



耿建翌
Geng Jianyi

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Geng jianyi portrait

The work of the artist Geng Jianyi is characterized by an uncompromising resistance to any categorical form of representation. Since the mid 1980s, when he first came to prominence within the People's Republic of China as a seminal member of the 'avant-garde' movement known as the '85 New Wave, Geng has sought to foment this resistance through the use of a wide range of techniques—including various forms of painterly transcription, staining, frottage, photographic and filmic transfer, chemical transformation and textual juxtaposition—whose conspicuously disjunctive effects constantly undermine any attempt to arrive at definitive meaning.

GENG Jianyi was born in Zhengzhou, Henan province in 1962. He graduated from the Zhejiang Academy of Fine Arts (China Academy of Art, Hangzhou), Oil Painting Department. Today he lives and works in Hangzhou. GENG Jianyi has exhibited widely since his first show in 1989. Important exhibitions include: 57th Fondazione La Biennale di Venezia, VIVA ARTE VIVA, Venice (2017); Stubborn Image, OCAT Shanghai (2016); East to the Bridge, OCAT Shenzhen (2015); Wu Zhi, Geng Jianyi Works 1985-2008, Minsheng Art Museum, Shanghai (2012); Geng Jianyi, Excessive Transition, ShanghART Beijing (2008); Important group exhibition include: GWANGJU Biennale, Korea (2014); 85 New Wave, The Birth of Chinese Contemporary Art, UCCA, Beijing (2007); The 1st Guangzhou Triennale, Guangdong Museum of Art (2002); Another Long March, Chinese Conceptual Art in the 1990's, Breda, The Netherlands (1997); 45th Venice Biennale - Cardinal Points of the Arts, Italy (1993); China Avant-garde, Haus der Kulturen der Welt, Berlin (1993); China/Avant-Garde Art Exhibition, National Art Museum of China, Beijing (1989).

57th Fondazione La Biennale di Venezia



艺术万岁 - 主题馆
VIVA ARTE
VIVA - Central Pavilion

第 57 届
威尼斯双年展

Geng Jianyi's works are selected to the 57th Venice Biennale "Viva Arte Viva" exhibition. In the Pavilion of Artists and Books, about 70 of his "Book" series works are presented. Works from his first book series works Reading Material, to The First Page to The Last Page from the mid 90th, and Immerse and The Reason Why Classic Is in 2000 are all shown in the Giardini della Biennale.

Reading Material

This is the study material with standardized size and thickness. This is also the first book of the artist with simple binding and layout, familiar to most people. Today the words and pictures inside are quite blurred..





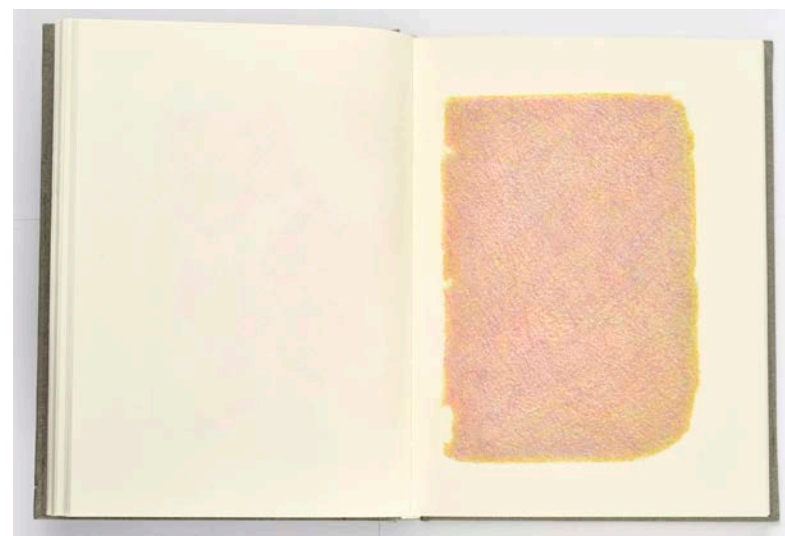
From The First Page to The Last Page

Books are the companion of mankind, as it is easy to hold in hands. Most important of all, the readers prefer to be taken by the book. The appearance of the book would tell how much it draws its readers. "From the first page to the last" records the condition of each page.





From The First Page to The Last Page (1) (从第一页到最后一页 (1)), 1995
Mixed media|Painting|Pencil on paper Book. 392 double pages, cover 20*26.2*4.6cm



From The First Page to The Last Page (从第一页到最后一页), 2000
Pencil on paper Book. 90 double pages, cover 25.7*19.1*3.1cm

Immersing

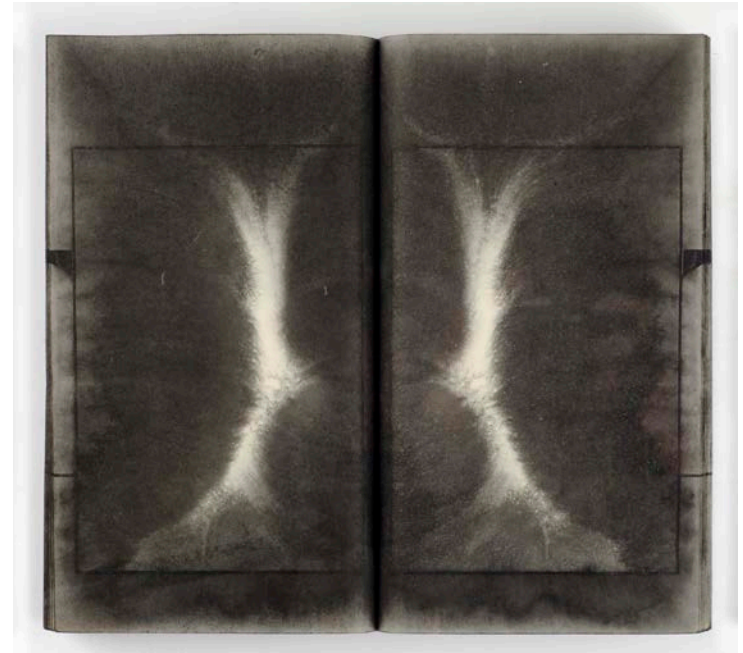
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**The Reason Why
Classic Is**

These Chinese or western style books are implemented through continuous permeating. It is better to read them together at a time. Through these colours, the artist is discussing the causes of the influence. Reading is a luxurious entertainment for a few people. Different interpretations from readers continue the writing of the unfinished book.

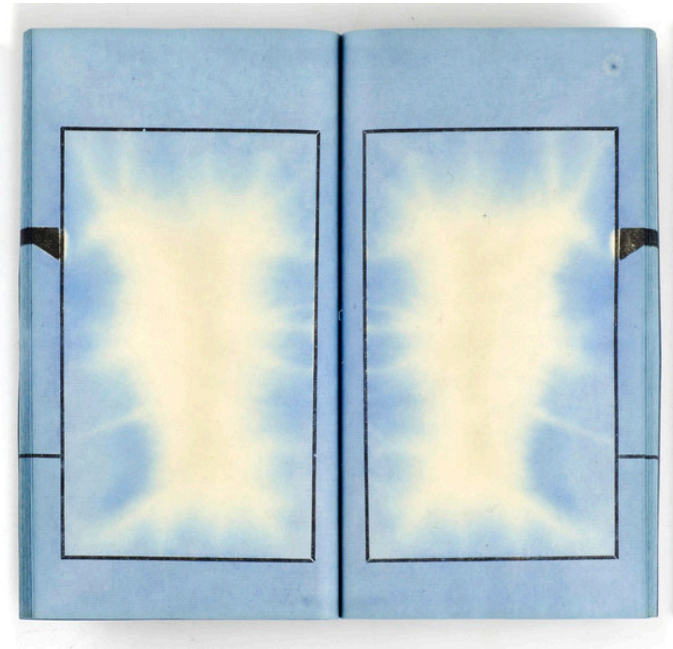


Immersing



"Immersing" 23 About Immersing Time 1 《泡》23 和时间有关 之一, 1999
25 double pages, Thread-Bound Water color on paper 16*25.2*0.6cm





Immerse (40b) 泡 (40b), 1999
25 double pages, thread-bound Water color on paper 12.5*19.6*0.7cm

**The Reason Why
Classic Is**



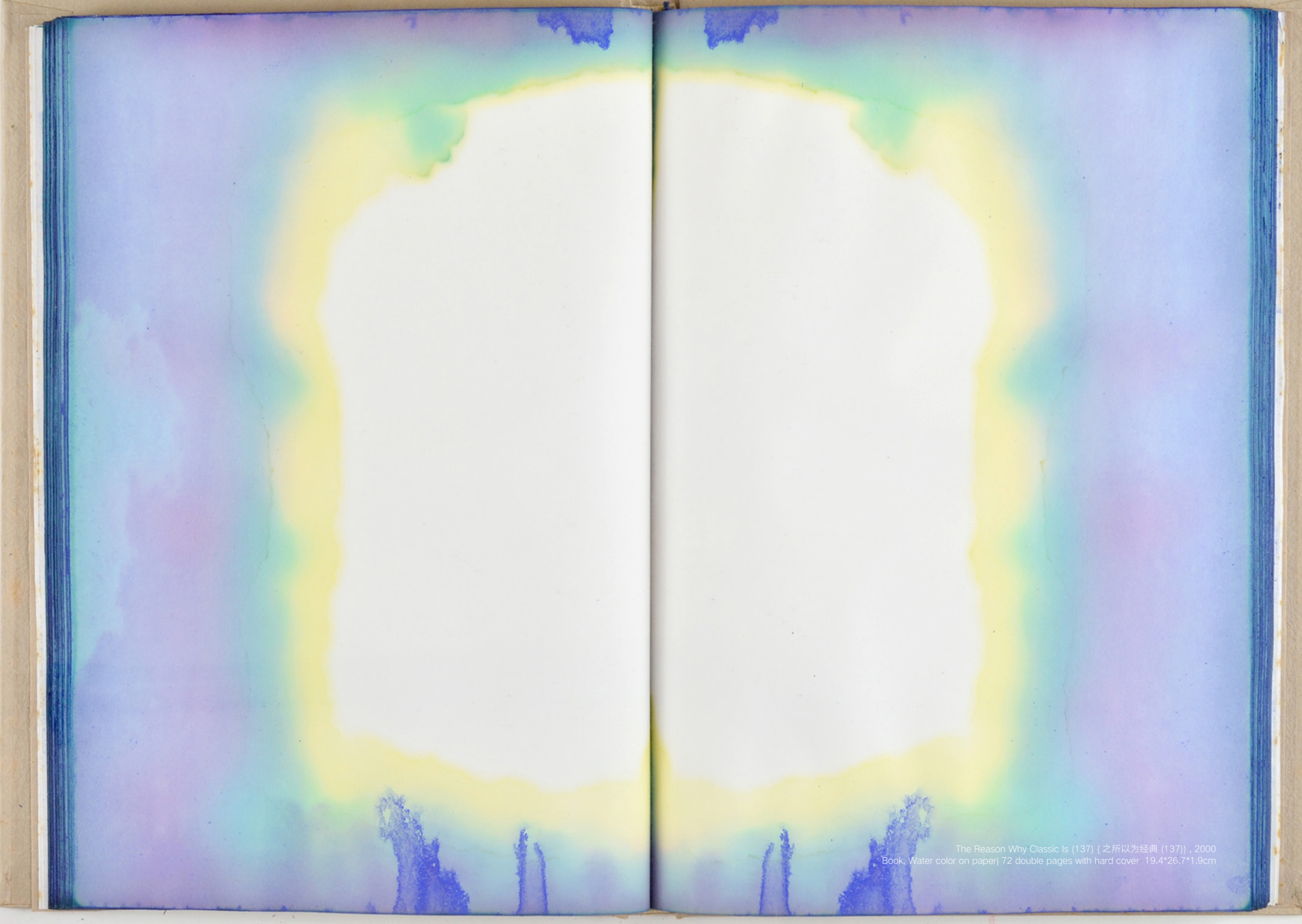
The Reason Why Classic Is (90) (之所以为经典 (90)), 2000
Mixed medial Book, Water color on paper| 72 double pages with hard cover 19.4*26.7*2.2cm

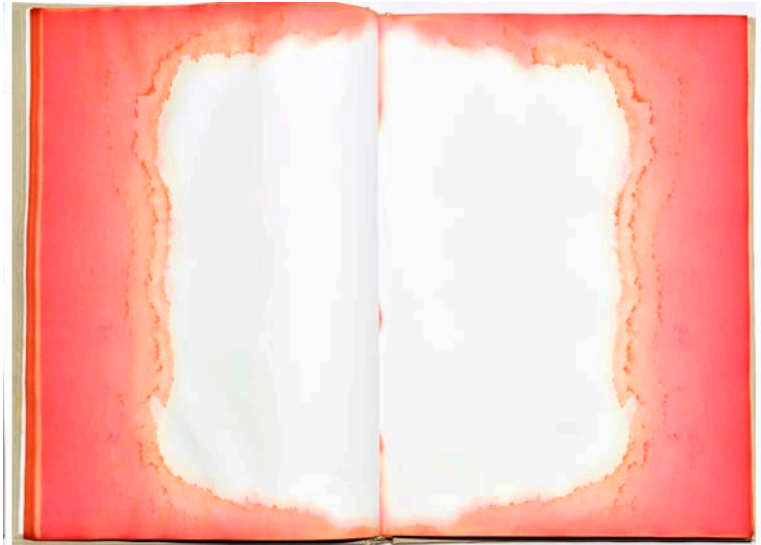


The Reason Why Classic Is (50) (之所以为经典 (50)), 2000
Mixed media| Book, Water color on paper| 198 double pages with hard cover 19.5*26.7*3.5cm

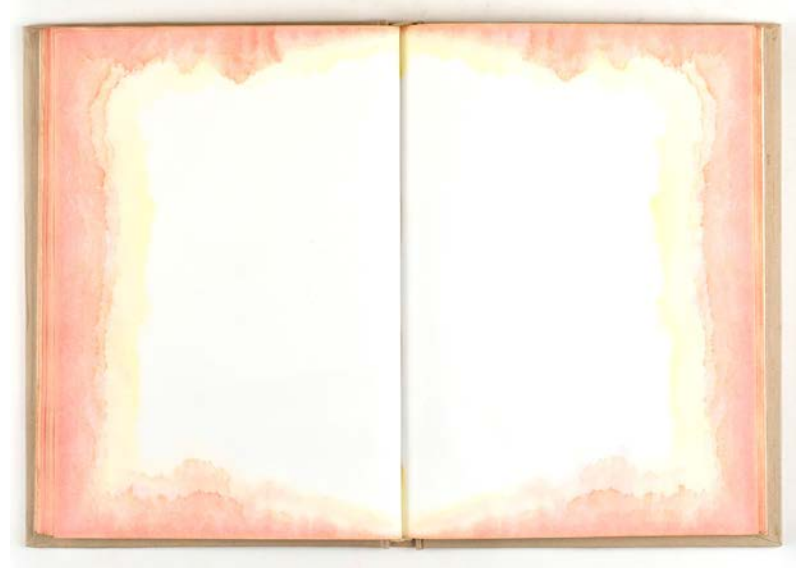


The Reason Why Classic Is (50) (之所以为经典 (50)), 2000
Book, Water color on paper| 198 double pages with hard cover 19.5*26.7*3.5cm





Forasmuch...Being the classical (之所以为经典), 1997
Book, Water color on paper| 72 double pages with hard cover 20*26.5*2cm



The Reason Why Classic Is (149) (之所以为经典 (149)), 2000
Mixed media|Book, Water color on paper| 72 double pages with hard cover 19.4*26.7*1.7cm

Installation
view





GENG JIANYI

b. 1962, works and lives in Hangzhou

Basic

1962 Born in Zhengzhou, Henan Province, China

Education

1985 Graduate from Oil Painting Department, Zhejiang Academy of Fine Arts, Hangzhou

Prize

2013 The second Yan Wenliang Art Award

2012 Chinese Contemporary Art Awards(CCAA) Lifetime Contribution Award

Solo Exhibitions

2015 East to the Bridge, OCAT Shenzhen, Shenzhen

Geng Jianyi: 2015 Summer, ShanghART, Shanghai

2012 Wu Zhi, Geng Jianyi Works 1985-2008, Minsheng Art Museum, Shanghai

Yellow Signal, New Media in China, The Belkin Art Gallery and Walter C. Koerner Library, Vancouver, Canada

2008 Excessive Transition, Geng Jianyi, ShanghART, Beijing

2006 Book without Words, Geng Jianyi New York Solo Exhibition, Chambers Fine Art, New York, U.S.A.

2004 Useless, Geng Jianyi Solo Exhibition, BizArt, Shanghai

Works from the Last 10 Years, ShanghART, Shanghai

2001 Watermarks, ShanghART, Shanghai

1999 Impossible to Name, ShanghART, Shanghai

1998 Two Contemporary Artists from China, Geng Jianyi, Zhou Tiehai, Presentation House Gallery, Vancouver, Canada

1993 Marriage Law, Interactive Performance, Mogan Middle School, Hangzhou

1990 Building No.5, Hangzhou

1988 Forms and Certificates, Performance at the first Meeting of China's Contemporary Art, Huangshan (Yellow Mountain), Anhui

1987 Tap Water Factory, Installation, Hangzhou

Group Exhibitions

2014 GWANGJU Biennale 2014, Gangju, Korea

Hans van Dijk: 5000 Names, Ullens Center for Contemporary Art (UCCA), Beijing; Witte de With Center for Contemporary Art, Rotterdam, The Netherlands

2013 Portrait of the Times, 30 Years of Chinese Contemporary Art, Power Station of Art, 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
 GENG Jianyi, WU Shanzhuan, YANG Fudong: Waterworks, ShanghART H-Space, Shanghai

2010 Thirty Years of Chinese Contemporary Art, Minsheng Art Museum, Shanghai

2008 Writing on the Wall, Chinese New Realism and Avant-Garde in the Eighties and Nineties,
 The Groninger Museum, Groningen, The Netherlands

2007 The Real Thing, Contemporary Art from China, Tate Liverpool, U.K.

2005 The Second Guangzhou Triennial Self Organisation, BizART: How to Turn Guangzhou into
 Shanghai, Xinyi International Club, Guangzhou
 Zooming into Focus, Contemporary Chinese Photography and Video from the Haudenschild
 Collection, National Art Museum of China, Beijing

2004 5th Shanghai Biennale, Techniques of the Visible, Shanghai Art Museum, Shanghai

2002 The First Guangzhou Triennale - Reinterpretation: A Decade of Experimental Chinese Art
 (1990-2000), Guangdong Museum of Art, Guangzhou
 4th Gwangju Biennial, Gwangju, Korea

2001 Living in Time, 29 Contemporary Artists from China, National galerie im Hamburger Bahnhof
 Museum fuer Gegenwartskunst, Berlin, Germany

1999 Cities on the Move 4, Louisiana Museum of Modern Art, Copenhagen, Denmark
 Cities on the Move 5, Hayward Gallery, London, U.K.

1998 Inside Out, New Chinese Art, Exhibition of Art from China, Taiwan and Hong Kong, Asia
 Society Galleries; PSI, New York; SFMoMA / Asian Art Galleries, San Francisco; Museo de Arte
 Contemporaneo, Monterrey, Mexico; Tacoma Art Museum and the Henry Art Gallery, Seattle,
 WA, USA; Hong Kong Museum of Art, Hong Kong

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 2, CAPC, Musee d' Art Contemporain, Bordeaux, France
 Cities on the Move 3, PSI Contemporary Art Center, New York, U.S.A.

1996 China - Aktuelles aus 15 Ateliers, Munich, Germany
 Image and Phenomena, 96' Video Art Exhibition, Gallery of China Academy of Fine Arts,
 Hangzhou

1995 45 Degrees as a Reason, Conceptual Collaboration Work Organized by Geng Jianyi with
 Artists from Hangzhou-Shanghai-Beijing, Artist`s Private Home, Shanghai; Beijing; Hangzhou

1994 The Date 26 Nov. 1994 as a Reason, Conceptual Collaboration Work Organized by Geng Jianyi
 with Artists from Hangzhou-Shanghai-Beijing, Hangzhou; Shanghai; Beijing

1993 45th International Art Exhibition Venice Biennale - Cardinal Points of the Arts, Venice, Italy
 China Avant-garde, Touring Exhibition, Haus der Kulturen der Welt, Berlin, Hildesheim Art
 Gallery, Germany; Kunsthall Rotterdam, The Netherlands; Brandts Klaederfabrik, Odense,
 Denmark; Museum of Modern Art, Oxford, U.K.
 China's New Art, Post-1989, Hong Kong Arts Centre, Hong Kong

1991 Exhibition of Recent Works by ZHANG Peili and GENG Jianyi, Beijing

1990 I don't Want to Play Cards with Cezanne, Pacific Asia Museum, Pasadena, California, U.S.A.

1989 China/Avant-Garde Art Exhibition, National Art Museum of China, Beijing

1986 Pond Association, Hangzhou

1985 New Space '85, The Gallery of Zhejiang Academy of Fine Arts, Hangzhou

Collections

Tate Modren, The United Kingdom
 M+Collection, Hong Kong
 HAUDENSCHILD Collection, California, U.S.A.
 Marianne Brouwer & Chris Driessen Fundament Foundation at Chassé Kazerne, Breda, Netherlands
 Uli Sigg Collection, Switzerland

