

刁 德 謙
DAVID DIAO

远祖的阴影

Shadows of Forgotten Ancestors

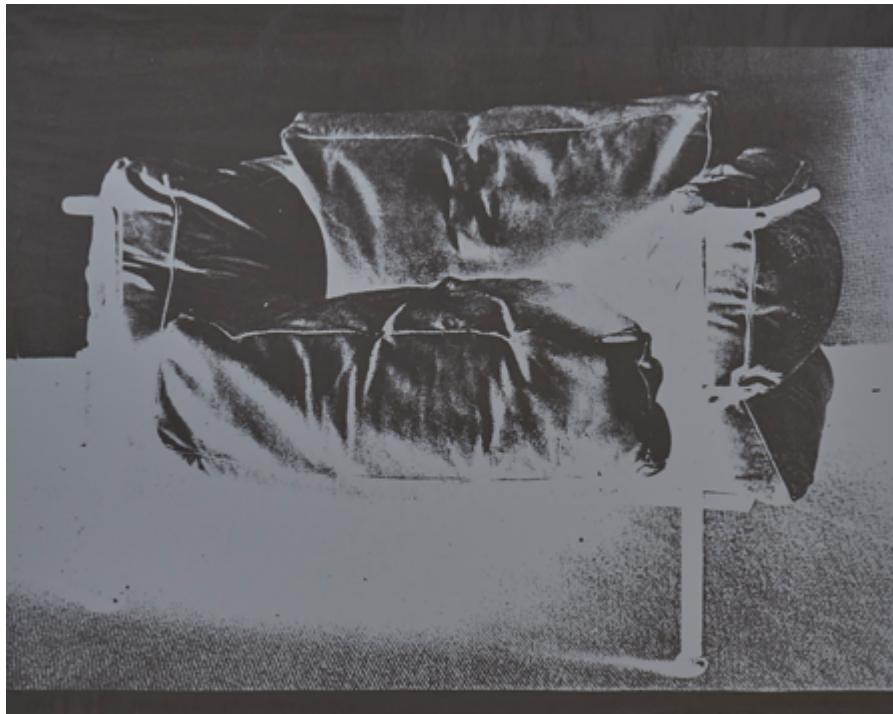
05/24 — 07/24, 2018

刁德谦个展 香格纳北京

Solo Exhibition at Shanghart Beijing

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。七十年代初期，刁德谦的创作形式体系受到当时社会、文化和政治环境的影响，而这也一直是刁德谦创作中非常关注的几方面。在 80 年代中期，刁德谦的创作风格发生了彻底的改变。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。

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.



安乐椅 #1, Easy Chair #1, 1999
布面丙烯, 丝网印刷, Acrylic and silkscreen on canvas
74x91cm, DD_8055

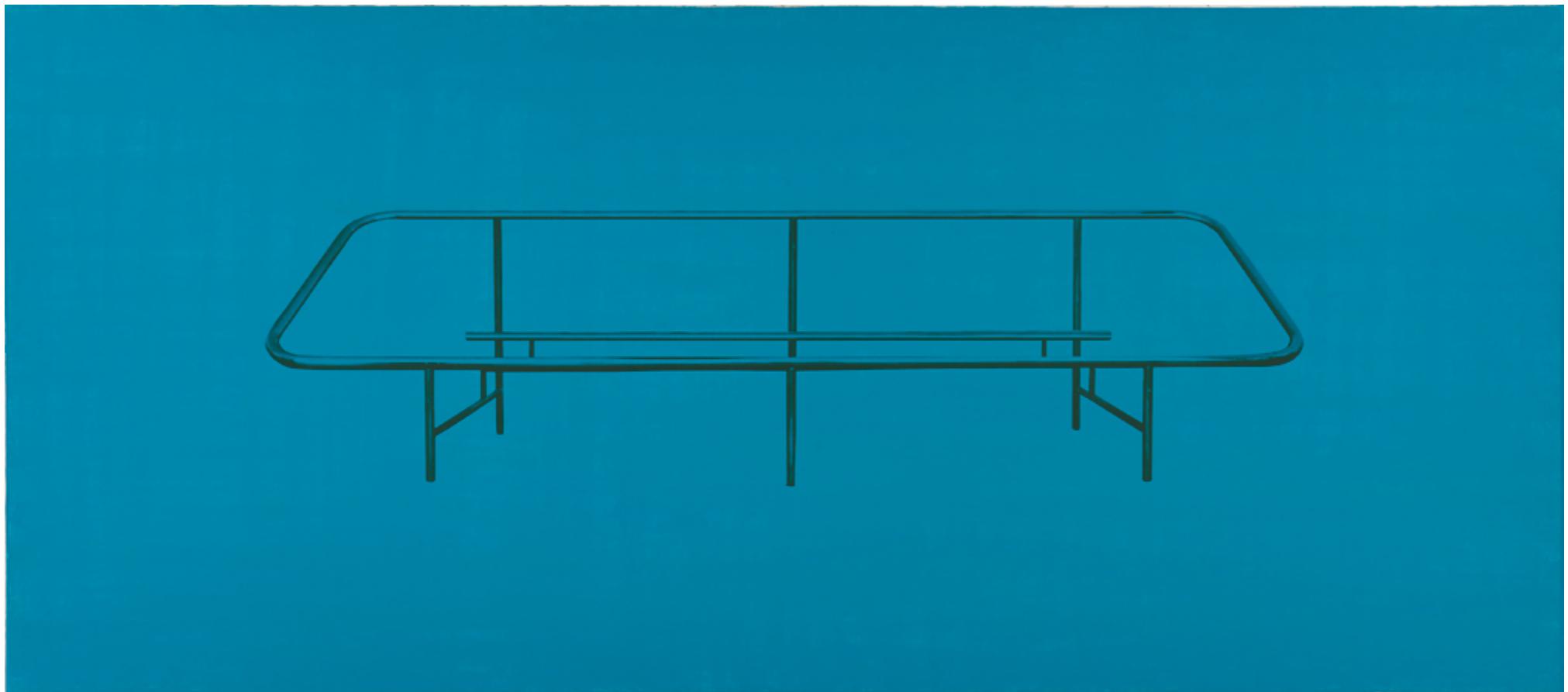


安乐椅 #2, Easy Chair #2, 1999
布面丙烯, 丝网印刷, Acrylic and silkscreen on canvas
74x91cm, DD_4758

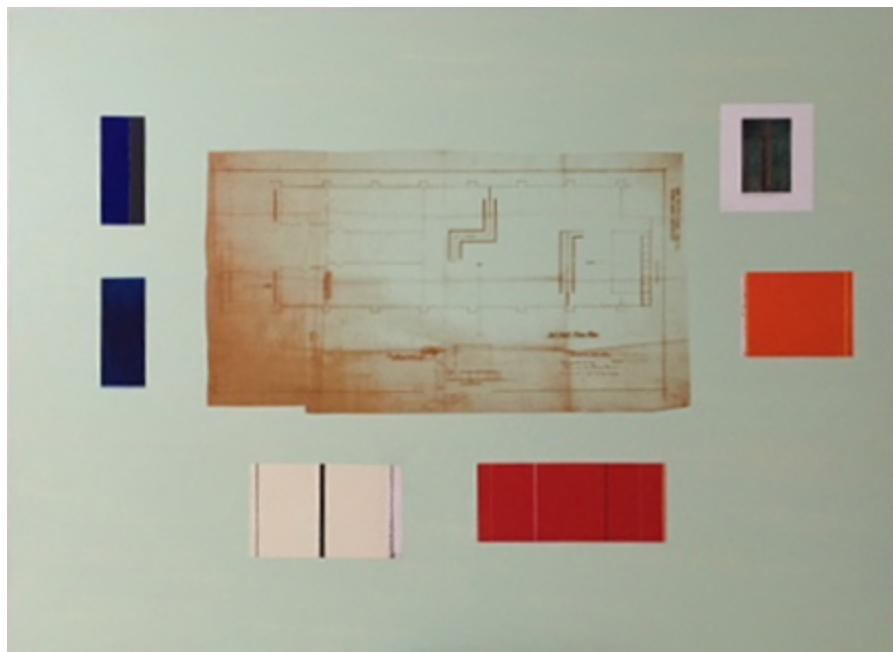


沙发 , Couch, 1999

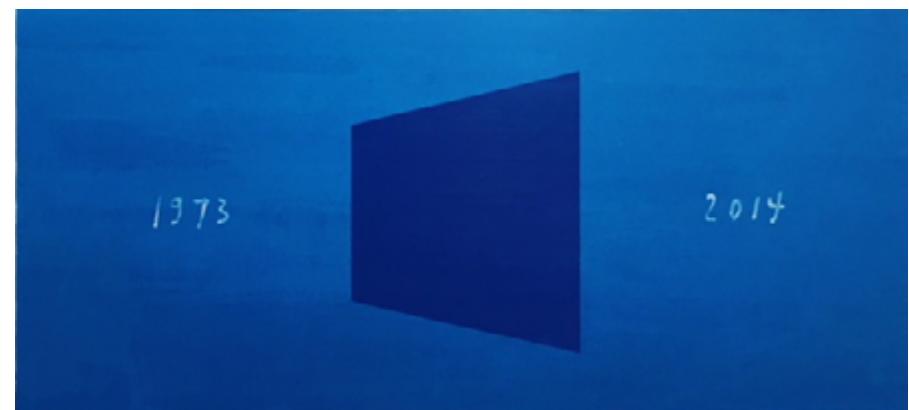
布面丙烯 , 丝网印刷 , Acrylic and silkscreen on canvas
81×183cm, DD_9031



沙发骨架 1 , Couch Skeleton 1, 2017
布上丙烯, 丝网印刷 , Acrylic and silkscreen on canvas
81×183cm, DD_8584



在 1965 年的圣保罗双年展上的巴奈特纽曼绘画
Barnett Newman Paintings in 1965 8th Sao Paulo Biennial, 2016
布面丙烯和拼贴 , Acrylic and collage on canvas
167.6×213cm, DD_3295



在布鲁尔惠特尼的第一次和最后一次双年展
First and Last Whitney Biennial in the Breuer Building, 2015
布面丙烯 , Acrylic on canvas
91.5×198cm, DD_5541



真实比例 Actual Scale, 2010
布面丙烯, Acrylic on canvas
223.5×173cm, DD_8292

SHADOWS OF FORGOTTEN ANCESTORS

ТИНІ ЗАБУТИХ ПРЕДКІВ

远祖的阴影

远祖的阴影 2, Shadows of Forgotten Ancestors 2, 2017
布面丙烯，乙烯 ,Acrylic and vinyl on canvas
81×122cm, DD_8486

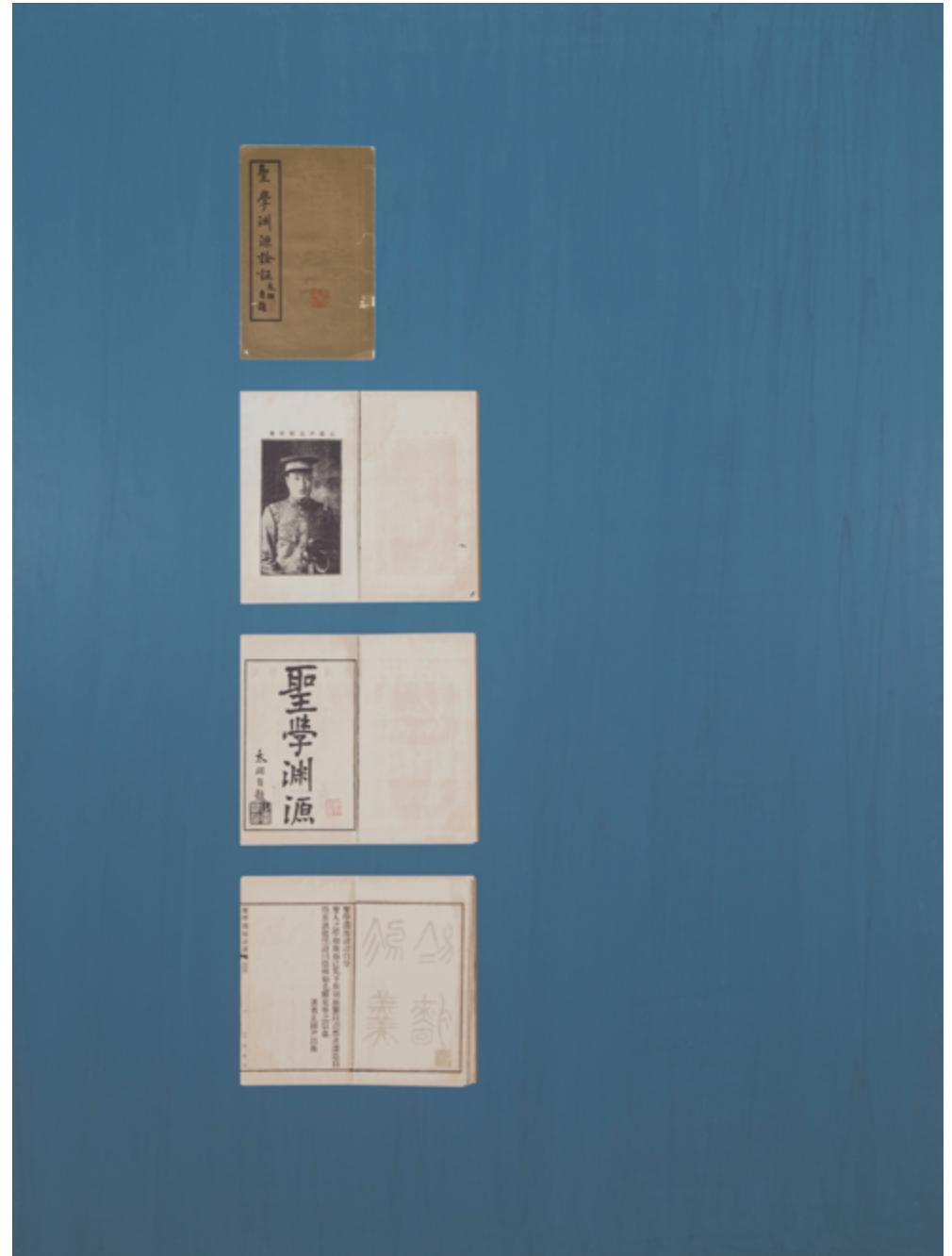
SHADOWS OF FORGOTTEN ANCESTORS

ТИНІ ЗАБУТИХ ПРЕДКІВ

远祖的阴影

远祖的阴影 1, Shadows of Forgotten Ancestors 1, 2017
布面丙烯, 乙烯, Acrylic and vinyl on canvas
81×122cm, DD_9983

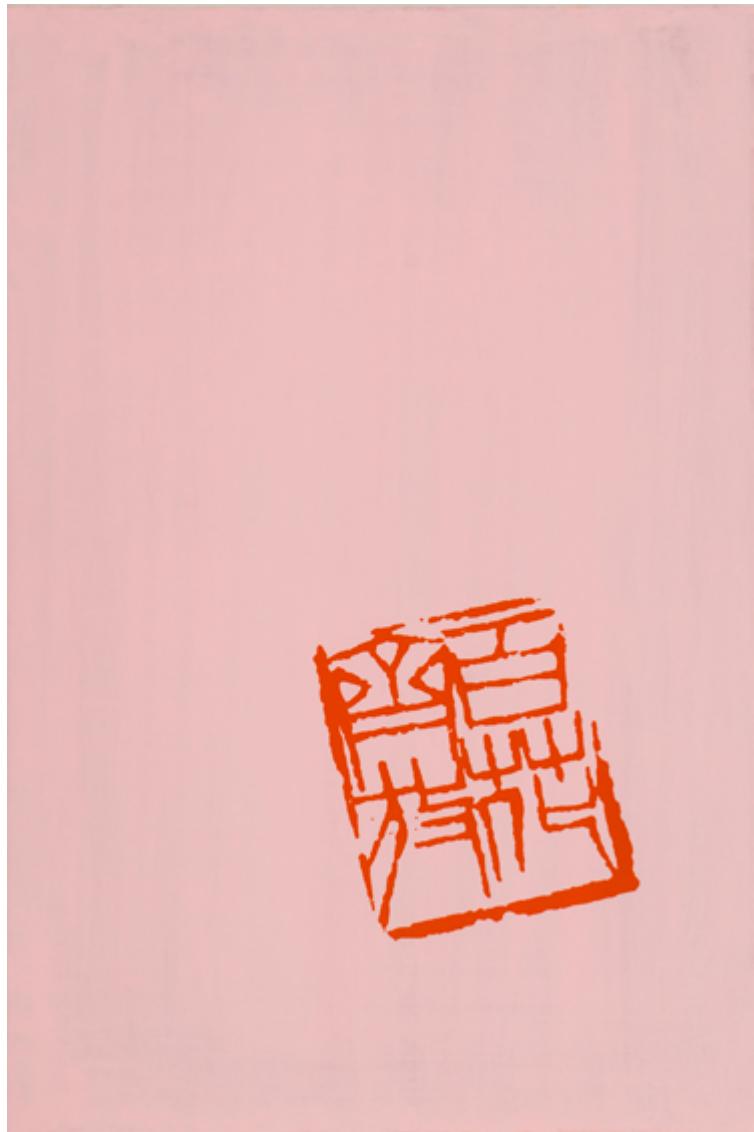
外祖父的书 1, Maternal Grandfather's Book1, 2017
布面丙烯, 丝网印刷, Acrylic and silkscreen on canvas
152×114cm, DD_2595





印章 1, Seal 1, 2017

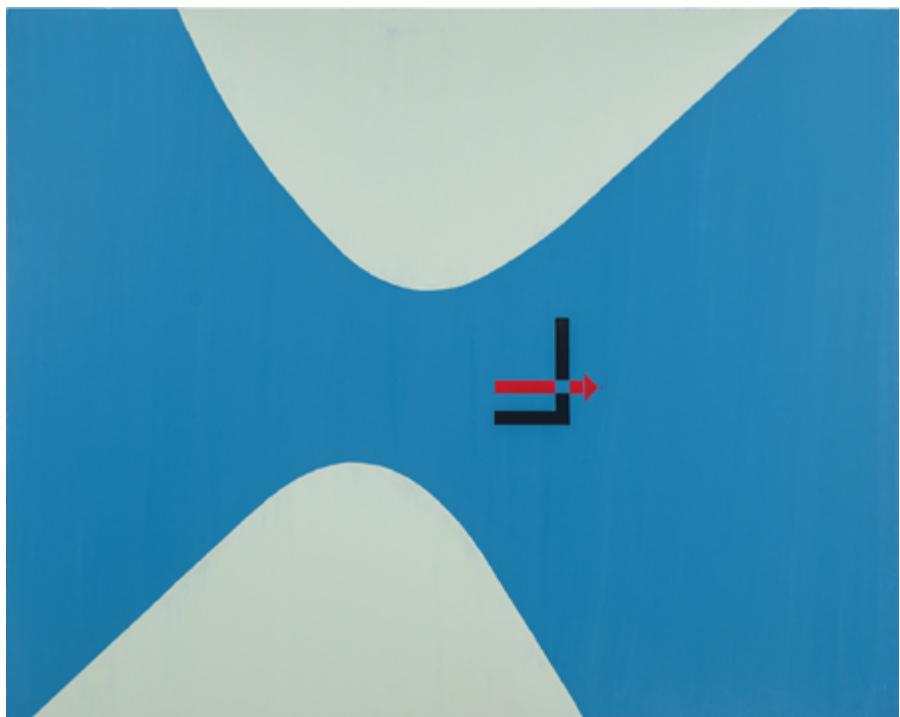
布面丙烯, 丝网印刷, Acrylic and silkscreen on canvas
137×183cm, DD_4687



印章 2, Seal 2, 2017
布面丙烯, 丝网印刷, Acrylic and silkscreen on canvas
122×81.3cm, DD_6765



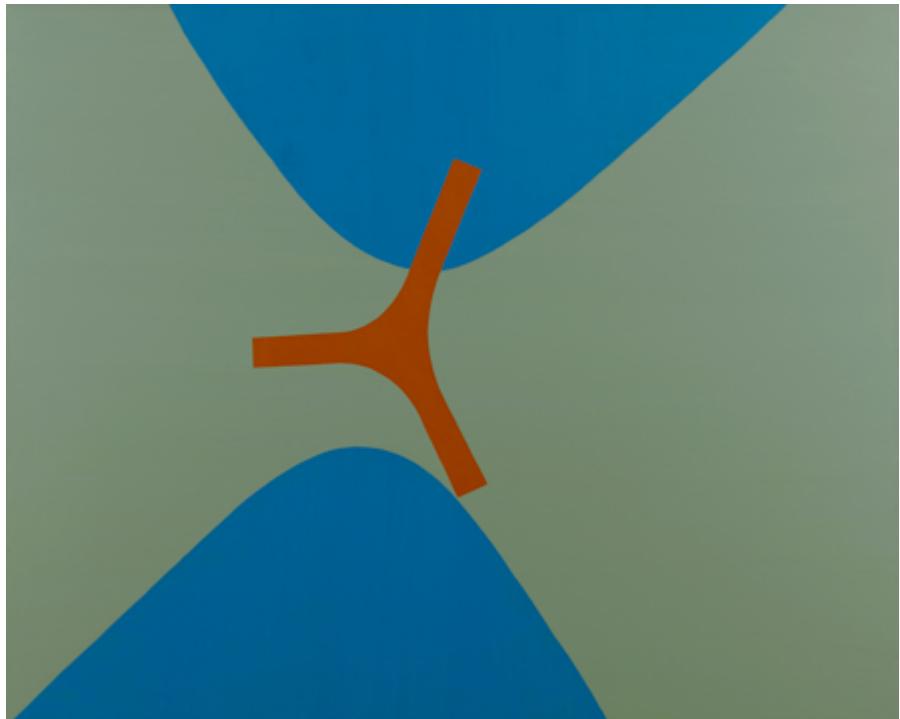
印章 5, Seal 5, 2017
布面丙烯, 丝网印刷, Acrylic and silkscreen on canvas
122×81.3cm, DD_3210



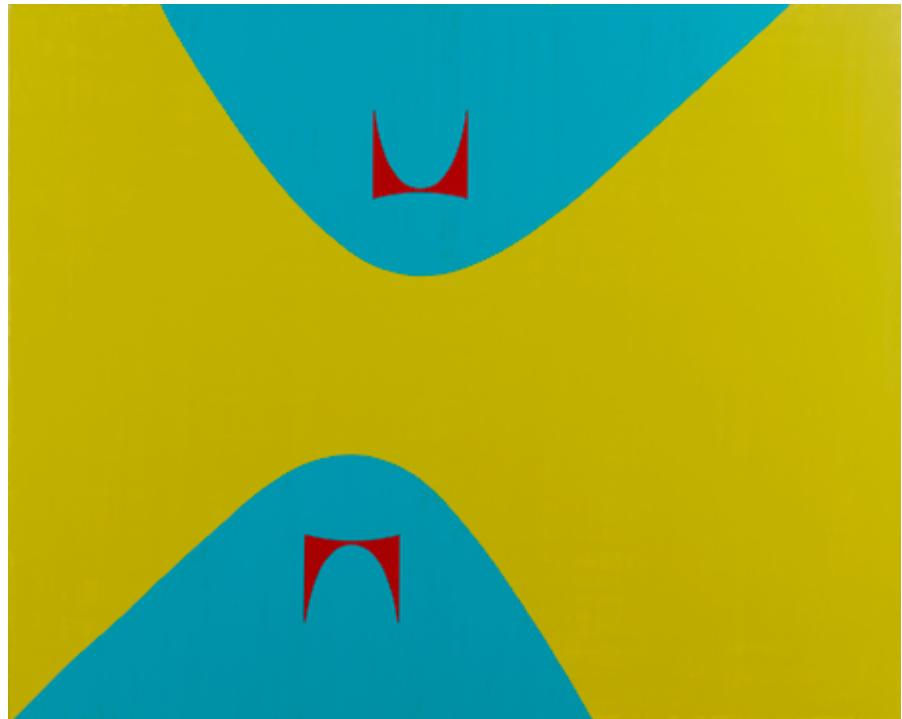
埃尔·利西茨基字母组合 , El Lissitzky Monogram, 2017
布上丙烯 , Acrylic on canvas
122×152cm, DD_0060



埃尔·利西茨基信笺 , El Lissitzky Letterhead, 2017
布面丙烯 , Acrylic on canvas
122×152cm, DD_0922



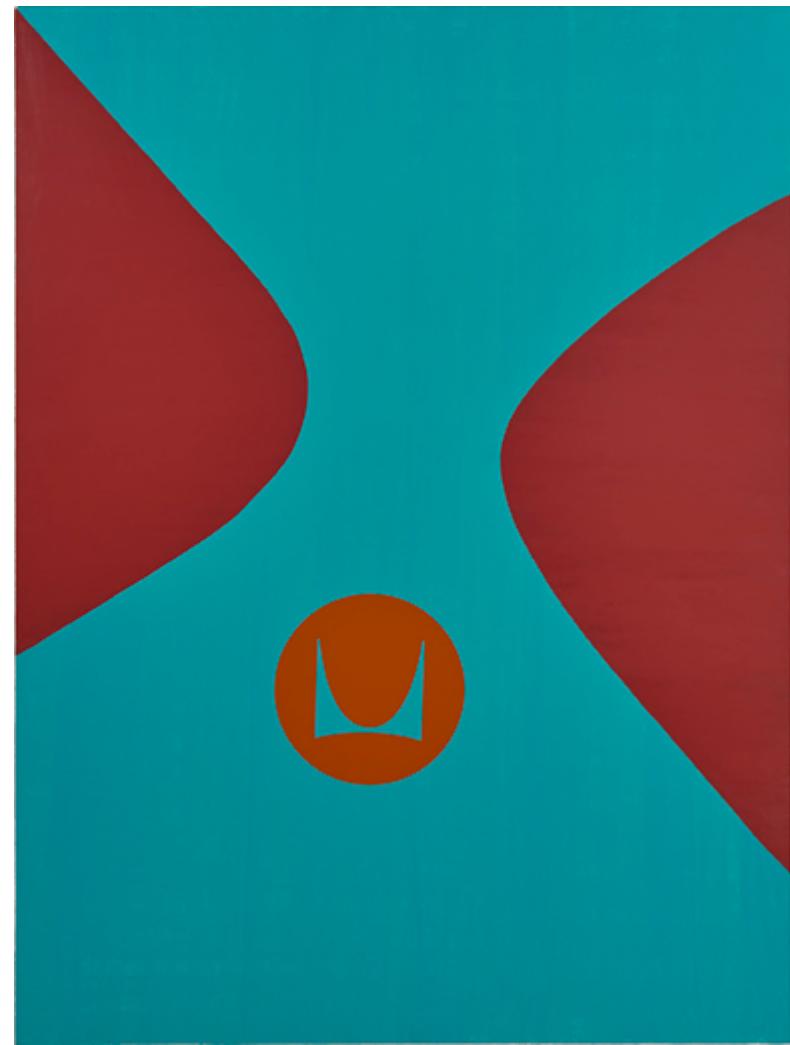
利西茨基曲线和布鲁尔 UNESCO 2, Lissitzky Curves and Breuer UNESCO 2, 2018
布面丙烯 , Acrylic on canvas
134.6×167.6cm, DD_0036



利西茨基曲线 & 赫尔曼·米勒 2, Lissitzky Curves & Herman Miller2, 2018
布面丙烯 , 乙烯 , Acrylic and vinyl on canvas
134.6×167.6cm, DD_3088

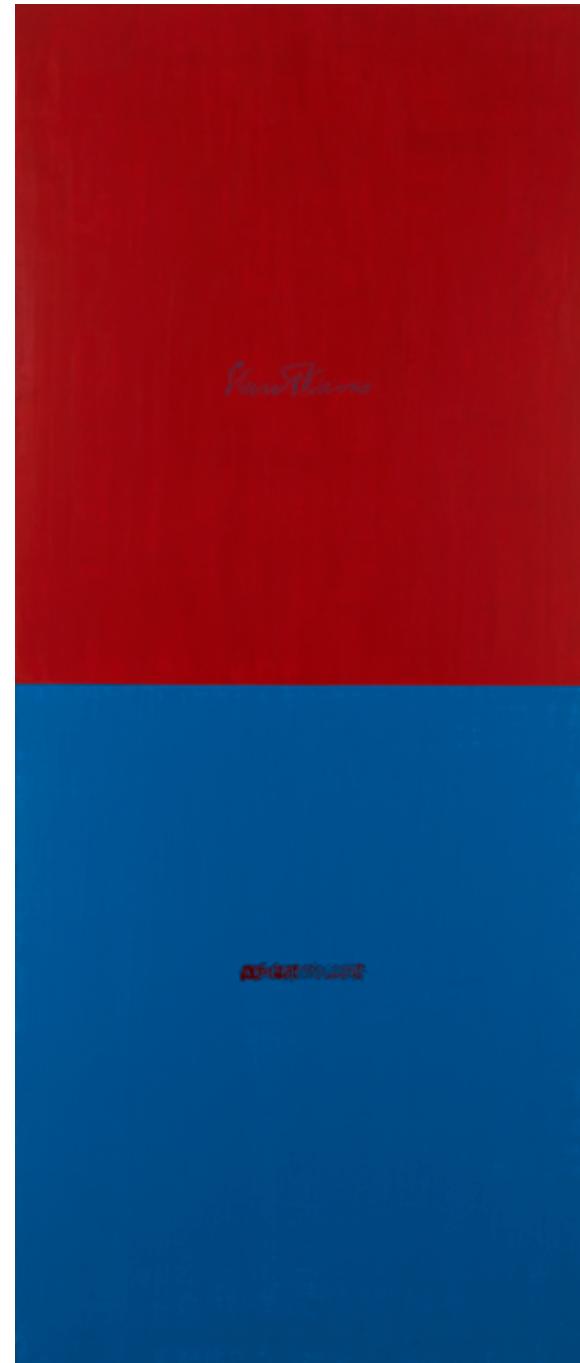


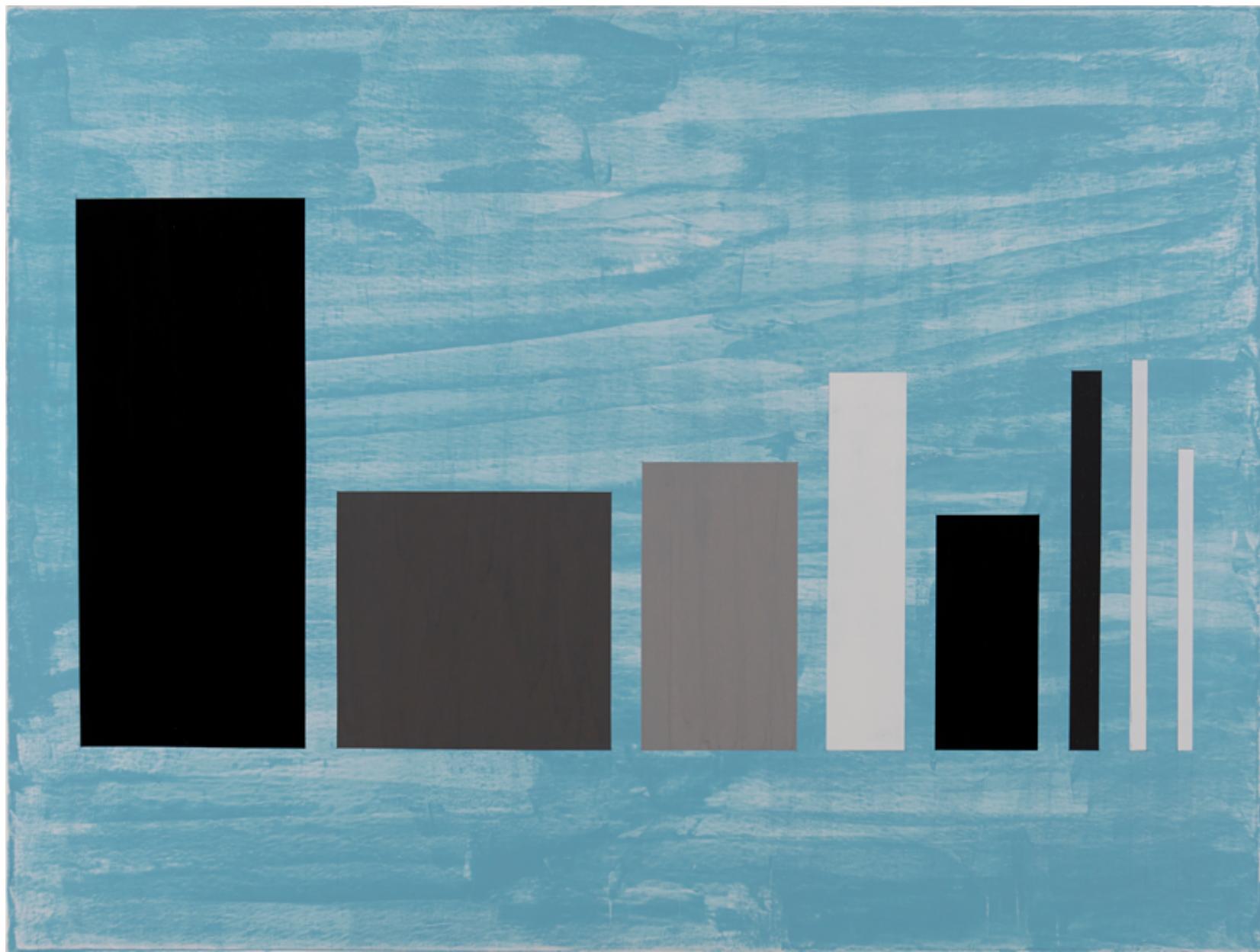
至上主义者赫尔曼·米勒 , Suprematist Herman Miller, 2017
布上丙烯, 乙烯 , Acrylic and vinyl on canvas
152×114cm, DD_4560



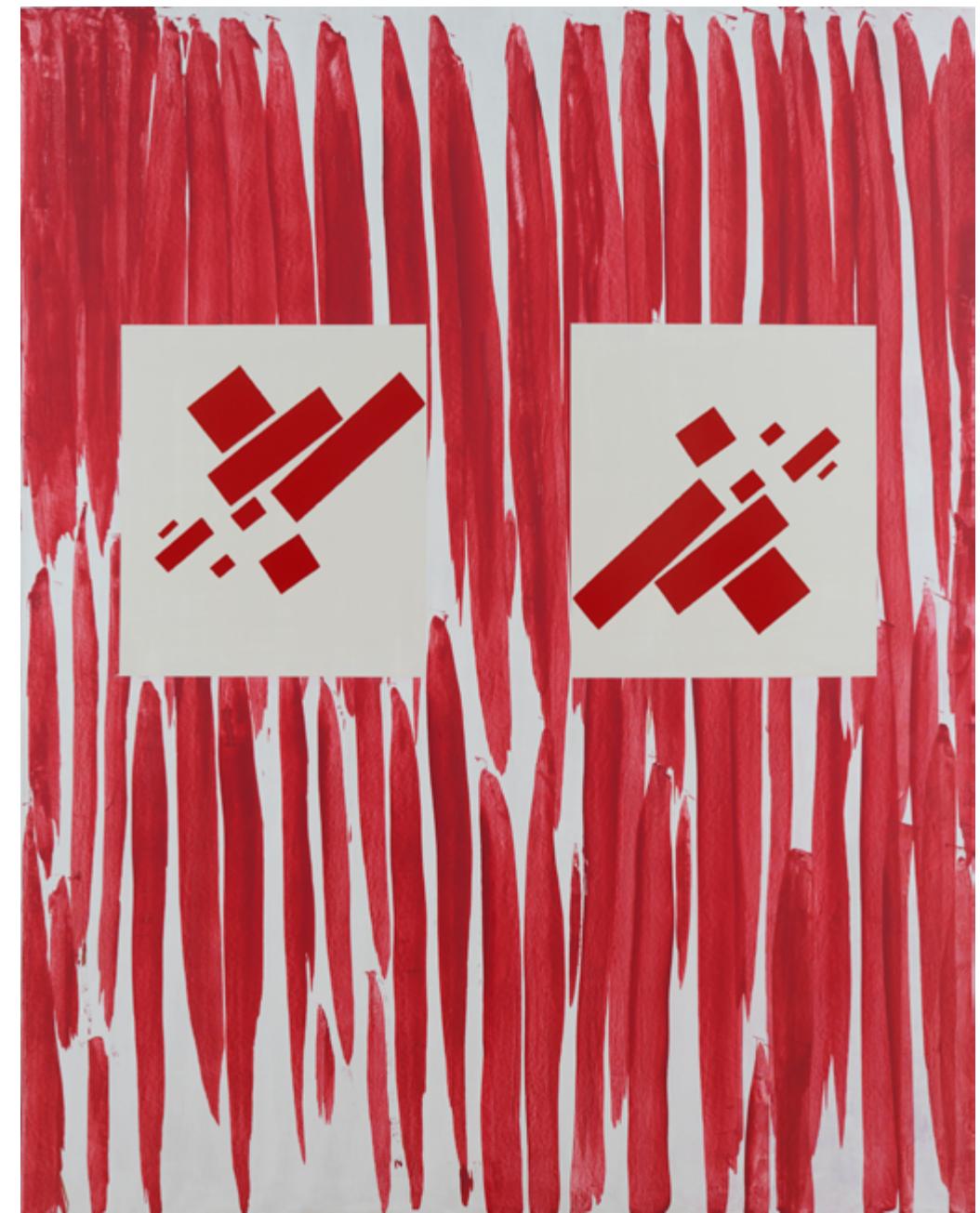
埃尔·利西茨基 / 赫尔曼·米勒 , El Lissitzky / Herman Miller, 2017
布上丙烯, 丝网印刷 , Acrylic and silkscreen on canvas
152×114cm, DD_1523

永远的朋友和邻居 1, Friends and Neighbors Forever 1, 2018
布面丙烯, 丝网印刷 , Acrylic and silkscreen on canvas
254×106.7cm, DD_7647





未组装的柏林椅 , Berlin Chair Unassembled 1, 2018
布上丙烯 , Acrylic on canvas
91.5×121.9cm, DD_2142



隐匿于眼前 , Hiding in Plain Sight, 2018
布上丙烯 , 乙烯 , Acrylic and vinyl on canvas
213×167.6cm, DD_6816

刁德谦
DAVID DIAO
(b.1943)

个展（挑选）

2018

远祖的阴影，香格纳画廊，北京

2015

刁德谦回顾展，尤伦斯当代艺术中心，北京

2014

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

2008

大亨里的房子，四合苑画廊，北京

1997

故事和小说，刁德谦近作，La Cri é e 当代艺术中心；TNB 画廊，雷恩，法国

1991

1972-1991 作品选集，诚品画廊，台北，台湾

1969-1991... 一则真实的寓言，POSTMASTERS 画廊，纽约，美国

1990

州立现代美术馆，奥斯坦得，比利时

1989

刁德谦，巴黎现代艺术博物馆，圣艾蒂安，法国

1979

刁德谦，芝加哥艺术俱乐部，芝加哥，美国（1979）

群展 (挑选)

2014

双年展, 惠特尼美国艺术博物馆, 纽约, 美国

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

当代抽象, 亨特学院美术馆, 纽约, 美国

2011

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

2007

艰难时期: 1967-1975 纽约绘画, 巡回展

2003

黑腰带, 哈林工作室美术馆, 纽约, 美国

1997

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

1987

先进的一80 年代的加德, 洛杉矶国际美术馆, 洛杉矶, 美国

1986

抽象画, 阿尔松别墅, 国立当代艺术中心, 尼斯, 法国

1981

新生代抽象几何艺术, 当代艺术中心, 波士顿, 美国

1973

展望 73: 画家 Maler · Painters · Peintres, 国立美术馆, 杜塞尔多夫, 德国

第一届惠特尼双年展, 美国惠特尼美术馆, 纽约, 美国

1969

年度展, 美国惠特尼美术馆, 纽约, 美国

Solo-shows (Selected)

2018

Shadows of Forgotten Ancestors, Shanghart Gallery, Beijing

2015

David Diao, Ullens Center for Contemporary Art, Beijing;

2014

Front to Back, The Aldrich Contemporary Art Museum, Ridgefield, CT, U.S.A. ;

2008

Da hen Li House, Courtyard Gallery, Beijing;

1997

Histoires et Fictions, Peintures Recentes de David Diao, La Criée and La Galerie du

TNB, Rennes, France;

1991

Selections 1972 - 1991, Chêng Piin Gallery, Taipei, Taiwan;

1969 -1991...a real allegory, Postmasters Gallery, New York, U.S.A. ;

1990

Het Kruithuis, Museum voor Hedendaagse Kunst's – Hertogenbosch, Holland

Provinciaal Museum voor Moderne Kunst, Oostende, Belgium;

1989

Musée d'Art Moderne, Saint Etienne, France;

1979

Arts Club of Chicago, Chicago, U.S.A. ;

Group exhibitions (Selected)	
2014	1981 <i>Geometric Abstraction: A New Generation</i> , Institute of Contemporary Art, Boston;
Biennial, The Whitney Museum of American Art, New York, U.S.A. ; David Diao / Two Generations of Color Painting (1970) in ICA@50, Institute of Contemporary Art, Philadelphia, U.S.A.;	1973 <i>Maler, Painters, Peintres, Prospect '73</i> , curated by Konrad Fischer, Stadtsche Kunsthalle, Dusseldorf, Germany;
2012	Biennial, The Whitney Museum of American Art, New York;
<i>Conceptual Abstraction</i> , Hunter College Art Galleries, New York, U.S.A. ;	1969 Annual, The Whitney Museum of American Art, New York, U.S.A. ;
2011	
<i>The Indiscipline of Painting: International abstraction from the 1960s to now</i> , Tate St. Ives, Cornwall, UK, traveling into 2012 to Mead Gallery, University of Warwick, Coventry, U.K.;	
2007	
<i>High Times, Hard Times: New York Painting 1967-1975</i> , 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;	
2003	
<i>Black Belt</i> , The Studio Museum in Harlem, NY, traveling in 2004 to Santa Monica Museum of Art, Santa Monica, CA, U.S.A. ;	
1997	
<i>After the Fall, Painting in New York Since 1970</i> , curated by Lilly Wei, Snug Harbor Center for the Arts, Staten Island, New York, U.S.A. ;	
1987	
<i>Avant-Garde in the 80's</i> , Los Angeles County Museum of Art, Los Angeles, CA, U.S.A. ;	
1986	
<i>Tableaux Abstracts</i> , Villa Arson, Centre National d' Art, Nice, France;	

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