

ZURICH ART WEEKEND  
2019

MAGICIAN SPACE

魔金石空间

# HYPOCENTER

## Jiang Zhi

June 7 - 22, 2019

Opening hours

Friday June 7, 10.00 – 21.00

Saturday June 8, 10.00 – 18.00

Sunday June 9, 10.00 – 18.00

June 11 - 22, 10.00 - 18.00

(Closed on Monday)

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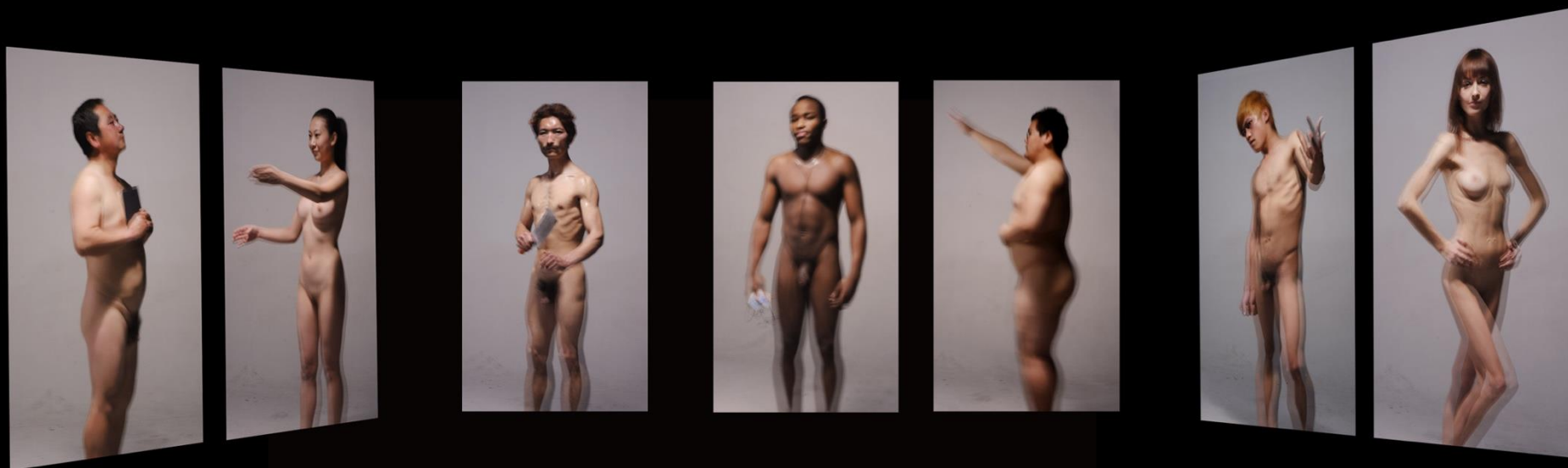
Jiang Zhi, In The Wind, 2016, Video Installation/4 Channels. Courtesy the artist and Magician Space, Beijing.

Magician Space is honored to present *Hypocenter*, a solo exhibition of works by Chinese artist Jiang Zhi at Zurich Art Weekend. Active since the 1990s, Jiang Zhi is an artist who has paid close attention to a variety of issues in contemporary society, culture, and contemporary art itself. Possessing a poetic and distinct artistic language, his work deliberately evades the one-dimensional interpretation of events and meanings. By obscuring social representations and information, Jiang Zhi's work attempts to question the consumption of meaning and the ossified modes of its narration and critique. At the same time, the artist uses inner dilemma and human emotion as clues to explore the ambiguity between the self and the other, the isolated and the whole.

## Jiang Zhi, *Tremble*

*Tremble* focuses on the connection between feelings and the body language, or, meaning and representation. According to our daily experience and experience with film and television, trembling bodies often implies intense emotion, that is, one's body trembles when one reaches a certain degree of emotional intensity. This is an experience we are all familiar with, in other words, it is a well-established and recognisable body language.

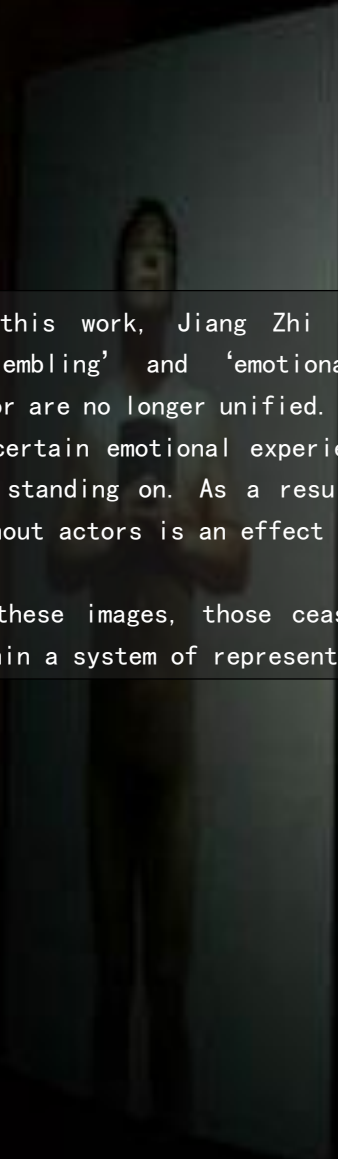
Tremble-excitement, cry-sad, laugh-happy...such correlations are so common in the world of film and television that they became a set pattern, which the audience finds 'unreal'. In contrast, should an actor remain impassive when he is supposed to be very emotional, we might instead find his performance very 'real'. This example is perhaps an indication that our sense of 'reality' is brought about by the tensions between juxtaposing elements in a semiotic system.



Jiang Zhi, *Tremble*, 2009, 7 channel video installation, 6'.



Jiang Zhi, *Tremble*, 2009, 7 channel video installation, 6' .



In this work, Jiang Zhi deliberately changes the usual association between 'trembling' and 'emotional', that is, body and mind. Thus, the role and the actor are no longer unified. The trembling bodies of the actors are no longer caused by certain emotional experience (Stanislavski's system), but by a vibrator they are standing on. As a result, the signification of the roles collapses—an act without actors is an effect of theatre of the absurd.

In these images, those ceaselessly trembling bodies are like phantoms floating within a system of representation, unable to possess any actual meaning.



### Jiang Zhi, *In the Wind*

Four-channel black-and-white video *In the Wind* (2016) consists of four surreal, relentless scenes. The endlessly shrill winds subsume all the suffering, misfit, loneliness and struggle of being, and become a metaphor for the uncertain and irretrievable destination of individuals in face of violent external forces. 'Sisyphus' Boulder' allows a new interpretation of the myth of Sisyphus: the boulder he shoulders against the ferocious wind seems weightless, and his submission to the lithic absurdity of fate outlines the doubts we face within the suspension of our current meaning and signification system. Another projection depicts back of an old man with fluttering childhood balloons, surrounded by the formless wind, they walk away from the screen. We witness our previous eras passing away while the future gallops and arrives, standing within the center of a social transformation storm and beholding a complex mentality of being, we are trying to detect and predict a certain future situation.....



Jiang Zhi, *In the Wind*, 2016, Video Installation/4 channels, Part A 7' 33" , Part B 2' 31" , Part C 2' 58" , Part D 3' 05"





### Jiang Zhi, *Onward! Onward! Onward!*

Jiang Zhi's three-channel video installation is an altar to precisely this kind of faith in progress. The running leaders represent themselves, but also the entire Chinese people. Jiang Zhi once debated with me whether this sort of video needed to be accompanied by the sound of a few million people's running footsteps. I contend that the images of the leaders, as collective forms, already embody the running of millions. I like the loneliness worn deep on the bodies of the leaders in this work; it represents an aspect of modern Chinese history apart from the main theme of progress, a knowledge of life, an understanding of fate. This work opens up a new possibility for us to understand history. And this is where the power of art lies, in its ability to deconstruct symbols, even as it employs them.



Jiang Zhi, *Onward! Onward! Onward!*, 2006, Video Installation/3 channels, 12'



Jiang Zhi, *Onward! Onward! Onward!*, 2006, Video Installation/3 channels, 12'



A portrait of China's progressivism since 1840.  
An analysis of a sanctified motion.



Jiang Zhi, *Shine Upon Me*

God said: Let there be light: and there was light. And God saw the light, and it was good: and God divided the light from the darkness. Light is a bestowal from heaven, but in the meantime, it also plays the roles of tough violence, powerful control and center of stage. Each of those exposed under the spotlight is forced to give their instinctive reaction. Privacy, sense of aesthetics and ambiguity all vanish under the penetrating strong light.



Jiang Zhi, *Shine Upon Me*, 2006, video installation, 33' 26' '





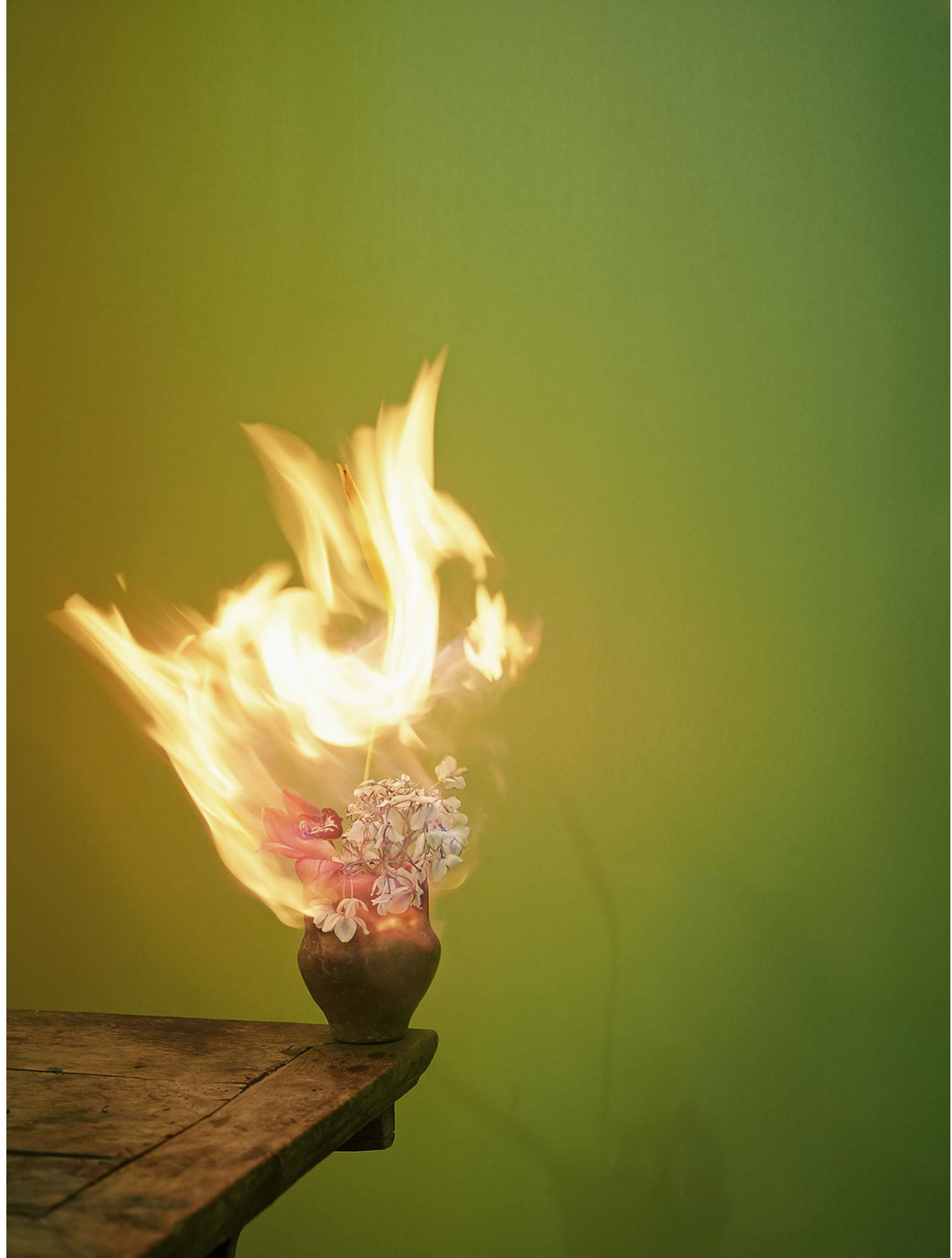
Jiang Zhi, *Shine Upon Me*, 2006, video installation, 33' 26' '



*Love Letters NO. 3*, 2014, archival inkjet print, 180 x 135cm



*Love Letters NO. 1*, 2014, archival inkjet print, 180 x 135cm





*Love Letters NO. 23*, 2014, archival inkjet print, 106 x 80cm



*Love Letters NO. 15*, 2014, archival inkjet print, 180 x 135cm





*Love Letters NO. 21*, 2014, archival inkjet print, 106 x 80cm



*Love Letters NO. 10*, 2014, archival inkjet print, 180 x 135cm



## About the Artist

Jiang Zhi (b.1971, Yuanjiang City, Hunan Province) is a Beijing-based artist who graduated from the China Academy of Art in 1995. After participating in the 'Post-Sense Sensibility' exhibitions in the 1990s, Jiang Zhi has subsequently proceeded to become one of the most influential Chinese artists of his generation. He works with a wide range of mediums that span video, painting, photography, installation, poetry and writing novels. He was awarded the academic achievement of Reshaping History (Chinart from 2000-2009) in 2010, the Asian New Force IFVA Critics Award in 2002, and was also awarded the Chinese Contemporary Art Award (CCAA) in 2000.

Major solo exhibitions include: *Already I Know the Storms*, Magician Space, Beijing, CN (2018); *Going and Coming*, Blindspot Gallery, Hong Kong, CN (2018); *To Make With Changes*, HDM Gallery, Beijing, CN (2017); *One is All, All is One*, Tina Keng Gallery, Taipei, CN (2017); *Predestiny*, Magician Space, Beijing, CN (2016); *The Sight*, White Cube, Hong Kong, CN (2015); *Strait is the Gate*, Magician Space, Beijing, CN (2012); *If This is a Man*, Times Museum, Guangzhou, CN (2012).

Major group exhibitions include: *On Paper 2*, White Space, Beijing, CN (2018); *Fiction Art*, OCAT Shenzhen, Shenzhen, CN (2018); *Bi-City Biennale of Urbanism\Architecture "City Grow Difference"*, Shenzhen, CN (2017); *Art and China After 1989: Theatre of the World*, Solomon R. Guggenheim Museum, New York, US (2017); *The Exhibition of Annual of Contemporary Art of China 2016*, Beijing Minsheng Art Museum, Beijing, CN (2016); *That Has Been, and May Be Again*, Para Site, Hong Kong (2016); *The 9th Shanghai Biennale 2012 – Reactivation*, Shanghai Art Museum, Shanghai, CN (2012); *The 4th Guangzhou Triennial – The Unseen*, Guangdong Art Museum, Guangzhou, Guangdong, CN (2012); *Time Versus Fashion*, Kunstverein Nürtingen, Germany (2009); *Between Past and Future: New Photography and Video from China*, ICP and Asia Society, New York, USA (2004); *The 50th Biennale di Venezia*, Venice, ITA (2003); *The 4th Gwangju Biennale Exhibition*, Gwangju, KOR (2002); *Post-Sense Sensibility: Alien Bodies & Delusion*, Beijing, CN (1999).

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