

Gong Art Gallery

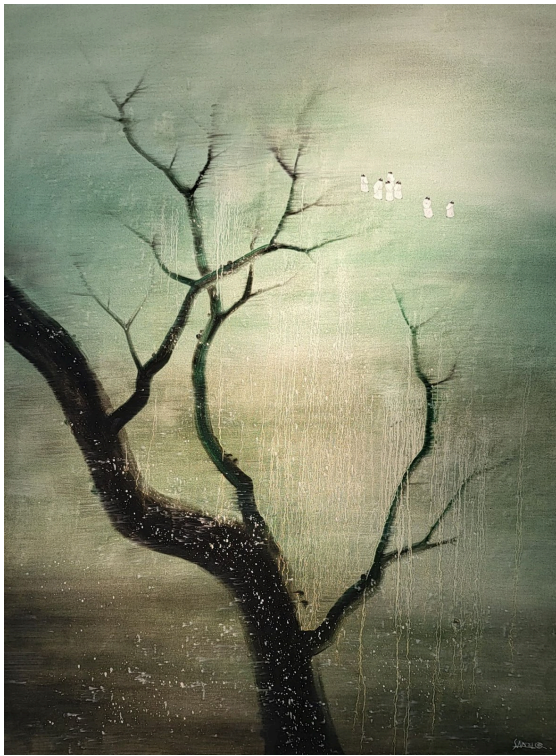
Press Release

Sanzi

The Way of Tao (画道)

February 26 - March 10

Opening: February 26, 2-5 PM



Gong Art Gallery is proud to present our first solo exhibition with artist Sanzi: The way of Tao. The collection consists of both paintings and hand-made porcelains and focuses on showcasing the artist's personal relationship with Tao, not as a religion, but as a perspective for life.

Sanzi

Born in Yangzhou, Jiangsu, he is part of China's earliest generation of academically trained painters. In his early life, Mr. Sanzi worked blue-collared jobs in order to support his artistic career: what was considered "government jobs", or "iron bowls" (铁饭碗), in China, in the 80s. In the early 2000s, Sanzi was able to achieve a major breakthrough in his career as his work received critical acclaim by collectors in Taiwan and parts of Southeast Asia.

Sanzi is one of the few Chinese artists currently represented by the famous Tagliatella Galleries, and in Art Basel Miami, 2011, his work was displayed on the same stage as artists such as Andy Warhol, Jeff Koons, and Andrew-Wyeth as part of Tagliatella Galleries' exhibition.

"Little people" is a motif used in many of Sanzi's works. In his own words, these characters represent all of us seeking the way of life in this world. Through these "little people", Sanzi tries to tell us, regardless of who and where we are in the world, different people's actions made up the "Tao". Sometimes these characters represent ordinary tales of madness, and some represent the passersby simply making up part of the scenery. Everything we do, at any given moment, consists of our past experiences, our ideation of the future, and our reception of the current reality. That is Tao.

The word "Zi" in Chinese carries the meaning of mentor. It means a master of thoughts, and someone who devotes his life to teaching others. It is also pronounced the same as the end syllable in names such as "Confucius" or "Lao Zi". As for the word "San", it presents a kind of mentality in the world of Taoism. A free-flowing state of wandering, and being amongst the environment as one. Combined together, Mr. Sanzi tries to use his artistic persona to teach us his ways, it's the way of Tao, but it's also the way of life.

散子：1965年生，油画本科学历，祖籍江苏扬州。曾游历于香港、纽约、巴黎、北京等地，现居上海；散子先后于香港、上海、迈阿密、纽约、台北、新加坡、吉隆坡等地举办个展，当地媒体皆有专题报道，尤其是散子提出的“四十岁之前是儒、四十岁之后是道”的言论已深入人心并广为论道；散子深厚的人生阅历和感悟最终选择其以“老庄哲学”为创作主题，其作品独特的表现技巧和画面仙风道骨般的唯美！从而拥有不少知己藏家；伦敦“宝龙”、北京“保利”等著名拍卖公司拍卖其作品皆以超百万元人民币成交；维基百科、百度百科、谷歌等等均有散子名典。并且散子是美国太格里齐-达姆画廊(Tagliatella Galleries)目前代理的唯一一位中国艺术家。蜚声国际的波普艺术家安迪-沃霍尔(Andy Warhol)、杰夫-昆斯(Jeff Koons)、怀伤艺术家安德鲁-怀斯(Andrew-Wyeth)都是出自该画廊（毕加索初来纽约时也是与该画廊合作）；在2011年12月举办的迈阿密巴塞尔艺博会上，散子作品与安迪沃霍尔、昆斯、怀斯等作品同台展出，在当地获得了强烈反响，散子用绘画的形式推进中国道家文化在国际上的认知树立了先河

人类在日常的生存中，早已总结了如何与自然和睦相处的经验，这便是哲学。绘画发展到今天，也早已不是起初目的和功能，因此，好的画家一般都有自己的哲学观，即世界观，如此，才能创作出好的作品。初见散子的作品，会被它宏伟壮阔的自然景观所吸引，也会对画面中所出现的“小人物”产生好奇，他们是男是女都不重要，重要的是小人物的老少和神态，之所以有老少，当然是道的规律所至，自然界的万事、万物、万象，都同时存在着 阴阳两个方面。它们虽对立又互相统一，变化之中而生成万物。然而细细品味散子的画，每次的收获又有新的不同。散子把这些“道”全部都表现在了他的画布上。他融合西方的雕塑与中国的水墨画，每一幅都以行云流水的技法来承载着“道法自然”。

A Terrible, Yet, Somewhat Accurate Translation of A Chinese Poem that Represents Sanzi

陶渊明《饮酒·其五》

结庐在人境，而无车马喧。问君何能尔？心远地自偏。采菊东篱下，悠然见南山。山气日夕佳，飞鸟相与还。此中有真意，欲辨已忘言。

About Drinking Vol. 5 By Tao Yuanming

Building a house in the middle of traffic, but living without the noise.

Why?

Because the heart knows where quiet is.

Pick Daffodils, and try watching the sun fall below the mountains in the distance.

Just like Birds know what a warm cooling breath feels like, learning the beauty among chaos, to live as one among many, with a special kind of peacefulness...

That is Tao.

And that is a kind of beauty in life, in which if you ask me to explain in plain words, I would've forgotten what I wanted to tell you before I even say anything.

Yin Yang

– A Chaos Theory

道法自然

Chaos theory, in mechanics and mathematics, refers to the study of apparently random or unpredictable behavior in systems governed by deterministic laws. A more accurate term, deterministic chaos, suggests a paradox because it connects two notions that are familiar and commonly regarded as incompatible.

Does free-will exist? That's a question a Western theologian commonly asks when discussing other schools of thoughts. However, a Taoist would argue that this question is simply a pointless argument, because the concept of free-will is still based on the Christian belief of personal choice, destiny, and time on a linear, continuum basis.

Socrates talked about people being rational beings, and only making decisions that are of less harm to them, at least based on their own perception of reality. However, modern science has told us, what we think of as ourselves, our body, is merely a collection, a matrix if you will, that consists of millions and millions of atoms and molecules. So who or what is controlling what we perceive to be our thoughts? Should influence even be considered as a form of control?

Perhaps our action is a combined result of our past experience, trauma maybe, our perceived reality through various senses, and our own idea of the future. So at this moment, answer this question: is time still a linear path? Or is it a circle? Maybe it's just a dot?

And in that case, it's not that we have or don't have free-will, we are all just living, and trying for our best lives. Just like the "little people" in Sanzi's work.

逍遥行

The best translation for this idea may be "a state of free wandering in life", but it doesn't even portray a third of what this concept is about. What is free? Taoism thinks that absolute freedom is also based on restrictions of our reality, even our emotions, but to be truly free of such things, doesn't make us seek things outside of this world, or fall into a state of occultism. More importantly, we are simply doing the best we are able, based on the reality we believe to be true, and live out that lifestyle. That is the state of Xiao Yao (逍遥).

Taoism is a religion with multiple deities, which means that there's not one true God among the superior existence. The word "散" (San), also refers to the untitled deities amongst men. The ones spreading the world of God, but living among the beings.

Relating back to his blue-collar background, in many ways, this is precisely the kind of ideology Mr. Sanzi seeks to spread amongst us, and that is to define our own reality and act accordingly, be the master of our own action, but most importantly, be just, the best we can.

And, that is also, the way of Tao.

老子云--

道可道，非常道

"What is Tao"

"That's precisely the way of Tao"

Lao Tzu once said, "If Tao is something that can be contextualized, then context itself, cannot be the entirety of Tao".

Taoism concerns itself with the way amongst nature. It's similar to buddhism in the emphasis on the harmonious coexistence state of everything in this world, but differs in major ways as it has no hard restrictions on the practitioner's behavior.

Some call it a dead religion, and it's true in many ways. While most religions flirt between the line of free will and dogmatism, Taoism considers life a constantly changing process, where the only way to stay unchanged is to be continuously adapting. It's part social darwinism, and part game theory, but it also emphasizes ethics. It considers all of these to be true, and constantly seeking our perception through the reality we know to be true, is the way of Tao.

What is even art? Back in the day, art was a lifestyle most admired, but few practiced. In China, four is a number both blessed by the gods, and also represents death. So many generations of artists have four different schools of thought, among these, style grows exponentially, and that is what we call:

太极生两仪，两仪生四像

如伏羲所创，八卦既是文字，而文字，是符号和语言，语言，是沟通的方式。沟通，是情感，对现实的理解，自身的焦虑，甚至对未来的期待的映射，此为人道。。。

关于颜色

About Colors

颜色，代表的不光是季节的变化，更是生命的过程。就算一些终将归于黑，我们活着的道德是白，那我们的日常，那些永远的东西，艺术，我们的表达，又何尝不是灰。也许灰是永恒，就像再黑的黑夜，总是透着星星的光。。。

Color represents not only the change of seasons, it's also the process we understand to be life. So what if everything all goes back to **BLACK**; the life we live, those things that we know last forever, maybe art, and the way we seek to express; those things are **GRAY**. Maybe changing the word from Grey to Gray is how culture evolves, it's a constant way that things fall into their place, but who are we?

We are just people looking into the sky, we see the brightness of stars in the darkest of skies, shining bright like a diamond.

Right? Aren't we all?

There are 7 billion people living on this world, that means there are 7 billion of us seeking the way.

Maybe, just maybe, that the living have outnumbered the dead, I'm just one of many, among us, seeking that thin red thread.

Are they Aliens? Is that the doomsday? Or is it something that saves all of us? All I know is, we are just enjoying the view.

关于传承
风骨，散子的艺术本身所代表的
Sanzi and the Heritage He Represents

In art Basel Miami, 2011, Sanzi's work was displayed on the same stage as **Andy Warhol, Jeff Koons, and Andrew-Wyeth** as part of the exhibition represented by the prestigious Tagliatella Galleries.

Regarding postmodern pop arts, themes such as pastiche, things being a copy of a copy, but also representing new ideas, Mr. Sanzi has always believed that there's a diminutive nature of this practice. When he first visited New York City in the 1970s as an emerging artist, he was both astonished by the level of acceptance of pop artists such as Andy Warhol, but also as a die-hard traditionalist, he felt a level of craftsmanship is missing from contemporary artists.

每个时代都会产生几位名画家，如明末“四僧”和清初“四王”，但在今天，“名画家”居然是一大批一大批，“长江后浪推前浪”式的产生着。无奈，我只有静悄悄的“躲”在我的散园里，以茶为“妻”，视石为“友”。。。。。。

Back in the day, there were only a few great artists in a generation. But today, visiting any art fair or even simply going on the internet, one could easily find great artists emerging left, right, and center...

What Sanzi seeks to represent, is a form of formlessness, it carries the weight of a type of tradition that he, himself, personally represents. The water color in his work represents a style of Chinese tradition, however, he decided to explore textured oil on canvas under Mr. Warhol's personal advice as a way to bring a different message to the art world.

由道德的存在，变为精神的个体
由寻求集体的认同，变为追求个性的卓异
又（希望）成为现世的群体楷模
变为渴望个体的精神超越

意识既是为此，而艺术，是为了传播意识的存在

天道，地道，人道

The way of Gods, the way of the earth, and the way of people, combined together, that is the way of life. Seasons change, we grow old, perhaps some of us live younger and younger, but what doesn't change, is the constantly changing nature of our perspectives.

Yes, maybe tomorrow we will all perish in a terrible disaster, Covid, potential nuclear apocalypse, climate change, haven't we seen enough black swan events to realize that there's something bigger than us at work? Even though we know most likely we won't just all die tomorrow. But if you have ever played any game, chess, cards, or even board games, you understand that even though at any given moment, we are all making decisions based on what we see, and what we know, our actions are also packed with our idea of the future.

GONG ART GALLERY

Sanzi — *the way of Tao* 散子·画道

SANZI

‘Gone with the wind’ 《随风而去》

Oil on Canvas

47 x 35 [HxW] (120x90 cm)



SANZI

‘The story of sunflower’ 《太阳花的故事》

Mixed media on canvas

71 x 63 [HxW] (180x160 cm)



SANZI

‘Autumn’ 《秋水伊人》

Mixed media on canvas

71 x 63 [HxW] (180x160 cm)

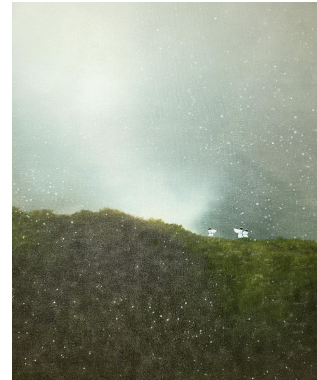


SANZI

'Falling snow at night' 《暮雪》

Oil on Canvas

47 x 35 [HxW] (120x90 cm)



SANZI

'Mighty' 《天极》

Oil on canvas

71 x 63 [HxW] (180x160 cm)



SANZI

'Walking In Autumn' 《秋行》

Oil on canvas

71 x 63 [HxW] (180x160 cm)



SANZI

'Contemplate the clouds' 《观云》

Mixed media on canvas

30 x 24 [HxW] (76x60 cm)



SANZI

'Three immortals' 《三个仙人》

Mixed media on canvas

24 x 19.6 [HxW] (60x50 cm)



SANZI

'Peak' 《峰》

Oil on canvas

71 x 63 [HxW] (180x160 cm)



SANZI

'Peaceful day' 《祥和的日子》

Mixed media on canvas

24 x 30 [HxW] (60x76 cm)



SANZI

'Look towards Cranes and Take them as Examples' 《望鹤思齐》

Mixed media on canvas

30 x 24 [HxW] (76x60 cm)



SANZI

'Two wise men' 《二贤》

Mixed media on canvas

24 x 30 [HxW] (60x76 cm)



SANZI

'Never Ending Sound' 《音不止》

Ink on paper

27.5 x 17.3 [HxW] (70x44 cm)



SANZI

'Sound of the spring' 《泉音》

Ink on paper

17.3 x 27.5 [HxW] (44x70 cm)



Porcelain by Sanzi

Gong Art Gallery is proud to present a series of porcelain made by Sanzi following the traditional Chinese style.

Inventory List

Porcelains by Sanzi

*(Size: Height x Diameter)



C1
Size (cm): 37x22 / (14.6 x 8.6 in)



C4
Size (cm): 14x28 / (5.5x11 in)



C2
Size (cm): 24x28 / (9.4 x 11 in)



C5
Size (cm): 35x25 / (13.7 x 9.8 in)



C3
Size (cm): 41x27 / (16.1 x 10.6 in)



C6
Size (cm): 42x22 / (16.5 x 8.6 in)



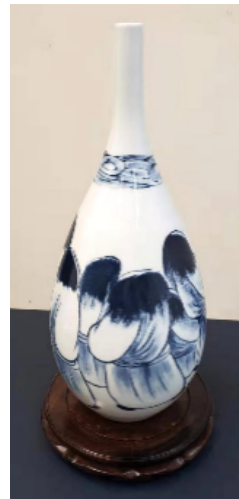
C7
Size (cm): 55x24 / (21.7 x 9.4 in)



C10
Size (cm): 52x21 / (20.5 x 8.27 in)



C8
Size (cm): 52x13 / (20.5 x 5.1 in)



C11
Size (cm): 56x23 / (22 x 9 in)



C9
Size (cm): 50x22 / (19.7 x 8.6 in)



C12
Size (cm): 37x32 / (14.6 x 12.6 in)



C13
Size (cm): 37x32 / (14.6 x 12.6 in)



C16
Size (cm): 27x29 / (10.6 x 11.4 in)



C14
Size (cm): 59x48 / (23 x 18.9 in)



C17
Size (cm): 35x40 / (13.8 x 15.7 in)



C15
Size (cm): 27x28 / (10.6 x 11 in)



C18
Size (cm): 49x29 / (19.3 x 11.4 in)



C19
Size (cm): 25x43 / (9.8 x 16.9 in)



C21
Size (cm): 64x22 / (25 x 8.7 in)



C20
Size (cm): 27x45 / (10.6 x 17.7 in)



C22
Size (cm): 84x21 / (33 x 8.3 in)



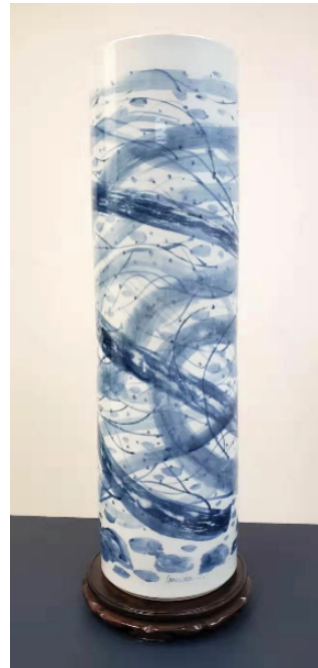
C23
Size (cm): 86x21 / (33.8 x 8.2 in)



C25
Size (cm): 78x32 / (30.7 x 12.5 in)



C24
Size (cm): 80x29 / (31.5 x 11.4 in)



C26
Size (cm): 81x23 / (31.8 x 9 in)