试金石。而对本次个展《远祖的阴影》而言，艺术家风格中重复出现的主题，图标和历史记忆的汇集呈现，如同一座桥梁以此证实了连接艺术家身份特征的两极。

在刁德谦五十年的创作实践中，其近期的一系列作品向一个既个人化又正式的新领域迈进。自上个世纪七十年代中期摒弃行动抽象绘画以来，刁德谦的作品一直以调色刀重复性刻画出的光滑的表面和坚实厚重的色彩为特点。与此同时，艺术家也通过在其他类型的表面以及制作方法进行实验的方式来扩展其作品方向。创作于2018年的这两件作品《隐匿于眼前》以及《未组装的柏林椅子》是艺术家近三十年来在此方面为数不多的例证，这种方式使得刁德谦在完成的画作中保留了一种更为行动性和开放性的表面。如此画面的处理是艺术家对另一“先祖”主题的参考，从某种方式而言亦是回顾其在70年代初期实践的以过程为导向的绘画风格，这也可能预示着一系列未来之作的到来，对艺术家刁德谦而言亦是一次意义重大的跨越。

关于刁德谦：

纽约学派抽象画家刁德谦在20世纪60年代至70年代间的早期作品主要表现为对现代经典的强烈渴望，但同时也质疑它的血统和理论基础。刁德谦的早期创作受到巴奈特·纽曼的影响，这也贯穿了他其后的整个艺术生涯。另外一位对他影响至深的是硬边绘画艺术家埃尔·赫尔德。一直到七十年代初，刁德谦的创作形式体系被当时社会、文化和政治环境所影响。而这后来也成为刁德谦的主要关注。在80年代中期，刁德谦的创作风格发生了彻底的变化。他开始将丝网印图像、乙烯基字母、手绘标记和文字结合在一起，详细描述他的个人生活和实践。他将激进的形式主义与先锋派的图解、身份政治以及自传相结合：他的中国身份被西方观众所感知-童年在中国,成年于美国。刁德谦面对着不同历史的复杂性。无论他们是被推崇的、全球化的还是秘密的，对他来说都是非常个人化的。

个展包括：刁德谦回顾展，尤伦斯当代艺术中心，北京（2015）；从前到后，奥德里奇当代艺术博物馆，里奇菲尔德，康涅狄格州，美国（2014）；大亨里的房子，四合苑画廊，北京（2008）；故事和小说，刁德谦近作，La Criée当代艺术中心；TNB画廊，雷恩，法国（1997）；1972-1991作品选集，诚品画廊，台北，台湾（1991）；1969-1991...一则真实的寓言，POSTMASTERS画廊，纽约，美国（1991）；州立现代美术馆，奥斯坦得，比利时（1990）；刁德谦，巴黎现代艺术博物馆，圣艾蒂安，法国（1989）；刁德谦，芝加哥艺术俱乐部，芝加哥，美国（1979）等；

群展包括：双年展，惠特尼美国艺术博物馆，纽约，美国（2014）；刁德谦/两代色画（1970）在ICA50周年，当代艺术研究所，费城大学，费城，美国（2014）；当代抽象，亨特学院美术馆，纽约，美国（2014）；绘画的不驯：1960年代至今的国际抽象绘画，泰特圣艾夫斯美术馆，康沃尔，英国（2011）；艰难时期：1967-1975纽约绘画，巡回展（2007）；黑腰带，哈林工作室美术馆，纽约，美国（2003）；衰退之后：1970后的抽象绘画，司诺港文化中心，史坦顿岛，纽约，美国（1997）；先进的一80年代的加德，洛杉矶国际美术馆，洛杉矶，美国（1987）；抽象画，阿尔松别墅，国立当代艺术中心，尼斯，法国（1986）；新生代抽象几何艺术，当代艺术中心，波士顿，美国（1981）；展望73：画家Maler·Painters·Peintres，国立美术馆，杜塞尔多夫，德国（1973）；第一届惠特尼双年展，美国惠特尼美术馆，纽约，美国（1973）；年度展，美国惠特尼美术馆，纽约，美国（1969）等。

本次展览由香格纳画廊与纽约Postmasters画廊共同合作实现。

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