



CHEN PING







## CHEN PING

was born in Shantou, China in 1962 and now works in China and Australia. Ping has held solo exhibitions in New York, Los Angeles and with Pearl Lam Fine Art in Shanghai, Gaffer in Hong Kong and other galleries in Sydney, Melbourne and Hobart. His work has been shown at some international museums and art fairs including Scope NY & Basel, Art Chicago, and also has been collected by Guangzhou Museum of Art in China and White Rabbit Collection in Australia.

His work is a complex and inclusive art language. It is neither purely abstract nor purely expressive whilst being both conceptual and realistic. Currently, he is mixing Western figurative and pictorial structures with the spirit of Eastern space and mark making. The subjects are derived from Chinese ancient philosophy and mythology; they are also inspired by the beautiful landscape in Tasmania where the artist lives. Through the depiction of human structures integrating into vast landscape (and sometimes animals), He tries to visualise the modern tension between mankind and his environment and to explore the ancient Chinese philosophic concept – “Man and universe are one”.

## Unseen Forest - 2012

Ancestor Di Jun was a god with the head of a bird, the body of a monkey and only one leg. There was a country in which the people all had one head and three bodies. These were Di Jun's children; He had another ten sons who came out one at a time after washing in the south-east sea and then took turns to work as the sun in the sky; He also had twelve daughters who were the moons, they always bathed in the remote west and then took turns to come out at night. From time to time, Di Jun came down to meet the five coloured birds in the east valley. They danced joyfully. In the ancient Chinese myth, the creator of the world, Pan Gu, had the head of a dog and the body of a human. Nu Wa, the goddess who created human beings, had the face of a woman and the body of a snake. The first king, Huang Di, was a bird, with four wings and six legs. There was also a god of the ocean and the wind, and he was sometime a fish with a human face and sometimes a bird.

These great majestic creatures, once the carriers of the human spirit, are now nowhere to be seen. Their forests have been lost forever. Since the dream of communism was broken, we have turned ourselves into hungry hunters in the concrete reality, and our souls have been transmuted.

I traverse among spirit, illusion and reality; mingle man with landscape and animals. This is where I could once again let my spirit fly. Looking down, I am increasingly disengaging from politics and society.

"The phoenix has never come in the sky, the picture has never appeared from the river, and yet my life is near the end!" (Confucius)



**2012**  
Storm, Forest, Red Bird, Man  
Oil on canvas  
92.5 w x 122.8 h cm



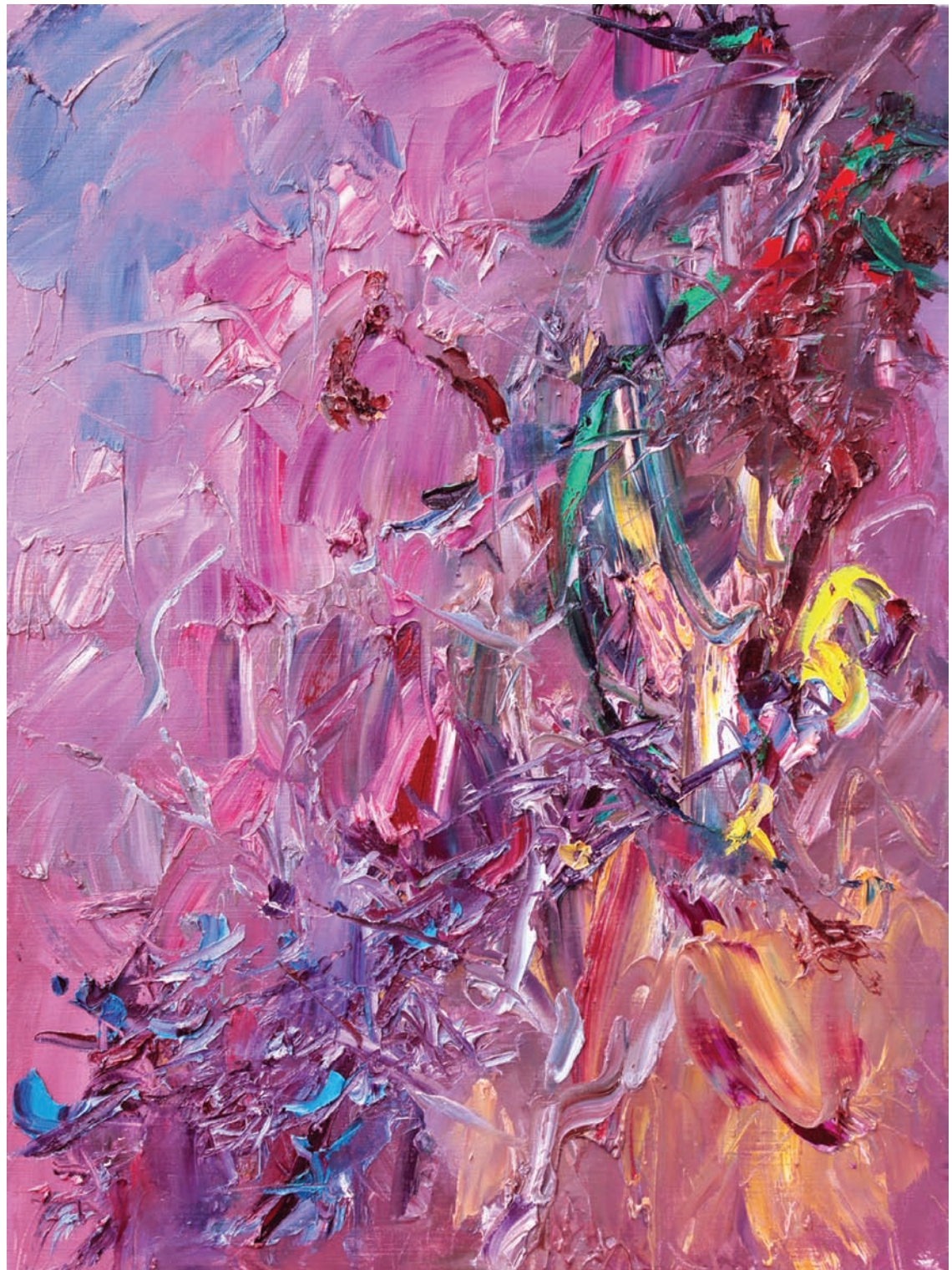




**2012**  
Aurora, Green/Red Bird, Jungle, Men,  
Oil on canvas  
92.5 w × 122.8 h cm



**2012**  
Aurora, Green/Red Bird, Yellow/Blue Bird, Trees, Man  
Oil on canvas  
92.5 w × 122.8 h cm







**2012**

Mountain, Lake, White/Black Bird, Man

Oil on canvas

92.5 w x 122.8 h cm



2011  
Aurora, Jungle, Blue/Red Bird, Pink Bird, White Flowers, Men  
Oil on canvas  
92.5 w x 122.8 h cm







**2011**

Hand In Red That Reaching Out To Her In White

Oil on canvas

153 w x 183 h cm



2011  
Myth of the Mountain & Sea Flying Beast  
Oil on canvas  
183 w x 183 h cm





**2011**  
Passage from White to Red  
Oil on canvas  
153 w x 183 h cm



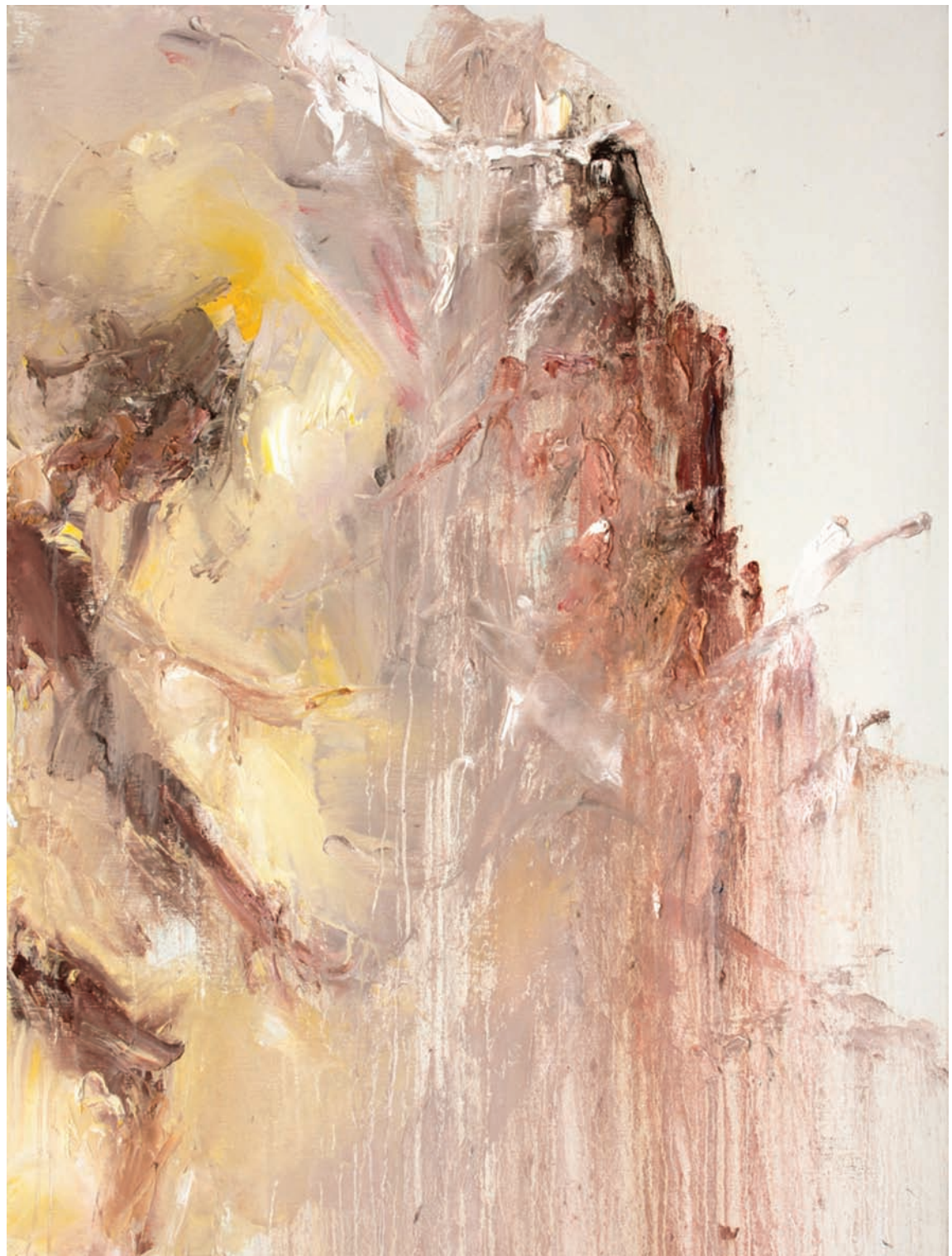




**2010**  
Illusive #1  
Oil on canvas  
92 w x 122 h cm



**2010**  
Illusive #2  
Oil on canvas  
92 w x 122 h cm







2008

Dalia lama Morning Pray

Oil on canvas

153 w x 185 h cm





2007  
Ruins #6  
Oil on canvas  
153 w x 185 h cm





2008  
Dalai Lama with Solidier  
Oil on canvas  
153 w x 185 h cm



## Chen Ping, Paint, Hope & Pain

Jan Hauters That's Beijing Magazine September 2008

Chen Ping is a classic example of a modern globalized Chinese. At least fluent in Chinese & English, he alternates his work and life between both Beijing & Australia, the country he migrated to. The artist is recognized and put on the international art-map by various institutions such as Australian China Council, The Australian Trade Commission or Art Equity, an Australian company dedicated to bringing fine Australian art within reach of original art lovers & investors, as it promotes itself. On the path from "made in China" to "create by Chinese". Chen Ping is surely offering his share. He is a Guangzhou Academy of Fine Art graduate, with a completed higher art scholarship from the University of Tasmania. He is currently labouring on a intriguing series. It seems abstract, yet-according to the artist "it is far from it, i see my works as realism, they are not abstract paintings. I am not dealing with any art form. I am dealing with what I want to say. If you have something to say you find a way to say it". He enforces his point of view when he claims "art by itself is insignificant. Art has to be life, hard life. There can never be art without the substance of life". The life he wishes to portray is one that is difficult to hold together. Deconstruction is dominant in his work as much as it is part of life. For instance in the way his nationality is reengineered. By international dynamics of today's world he's now an Australian Artist. Deconstruction, is a dynamic he refers to as "cracks", "melting" or "destruction". As such, his paintings are in motion, they create visual illusions. His works is not simply a copy of present-day Chinese artistic language nor another Pop Art rendition of a predominant Chinese leader dressed in an acrylic suit, neither does his worker-digest revolutionary art. Chen Ping's creations invite the viewer's to participate and immerse into his initially inaccessible works. In the sense the works are demanding. His artworks is undoubtedly expressing a very emotionally-loaded message on the human predicament and its endless layers of tension. These range from fact verses dream and hope; liberty constraint; unity verse fragmentation, dilution verses contrast.

Peter Timms, an Australian art reviewer, makes a stronger observation when he writes that "they hint at something lost, something forsaken, something troubling about the times in which we live". Chen Ping transforms any person's picture who has been captured by our global media and that the artist in the core of his sensitive being: military commanders, such as General David Petraeus, African refugees, soldiers, etc. In fact the series began when Chen Ping seeing a picture of a girl found in Melbourne station abandoned by her father – who murdered the mother. The girl resembled Chen's own daughter – it made him cry. "I saw my daughter in the fate of this girl. Chen shares his deepest fear; "it was a reflection of my fear towards her. I took the newspaper, went back to my studio and started painting a structure of the (girl's) face. The paint dripping down is not a simply a technique but it part of a symbolic gesture while we are in struggle. It shows the process of destruction. Understand Chen Ping, the dripping effect refers to the way the individuals – surrounded by an event – are subtly propagandized in the global media. He continues "the artistic language I use is a simple language (expressing own tension) between structure and destruction. "The faces are turned into massively enlarged portraits torn out of their historic or political context. The oil on the canvas paintings offer a presentation of his view on a transcendental human condition. "painting's always start with one (social) instance or one figure. The I try to reveal the whole of humanity: its suffering, its hope and what we face... I need to start from one instance. It is (however) not the purpose (of my work). I like to visualize the human struggle... beyond one moment... a universal ideal, a human story (as a) witness of human history, that is humanity"

His creations have character. They push and pull a patient viewer in and out of their poignant and evocative magnetism. The human faces or bodies are not seen within

the first instances of viewing. The works initially trick the eye into perceiving the thick earth-coloured triangular shapes of the paint in ultimate tension with thin layers and the painter's unique conceptual technique of paint dripping. With a bit of squinting, partials of a face appear. Chaos seems the main force yet rationale and solid artistic structure undoubtedly supports each of the pieces.

The human beings in Chen Ping's work, symbolizing and unnerving and larger than life concept as "humanity" show factual cracks in the veneer of their daily observed composure. The backgrounds or surroundings are empty mono-coloured bleak spaces, the emptiness is maybe more powerful than us... That's why we're cracking though we can still hold on, we struggle to maintain ourselves.. Hope is the one thing that keeps us "going", supports the creator

Some viewers describe Chen Ping works as scary. Then again, who would not be when confronted with a raw and honest message depleted from its decoration covering?





2007

Abandoned Girl #1

Exhibited - Guangdong Museum of Art, 2008

Oil on canvas

153 w x 185 h cm





**2007**

Sudanese Refugee with Broken Head

*Exhibited - Guangdong Museum of Art, 2008*

Oil on canvas

150 w x 180 h cm











# Emptiness And Substance

By Ian Findlay

*The Chinese-Australian artist Chen Ping makes art that embraces both abstraction and figuration. His forceful works disturb and reveal as he honestly and directly examines the fragility of contemporary life.*

Chinese artists started emigrating to the West in search of personal and creative freedom in the 1920s. France was the first choice for most of them, but after the Second World War, the United States also became a haven. Since the early 1980s, when China began to open up to the West, more and more artists have made their homes abroad. The choice of country in which to set up home has broadened considerably as have the expectations and the creative possibilities. Although many still choose France and the United States, others have settled in, for example, Germany, Austria, Italy, Denmark, Japan, the United Kingdom, New Zealand, and Australia, one of the most popular choices for artists for whom wide-open space is important. Such was the choice for Chen Ping, who moved to Australia in 1990 to study English and then in 1997 to study painting at the University of Tasmania.

Even without the considerable social, political, and family pressures on Chinese artists to conform, a decision to emigrate is rarely easy. For Chen Ping the political uncertainties after the disaster of Tiananmen on June 4, 1989, decided his move to Australia. As with other emigrating artists, Chen's future looked unsure. Most Chinese artists had little knowledge of what it was like to live in a democratic society free from political and cultural constraints. Many of their expectations on acceptance of their art were unrealistic. The struggles and sacrifices of the *Stars* art movement and others, of the late 1970s and 1980s, meant little to those in the Western visual arts world, many of whom viewed contemporary Chinese art at the time as merely an echo of passé Western art traditions. Many then were unprepared for rejection. Chen Ping, however, is a pragmatic man for whom rejection is an incentive to change. For Chen the most important challenge "was to reform myself from the academic art ideas and practices after over ten years with the Chinese academic system...[in which] I started my formal art studies at Guangzhou Academy of Fine Art when I was 15."

Looking back at Chen Ping's art practice of the past two decades one sees an artist who has maintained a clear development in his content and aesthetic, with a strong emotional core. In a series of oil-on-paper studies made in the early 1990s, Chen's line and color are softer than today but his use of positive and negative space remains strong. Early figurative oils such as *Study 1, 2, 4, 5, and 6* are not only good examples of early experimentation that blend elements of both Chinese and Western aesthetics but also hint at his future development and the kind of questions that he wishes to address. Among

these questions are: What has become of the soul of humankind? How are people broken by reality and 'dehumanizing media and technology?'

Born in 1962, Chen's education at Guangzhou Academy of Fine Art, from which he graduated in 1985, was a mix of Chinese and Western art, which introduced him to a wide range of art movements. "I was generally traditional and was attracted to Degas's work [from which] I learned a painting was constructed by the relationship between figures and background. And in terms of composition, both were equally important." This relationship between Eastern and Western art remains strong in his painting as has been observed by others.

Michael Edwards, director of Contemporary Art Tasmania, has written: "Over the past decade, Ping Chen has continued and maintained a wonderfully balanced and highly considered relationship between traditional Chinese cultural values and art education while engaging in, and experimenting with, concepts and

practices from a contemporary Western perspective."

Chen Ping entered the post-modern age some years ago and has held fast to it for it is in this age that he has to come to maturity. But, at the same time, Chen has also maintained his links with many of the aesthetic ideals of traditional Chinese painting. His large abstract oils, *Dalai Lama with Soldier* and *Dalai Lama Morning Prayer* (both 2008) are suggestive, not of figures, but of rugged landscapes in which rock and earth and flora are floating in space, abandoned to the grip of the cosmos and now mystical in their reality. In *Dalai Lama with Soldier* the soldier's rifle becomes a slender rock formation in the mind's eye. These works remind one of the art of such painters as Chuang Che and Zao Wou-ki, but they are looser in construction, less rooted to the earth. Yet, as one interprets these works as such in close up, when one stands back, one is able to discern the human face in the form of a mask as part of the landscape. This is



**Above:** Chen Ping, *Dalai Lama Morning Prayer*, 2008, oil on canvas, 180 x 150 cm. **Previous page:** Chen Ping, *Dalai Lama and Soldier*, 2008, oil on canvas, 180 x 150 cm. All images: Courtesy of the Artist and Gaffer, Hong Kong.



perfectly in line with Chen's thinking. "I think my work is more related to the Taoist spirit and concept of emptiness which contrasts with the substance of human structures," he says. "My work is neither pure abstract nor purely expressive, it is also conceptual and realistic."

Regardless of the *ism* or *ist* that one may wish to apply to Chen's art, it is clear that they are thoroughly contemporary. They are bold paintings; the heavily impastoed surfaces speak to the tragedy of modern angst and alienation, which is reminiscent of the work of Francis Bacon.

This is perhaps why Chen's abstracted figures appear mangled when viewed close up and why they are mask-like and tarnished by thick dripped lines of paint from a distance. The idea of the mask is clearly important to Chen, as one sees in his *Dalai Lama* works, both as something

that humanity uses to hide behind and as a revelation on how humanity might see its true self as it ignores so much of the destruction that it has wrought on the world.

So much of this slowly became clearer to Chen as he furthered his studies in Australia where he "learned more about post-modernism and contemporary art movements. They brought me back to focus on social content and the relationship with artistic expression," he says. "I dismissed art as being only technical developments. It is also a self-discovery of artistic language deeply rooted in an artist's heart. At the same time, I was disappointed by lots of incompetent artists using contemporary art slogans in attempts to establish new artistic conventions and order. I was luckily able to see the connections between the traditional art I knew well and contemporary art practice. This has allowed me to explore freely all possibilities in order to develop my own artistic language."

Unlike many of his generation who have not left China, Chen has developed a language and content that is far removed from the slick iconographic figures of Mao

or gaudy, big-toothed smiling faces or works laden with Western brand names reminiscent of Pop art. Besides his traditional Chinese influences Chen has clearly been taken by the work of such Western masters such as Rembrandt, El Greco, Degas, and Francis Bacon, to name but four, and each has played a significant and separate role in how he has made his own art.

"In China, I saw a reproduction of one of Rembrandt's self portraits. I was wide-eyed at seeing oil paintings having such strong impact: the texture of oil paint profoundly revealed the skin of his ageing face. This image has been imprinted on my mind ever since," he says. "El Greco and Francis Bacon have had a fundamental influence on the structure of my figures. Movement and the connection to human emotional content have provided me with a great ability to construct my human figures freely. And through the music of Beethoven and Shostakovich I can almost feel the struggling human breath in their notes, which made me understand how important an art form relates to its



Chen Ping, *Abandoned Girl 1*, 2008, oil on canvas, 180 x 150 cm.



Chen Ping, *Man in Red*, 2008, oil on canvas, 180 x 150 cm



Chen Ping, *Injured Man*, 2008, oil on canvas, 180 x 190 cm.



Chen Ping, *Protestors*, 2008, oil on canvas, 180 x 150 cm



content. Art is not only interesting exercises but a human story."

**O**n the surface Chen's narrative is a simple one. But internally it is a complex one expressed through an abstract figuration that is deeply human, filled as it is with the voice of post-modern anguish. Chen is filled with a deep awareness of humanity's painful human existence. The people and situations upon which he draws for his narratives are not mere figments of his imagination. They are real. We recognize them clearly. "I normally choose subjects and images from newspapers and magazines," he says. "It is all about humanity. Most of my newest paintings are based on current international events."

The spontaneity that one sees in works such as *Refugee with Broken Head* (2007) and



Chen Ping, *Sudanese Refugee with Broken Head*, 2007, oil on canvas, 180 x 150 cm.

*Abandoned Girl I* (2008), both of which appear like shattered masks, is achieved through Chen's talent of going "straight to the blank canvas to start my painting and work till [it is] almost finished." Through this method he realizes a forceful tension between his figures, in which he is tearing away at their humanity, within an empty background. Here is human struggle and survival at a visceral level. As the Australian art critic Peter Timms notes in his essay *Taking off the Mask* (2000) about such work, Chen's "...big, bold, blustery images are full of sharp, sometimes jarring, contrasts." Timms sees the great energy of these figures in Chen's space, and how color and textures come to define character. Chen's protagonists are made human by hinting at physical characteristics: a rough nose, sunken, sightless eyes, as in *Red Old Soldier* (2008).



Chen Ping, *Red Old Soldier*, 2008, oil on canvas, 180 x 150 cm.



Chen Ping, *Big Flood 1*, 2007, oil on canvas, 210 x 180 cm.

The "chaotic (or at least seemingly chaotic) abstraction," Timms notes, into which Chen's works "collapse", is a rich one indeed. Within this "chaos" there are "lots of contrasts... the abstract elements dispute the realistic elements; the existence of art's traditional technical values have been under threat by the contemporary tendency," says Chen. "Individual incidents generalize human fate, the emptiness of the background overpowers the figurative subjects, the complexity of idea is expressed through a simple form of narrative, and the colors struggle between being emotional or realistic."



Chen Ping, *Night 4*, 2009, oil on canvas, 150 x 180 cm.

**T**he heavily impastoed works suggest that Chen has an interest in sculpture, the most textured of which remind one of light and fragile relief sculptures. He says that in recent work in the empty space his "figurative elements are minimized," which reminds him of his liking for Giacometti's sculptures. Paintings in the manner of *Big Flood 1* (2007) and *Red Old Soldier* clearly suggest the minimal and rugged nature of Giacometti's compact faces. At the same time, Chen has discovered that his paintings look like those "of one of my favorite Chinese traditional ink painters, Bada Shanren (Zhu Da) (1626-1705)." The experience among many Chinese painters of rediscovering links to their heritage and traditions while in "exile"

is not uncommon: these are too deeply rooted to dismiss.

Far removed from the haunting, pared-down, distant protagonists of his abstract figuration, Chen recently made his *Night Series*, a group of colorful and thickly textured works about Sydney. These paintings are playful in their execution and show that Chen has a lighter side to his nature that revels in bright color and the freedom that this gives him to project a shimmering world of light. He suggests a carefree world behind his colors, something even of the hedonistic life that exists under the cloak of darkness. There is no critical message here beyond pleasure's surface attractions.

If there is one single message to the world in Chen's gritty abstract

figurative painting, it is an uncompromising statement on how humanity has abused not only itself but also the planet in which it lives. It is no mere coincidence or flight of fancy that Chen has chosen to concentrate on the individual. "The figure," as he says, "is an important communicator between artists and audience. I believe that we are the center of the whole universe." This belief has helped Chen to choose the best "emotive individual photographs as a starting point for my paintings. Through the depiction of specific human structures melting in vast space, I try to generalize the subject of human struggle."

Chen Ping's art is firmly rooted in reality: dreams are not for him, neither is the slick and unrealistic iconography of recent contemporary Chinese art. At the very core of Chen's painting, however, is a subtle but puzzling mystery that demands the viewer's full attention for it is only through close scrutiny of his art that his "messages" are made clear and a fuller understanding of the nature of oil painting is revealed. There are also many intensely lyrical passages to console the disquieted mind's eye. This is as he wishes it for he knows that he needs to create a balance between his vision of violence and humankind's vulnerability and the "increasing sense of spiritual loss that seems to be building around us today." Δ



Chen Ping, *Study 2*, 1990, oil on paper, 29.7 x 21 cm.



Chen Ping at his studio.

## CHEN PING

Born in 1962 Shantou, China. Now works in Beijing and Australia

### Studies

- 1981 Sub-High School, Guangzhou Academy of Fine Art, China: Certificate
- 1985 Guangzhou Academy of Fine Art, China: BFA (Education)
- 1997 The School of Art, University of Tasmania, Hobart, Australia: BFA (Painting)

## ARTISTIC PROFESSIONAL EXPERIENCE

- 1985-1990 Assistant Lecturer, Shantou University, Guangdong, China
- 1986-1990 Member of Shantou Painting Society, China
- 1989 Member of Chinese Artists Association, China
- 1997 Finalist, *Hutchins Art Prize*, Long Gallery, Hobart, Australia
- 1999 Resident artist, Salamanca Arts Centre, Hobart, Australia
- 2000-2001 Guest Speaker, Printmaking Dept. The School of Art, University of Tasmania, Australia
- 2001 Member of Contemporary Art Tasmania, Australia
- 2002-2005 Member of the art sub-committee, Salamanca Arts Centre, Australia
- 2002 Representation, The Salamanca Collection, Hobart, Australia
- 2003 Co-Curator; *Out of China*, Long Gallery, Salamanca Arts Centre, Australia  
Co- Curator; *Tasmanian Vision*, Shantou University Gallery, China
- 2005 *The Glover Prize*, Finalist, Evandale, Australia  
Representation, Mahoneys Galleries, Melbourne, Australia
- 2006 Representation, Art Equity, Sydney, Australia
- 2008 Presentation, Guangdong Museum of Art, China  
Representation, Vis-à-vis Art Lab, 798, Beijing, China  
Exhibition, Osage Gallery, Hong Kong, China  
Representation, Gaffer Studio, Hong Kong, China
- 2008 Australian-China Council Grant, Australia  
Arts Tasmania Grant, Australia  
Tasmanian Premier Grant, Australia  
Australian Government Foreign Affair and Trade EMDG Grant, Australia  
Red Gate Gallery Residency, Beijing, China  
Guardian Auction, Guangzhou, China  
Winner, *Side By Side Art Competition*, UK

- 2009 Presentation, White Rabbit Contemporary Chinese Art Collection, Sydney, Australia  
Representation, EL Projected, New York, USA  
Presentation, Davis Museum, Barcelona, Spain  
Presentation, Galerie Trajectoire, France  
Australian Government Foreign Affair and Trade EMDG Grant, Australia  
Poly Auction, Beijing, China
- 2010 Australian Government Foreign Affair and Trade EMDG Grant, Australia  
Project, Eli Klein Fine Art, New York, USA  
Representation, Melbourne International Fine Art, Melbourne, Australia  
Presentation, Today Art Museum, Beijing, China  
Presentation, Popov Private Collection, Moscow, Russia  
Representation, Colville Gallery, Hobart, Australia  
Representation, Tally Beck Contemporary, North America, Europe, Asia
- 2011 Representation, Tyche-Tyche, London, UK  
Representation, Pearl Lam Fine Art, Shanghai, China  
Speaker, *Asian Art Forum*, Contempo, Art Gallery of NSW, Sydney, Australia
- 2012 Donation, *Members' Travel Draw*, The Art Gallery Sociality of New South  
Wealth, Sydney, Australia  
Print Editions, Sequoia Tees, Amsterdam, Netherlands



## EXHIBITIONS

- 1985 *Graduation Exhibition-Guangzhou Academy of Fine Art*, Gallery of Culture Park, Guangzhou, China
- 1986 *Teachers' Exhibition*, Shantou University Gallery, China
- 1987 *Annual Member Exhibition*, Shantou Painting Society, Shantou Museum, China
- 1989 *Shantou University Teachers' Exhibition*, Gallery of Shantou Institute of Art, China
- 1990 *East Sydney Scenes*, The Watercolour Gallery, Sydney, Australia
- 1997 *Hue's Hue*, Entrepot Gallery, The School of Art, Hobart, Australia  
*Affinity*, Fine Arts Gallery, University of Tasmania, Hobart, Australia  
*Beaching the Whale*, Long Gallery, Hobart, Australia  
*International Art Exhibition of Chaoshan Origin*, Gallery of Shantou Institute of Art, China
- 2000 *Hutchins Art Awards*, Long Gallery, Hobart, Australia
- 2000 *Box – viewpoint*, solo show, Foyer Installation Gallery, Australia  
*Converge*, group show, Long Gallery, Hobart, Australia
- 2001 *Drawing into the Square*, solo show, Loft gallery, Hobart, Australia  
*Shadowing the Paper*, solo show, Salamanca Arts Centre, Hobart, Australia  
*No Escape*, solo show, Kelly's Garden, Salamanca Arts Centre, Australia
- 2002 *Still Time*, solo show, The Salamanca Collection, Hobart, Australia  
*Fingering Glover*, group show, Long Gallery, Hobart, Australia  
*The Charcoal Grilled She*, Foyer Installation Gallery, Hobart, Australia
- 2003 *Life is Beautiful*, solo show, The Salamanca Collection, Hobart, Australia  
*Living Artists Week*, Hobart, Australia  
*Trio*, Loft Gallery, Salamanca Arts Centre, Hobart, Australia  
*Trio*, Shantou University Gallery, China
- 2004 *Figure Out*, solo show, The Salamanca Collection, Hobart, Australia
- 2005 *Raphaelite Now*, solo show, The Salamanca Collection, Hobart, Australia  
*The Glover Prize*, John Clover Society, Evandale, Tasmania, Australia  
*They Are Figures*, solo show, Northern Exposure Festival, Melbourne  
Sydney Art Fair, Represented by Mahoneys Galleries, Melbourne, Australia
- 2006 *If Turner Was Here*, solo show, The Salamanca Collection, Hobart, Australia
- 2007 *Figurative Language*, solo show, The Salamanca Collection, Hobart, Australia  
*Island Symphony*, solo show, Art Equity, Sydney, Australia  
*Living Artist's Surviving Human*, solo show, Tasmanian Living Artists' Week, Salamanca Art Centre, Hobart, Australia
- 2008 *Oil Paintings by Three Australian Artists*, Guangdong Museum of Art, Guangzhou, China  
*China's Exhibition Preview*, Long Gallery, Hobart, Australia  
*Her Dreams*, solo show (opened by Michael Edwards, Director of Contemporary Art Tasmania), The Salamanca Collection, Hobart, Australia  
*Ruins*, solo show, Vis-à-Vis Art Lab, 798, Beijing, China  
*International Artist Residency Exhibition*, group show, Red Gate Gallery, China  
*Singapore International Art Fair*, Presented by Gaffer Studio Hong Kong, Singapore  
*Try to Remember*, group show, Osage SoHo Gallery, Hong Kong
- 2009 *Melting Human*, Studio Gallery, Salamanca Arts Centre, Hobart, Australia  
*Girl in the City*, solo show, Art Equity, Sydney, Australia  
*Australian Contemporary Art*, group show, Gaffer Studio & Koru Contemporary Art, The Rotunda, Hong Kong  
*Coming Home*, group show, Australian Sydney Olympic Park, Linda Gallery, 798, Beijing, China  
*Digital Art Expo International In Downtown Los Angeles*, participant of Davis Museum, Los Angeles Center for Digital Art, USA  
*One World One Home*, group Show, Chinese Government Ministry of Culture, Qing Tong Museum, Ordos, Inner Mongolia, China  
*Exhibition of the Permanent Collection of Contemporary Art by Davis Museum*, MKAC, Museo Karura Art Centre, Spain  
*Revisit*, solo show, The Salamanca Collection, Hobart, Australia  
*Hong Kong International Art and Antique Fair*, Presented by Gaffer Studio, Hong Kong  
Melbourne Art Fair, presented by The Salamanca Collection, Australia

2010 *Three Australian Painters*, Australian Consulate General, New York, USA  
*Ancient Dreams*, solo show, Art Equity, Sydney, Australia  
*Other*, solo show, Colville Gallery, Hobart, Australia  
*It's Song, Like Dream*, solo project, Today Art Museum, Beijing, China  
*Beijing International Art Fair*, Presented by Today Art Museum, Beijing, China  
*Asian Art 2010*, group show, Tally Beck Contemporary, New York and Mobile, USA  
*Stock Room, 2010 Preview*, Melbourne International Fine Art, Melbourne, Australia  
*Sydney Art 2010*, group show, Represented by Art Equity, Sydney, Australia  
*Confucius, Other Realities*, solo show, Tally Beck Contemporary Gallery, New York, USA

2011 *Chen Ping*, solo show, Melbourne International Fine Art, Australia  
*Los Angeles Art Show 2011*, China Today, group show, Represented by Gaffer, Hong Kong  
*Artaid@TMAG 2011*, group show, Tasmanian Museum and Art Gallery, Hobart, Australia  
*Scope Art Show, New York 2011*, group show, Represented by Tally Beck Contemporary, New York, USA  
*Next, Chicago Art Fair 2011*, group show, Represented by Tally Beck Contemporary, Chicago, USA  
*Artrmt, San Francisco 2011*, group show, Represented by Tally Beck Contemporary New York, San Francisco, USA  
*Scope, Art Basel 2011*, group show, Represented by Tally Beck Contemporary New York, Basel, Switzerland  
*Metaphysic*, solo show, Art Equity, Sydney, Australia  
*The Great Myth*, solo show, Colville Gallery, Hobart, Australia  
*Artrmt Hamptons 2011*, group show, Represented by Tally Beck Contemporary, New York, USA  
*Contemporary Chinese Art*, group show, Pearl Lam Fine Art, Shanghai, China  
*Artrmt, Texas Contemporary*, Represented by Tally Beck Contemporary New York, Houston, USA  
*Art Asia, Miami*, Represented by Tally Beck Contemporary New York, Miami, USA

2012 *Los Angeles Art Show*, Represented by Tally Beck Contemporary New York, Los Angeles, USA  
*Scope New York*, Represented by Tally Beck Contemporary New York, New York, USA

*Man and Universe are One*, Gaffer, Hong Kong  
*Creation of Phoenix*, Solo Show, Tally Beck Contemporary, New York, USA  
*The Myth of Dragon and Phoenix*, Art Equity, Sydney, Australia  
*Phoenix*, Colville Gallery, Hobart, Australia

## COLLECTIONS

Guangdong Museum of Art, China  
Guangzhou Academy of Fine Art, China  
White Rabbit Contemporary Chinese Art Collection, Sydney, Australia  
Davis Museum, Barcelona, Spain  
Popov Private Collection, Moscow, Russia  
Jason Yeap's Collection, Melbourne, Australia  
Privates and Organizations - USA, Switzerland, Austria, England, Ireland, Germany, Japan, Italy  
New Zealand, Denmark, Russia, Hong Kong, Australia

## PUBLICATIONS

1986 Chen Ping, Illustration, Overseas Chinese Literature Magazine, Shantou University, China  
1987 Chen Ping, *Village*, Shantou Daily, China  
1985 Guangzhou Academy of Fine Art, *Artworks by Students of Guangzhou Academy of Fine Art*, National Art Schools Series, China  
2005 Australian Art Collector, Issue 32, *Raphaelite Now*, Australia  
2007 Australian Art Collector, Issue 41, *Figurative Language*, Australia  
2008 Guangdong Museum of Art, International Exchange Series, *Oil Paintings by Three Australian Artists*, Guangdong, China  
Australian Art Collector, Issue 45, *Her Dreams*, Australia  
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