

Art Basel 2022

Double Landscape

双重风景

朱加 Zhu Jia

Booth R25

&

Online Viewing Room

ShanghART
香格纳画廊

Since the lockdown, the artist has been making a daily practice of painting in his studio.

Primarily known as an early pioneer of video art in China who takes everyday realities and quotidian actions into heightened states of social, cultural and existential consciousness through his photographic and video practice, Zhu has turned to the solitary act of painting for his artmaking since he moved to London. As a process, painting allows him to solely rely upon his own skills and training – the Soviet-style oil painting education he received in China, but also incorporates into a medium of slowness the interconnected relationship between reality and fiction, history and the present, the personal and political.

While the earlier series of paintings depicted 'social encounters' [Mark Rappolt]—friends picnicking together, park scenes of sunbathers—based on photographs he took himself in London, this new series is made from reconstructed memories of his mother's house in China. They are based on vivid recollections of details of the home—of a wall clock chiming, of a vase resting on a side table, of a kettle whistling. Given the lack of a photographic archive or a family albums, these paintings at once point to the lost vestiges of a specific time and place, while forging a connection to a history that seems to fade further out of existence.

Made during a time when the artist has been unable to return to Beijing due to the global pandemic and recurring quarantine measures, the works blur the lines between remembering and forgetting, between what is depicted and what is represented, between the photographic function of capturing a fleeting moment versus the painterly process of memorializing history.



English Garden

2019

Oil on canvas

190(H)*200cm

ZJ_5469



Steaming Kettle

2021

Oil on canvas

160(H)*174cm

ZJ_6815



Chiming

2022

Oil on canvas

162(H)*112cm

ZJ_3521

Zhu Jia is one of the earliest represented contemporary artists working with video from the 1980s in China. Although he graduated as a painter from the most prominent art institute in Beijing, he was initially intrigued by the expression of photographic and video practice. Inspired by the Japanese filmmaker Juzo Itami, Zhu dissociates his daily life activities by focusing on monotonous action, random talks and repetitive scenes between his perception and the ultimate pursuit of reality.

The landscape becomes the dynamic carrier of his subjective lens. From the early single-channel video "Double Landscape" to Zhu's latest painting series of "Daily social encounters" that started after his relocation to London, he reveals the interrelated private scenes and ever-changing social landscape in China. The former presents an individual's quality of social life after the economic boom around 2000; the latter shows the post-pandemic social reality.

Zhu projects his observation onto the protagonists he portrays to stimulate the viewer's supplementary narration. The moving images of the early works reflect the collective consciousness of social group portraits. In contrast, he exposes the subtle psychological state by isolating his self-portraits in all ongoing events. The antithetical subject of the self and the other becomes evident in works "Zero", "In Front of The Mirror", and recent paintings. The moving images of the early works reflect the collective consciousness of social group portraits. In contrast, works in recent years exposing the subtle personal psychological state by isolating his self-portraits in all ongoing events. Individual Portraits interrelate to personal history, which is intertwined with the changes in social patterns, while otherness is a mirror of self-awareness. Specific items delineated in the "Old House Series", such as wardrobe, chimney, hanging bell and other furniture, become the channel of time for him to bridge the blurry memory and imaginative reality.

In the work of "First Coffee After Easing Lock Down", Zhu Jia, as if blending into the background and detaching from his group of friends, which similarly echos "Double landscape" in terms of setting, composition apart from Zhu Jia hides his portrait in the social sense. Over more than 20 years, he inevitably fabricates realistic pictures into the unsettling narrative. The landscape Zhu Jia unfolds is the perpetual presence that ultimately suspends in the intermediate state.



Armoire

1992

Single-channel video

Colour, Actual sound

7 minutes 30 seconds

Edition of 3 + 2AP

ZJ_0713

Will be on view at Online Viewing Room

A camera lens replaces the hand and eyes as it moves inside an armoire. The camera records the direct contact between the lens and clothes in the armoire, emphasizing the body of the camera as not merely recording device but as capable of creating sensorial and visual contact.



Double Landscape

2001

Single-channel video

16mm film projection, color, no sound

10 minutes

Edition of 4 + 2AP

ZJU021

Will be on view at Online Viewing Room

A young man sits at a table near the window of a fancy cafe, drinking coffee, smoking, and talking on the phone, completely ambivalent to the female figure standing nearby. The "women" stands unidentified, seen only from the back, seemingly frozen in time like the cityscape in the background of the scene. The video imagery is static reading like a freeze frame.



Never Take Off

2002

Single-channel video

black and white, sound

5 minutes

Edition of 5 + 2AP

ZJU020

Will be on view at Online Viewing Room

The video depicts an endless loop of a Boeing airplane cruising on the tarmac, taxiing on the runway but never taking off. The camera is fixed from the side of the aircraft as the background scenery of trees passes rapidly, insinuating movement. The audio depicts the white noise of the aircraft mixed with relaxing music often played inside planes before take off.



In Front of The Mirror

2004

Colour inkjet print

150(H)*150cm (x 2 pieces)

Edition of 3 + 2AP

ZJU010

Will be on view at Online Viewing Room



Zero

2012

Colour inkjet print

110(H)*139cm

Edition of 5 + 1AP

ZJ_7488

Single-channel video

Single-Channel high-definition color film, stereo sound mixing

15 minutes

Edition of 5 + 2AP

ZJ_6271

Will be on view at Online Viewing Room

"Zero" is artist Zhu Jia's work in 2012. Based on a casual tone, the video shows a group of fragmented images with no plot. The actress in different-era attires shuttled in different atmospheres, reflecting a sense of uncertainty. These images are called "described memories" by the artist. In a standard shape pattern, the conceptual images combined with practical reality, thus remolding something anew.

The artist attempts to explore the distance between outside "artificial images" and conventional "visual experience". Lens moved slowly so that the viewer has enough time to gaze details of images, carefully selected everyday objects and fictional landscape, retaining a sensibility. In the conversation "Do I resemble her?", here "her", at one hand, refers to a narrator of the past, at another those that are narrated by the narrator. Described "images" are mixed with imagination of "description" from today's point of view, juxtaposed with today's "scene" in the same time and same space in a surreal and irrational manner. Subjective perspective adrift, "soul" that run through the work, and the complexity and multiplicity in between gradually emerged.



Birthday Party

2019

Oil on canvas

175(H)*154*5cm

ZJ_7411

Will be on view at Online Viewing Room



Coffee

2022

Oil on canvas

112(H)*125cm

ZJ_9011

Will be on view at Online Viewing Room

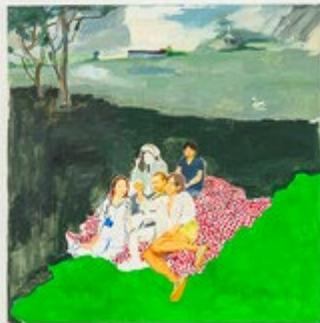
ShanghART Gallery presented Zhu Jia's solo exhibition "**Recent Paintings**" on 5 September, 2020. The recent paintings are documents of daily life. They depict social situations—picnics, parties, dinners—in which friends, acquaintances and strangers gather. The scenes take place in familiar settings such as the Barbican Estates in London; or in personal, domestic ones like the garden of a friend's home. The figures are often part of the artist's own social circle and what is depicted are collaged from real life.

In each of the paintings, the artist is pictured slightly outside of the main action or frame. While the paintings have the grandeur of history paintings, they present everyday activities of leisure and play, from the celebratory to the mundane.

Made during a time when the artist was living abroad, these paintings come out of the practicalities and necessities of working in a solitary manner, being dependent only on oneself. They also come out of the desire to acknowledge one's place in the world, despite how transitory or fleeting. The works aim to make concrete a precarious space of being both inside and outside; familiar and foreign; of being part of something, but not quite belonging.



Exhibition View: Zhu Jia: Recent Paintings, ShanghART Shanghai, 2020



Biography

Basic

1963 Born in Beijing

Education

1988 Graduated from the Oil Painting Department, Central Academy of Fine Arts, Beijing

Solo Exhibitions

- 2022 Art Basel 2022: Zhu Jia, Online Viewing Room, OVR
Art Basel 2022: Zhu Jia & Han Mengyun, ShanghART Booth Nr. R25, Basel, Switzerland
- 2021 Shifting Times, Moving Images I: Zhu Jia, ShanghART Singapore, Singapore
- 2020 Zhu Jia: Faraway Friends, Modern Art Base, Shanghai
Zhu Jia: Recent Paintings, ShanghART, Shanghai
- 2017 Zhu Jia: Be Together for Today, DRC No. 12, Beijing
- 2015 Zhu Jia, FAB-UNION SPACE, West Bund Culture and Art Pilot Zone, Shanghai
Zhu Jia: Critical Pervasion, ShanghART H-Space, Shanghai
Zhu Jia: Critical Pervasion, ShanghART Main Space, Shanghai
- 2013 Zhu Jia: The Face of Facebook, ShanghART Singapore, Singapore
Zhu Jia: Video Bureau Archive 17, Video Bureau, Guangzhou, Beijing
- 2012 Zhu Jia: Zero, ShanghART Beijing, Beijing
- 2011 Zhu Jia: The Face of Facebook, ShanghART Beijing, Beijing
- 2008 Zhu Jia: We Are Perfect, ShanghART H-Space, Shanghai

Group Exhibitions

- 2022 Refocusing on the Medium, The Rise of East Asia Video Art, Minsheng Art Museum, Beijing
- 2021 M+ Sigg Collection: From Revolution to Globalisation, M+ Museum, Hong Kong
- 2020 Refocusing on the Medium, The Rise of East Asia Video Art, OCAT, Shanghai
- 2019 Anti - Projection: Media Sculptures in Early Chinese Video Art, New Century Art Foundation, Beijing
- 2017 Making, Printmaking and Expanded Media, CHAO Art Centre, Beijing
Anren Biennale, Today's Yesterday, Anren, Chengdu
Art and China after 1989: Theater of the World, Solomon R. Guggenheim Museum, New York, U.S.A.
Metamorphosis: Huang Zhuan Memorial Invitational Exhibition, OCAT Shenzhen
- 2016 20, Fosun Foundation, Shanghai
That has Been, and May be Again, Para Site, Hong Kong
- 2015 Displaying Fragments, Ten Years of OCAT (2005-2015), OCAT Beijing
Art Changsha 2015, China: Bridges to History, Technology, Poetry and Grace, Changsha Municipal Museum;
Tan Guobin Contemporary Art Museum, Changsha
Time Present, Photography from the Deutsche Bank Collection, Hara Museum of Contemporary Art, Tokyo, Japan
- 2014 Landseasky, Revisiting Spatiality in video art, OCT Contemporary Art Terminal, Shanghai
- 2012 The Seventh Shenzhen Sculpture Biennale, Accidental Message: Art is Not a System, Not a World, OCT Contemporary Art Terminal, Shenzhen

- 2011 Moving Image in China: 1988–2011, Minsheng Art Museum, Shanghai
 Out of the Box, The Threshold of Video Art in China (1984–1998), Guangdong Times Museum, Guangzhou
- 2010 Not Only Time, Zhang Peili and Zhu Jia, REDCAT (Roy and Edna Disney/Calarts Theater), Los Angeles, U.S.A.
- 2009 Impossible, 8 Chinese Artists Engage Absurdity, San Francisco Arts Commission Gallery & MISSION 17, San Francisco, U.S.A
- 2008 7th Shanghai Biennale, Trans Local Motion, Shanghai Art Museum, Shanghai
- 2007 The First Today's Documents 2007, Energy: Spirit Body Material, Today Art Museum, Beijing
 10th International Istanbul Biennial, Not only Possible, But also Necessary–Optimism in the Age of Global War, Istanbul, Turkey
 World Factory, Walter and McBean Galleries, San Francisco Art Institute, U.S.A.
- 2006 Nunca salgo sin mi cámara / Never Go Out Without My DVcam, Video en china, Museo Colecciones ICO, Madrid, Spain
 China Contemporary, Architecture, Art and Visual Culture, Netherlands Architecture Institute;
 Museum Boijmans Van Beuningen; Netherlands Fotomuseum, The Netherlands
- 2005 The Second Guangzhou Triennial, BEYOND: an extraordinary space of experimentation for modernization, Guangdong Museum of Art, Guangzhou
 Zooming into Focus, Contemporary Chinese Photography and Video from the Haudenschild Collection, National Art Museum of China, Beijing
 Emergency Biennale in Chechnya, A Suitcase from Paris to Grozny, Palais de Tokyo, Paris, France
- 2004 Nuit Blanche, Dazibao d'images, Paris, France
- 2003 Fabricated Paradises, Chinese Contemporary Art, Le Parvis centre d'art contemporain, Pau, France
 50th International Art Exhibition Venice Biennale, Dreams and Conflicts. The Dictatorship of the Viewer, Venice, Italy
 Alors la Chine?, Centre Pompidou, Paris, France
- 2002 Synthetic Reality, Video & image works show of Chinese Artist, East Modern Art Center, Beijing
 Tempo, the Works Show of Contemporary Art in 20th, The Museum of Modern Art (MoMA), New York, U.S.A.
- 2001 Living in Time, 29 Contemporary Artists from China,
 National galerie im Hamburger Bahnhof Museum fuer Gegenwartskunst, Berlin, Germany
 Translated Acts, Performance and Body Art from East Asia 1990–2001, Haus der Kultren der Welt, Berlin, Germany;
 Queens Museum of Art, New York, U.S.A.
- 2000 Quotidiana, The Continuity of the Everyday in 20th Century Art, Castell di Rivoli–Museo d'Arte contemporanea, Torino, Italy
- 1999 Cities on the Move 4, Louisiana Museum of Modern Art, Copenhagen, Denmark
- 1998 Every Day, 11th Biennale of Sydney, Museum of Contemporary Art etc., Sydney, Australia
- 1997 Another Long March, Chinese Conceptual Art in the 1990', Chasse Kazerne, Fundament Foundation, Breda, The Netherlands
 Cities on the Move 1, Exhibition of Asian Art, Secession, Vienna, Austria
 Cities on the Move 3, PS1 Contemporary Art Center, New York, U.S.A.
- 1991 New Generation Art, Celebrating the 10th Anniversary of the Resuming Publication of Beijing Youth News, The History Museum of China, Beijing

Projects

- 2022 Not Everything Is as It Seems, A Video Art Screening Programme, ShanghART Singapore, Singapore
- 2020 Zhu jia: 2020 | Xi à n Ch ǎ ng | West Bund Art & Design 2020, Hall A, West Bund Art Centre, Shanghai
- 2018 Dream Video 100, Dream Centre, West Bund Art and Design 2018, West Bund Art Centre, Shanghai

Film Festivals

- 2015 The 6th M.T. Youth Film Festival, Xiamen
- 2013 KINO DER KUNST Film Festival, Munich, Germany

Collections

- Asia Society, New York, U.S.A.
- Deutsche Bank Collection, Germany
- Kadist Art Foundation, Paris, France; San Francisco, U.S.A.
- M+Collection, Hong Kong
- White Rabbit Contemporary Chinese Art Collection, Sydney, Australia
- DSL Collection, Paris, France
- Hammer Museum, Gift of the Haudenschild Collection, Los Angeles, U.S.A.

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