

Tan Danwu

ARTIST PORTFOLIO



2017

CONTENT



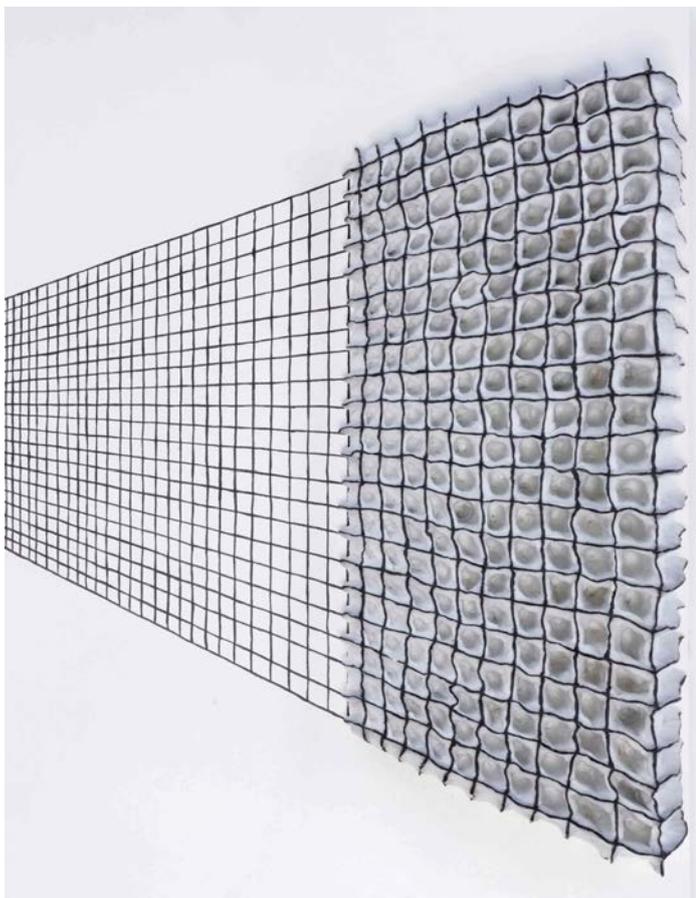
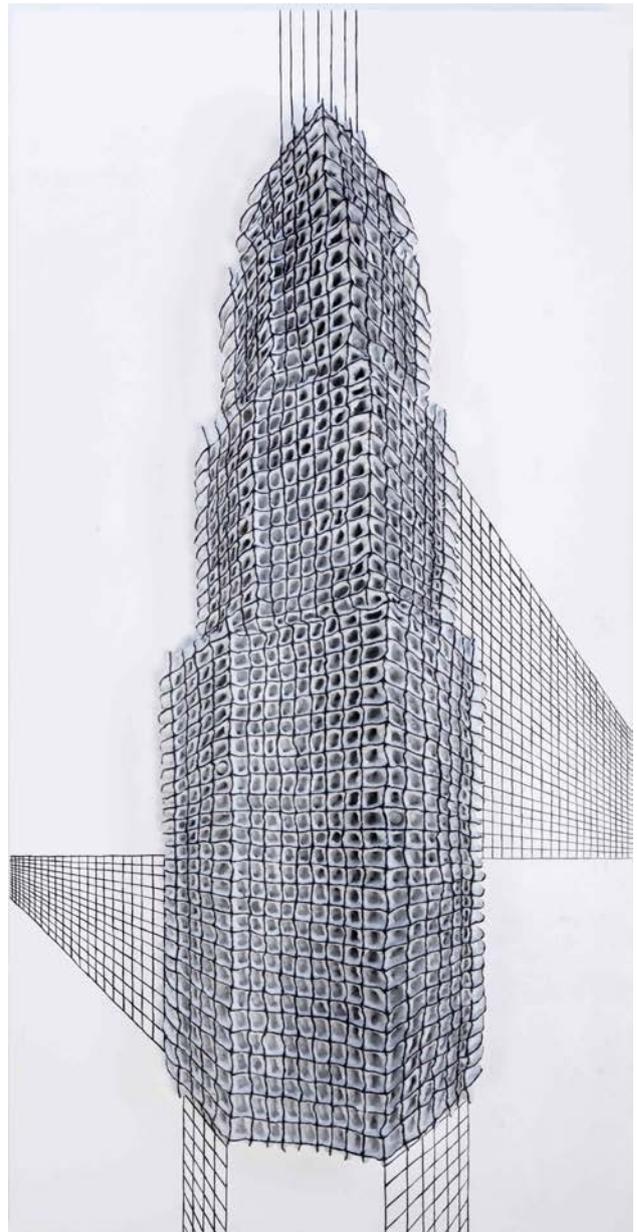
Linear City (detail), Porcelain, 2017

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ARTIST INTRODUCTION

Tan Danwu, born in Chenzhou, Hunan province in 1986, has received his Bachelor's and Master's degree from the Sculpture Department of Central Academy of Fine Arts in Beijing. Presenting a new generation of sculpture artists in China, Tan Danwu harnesses the strength and beauty of porcelain to create his fine sculptures and reliefs. The artist's earlier works bared an uncanny resemblance with original models. Upon the completion of his studies, Tan Danwu changed his perspective and broke away from the hyper realistic approach he used to adopt.

Tan Danwu's earlier oeuvre of works included indoor and outdoor installations as well as sculptures in different media. A recent porcelain relief installation, entitled "Linear City" stands out from the artist's works. Exploring sculptural and architectural construction concepts, Tan Danwu draws his inspiration from Chinese philosophy of Yin and Yang, as well as painterly and literal traditions. Filigree lines of black on white porcelain, that may remind the viewer of delicate ink brushstroke on traditional Chinese calligraphy or ink paintings, are meant to symbolize the fragility of modern city structures.

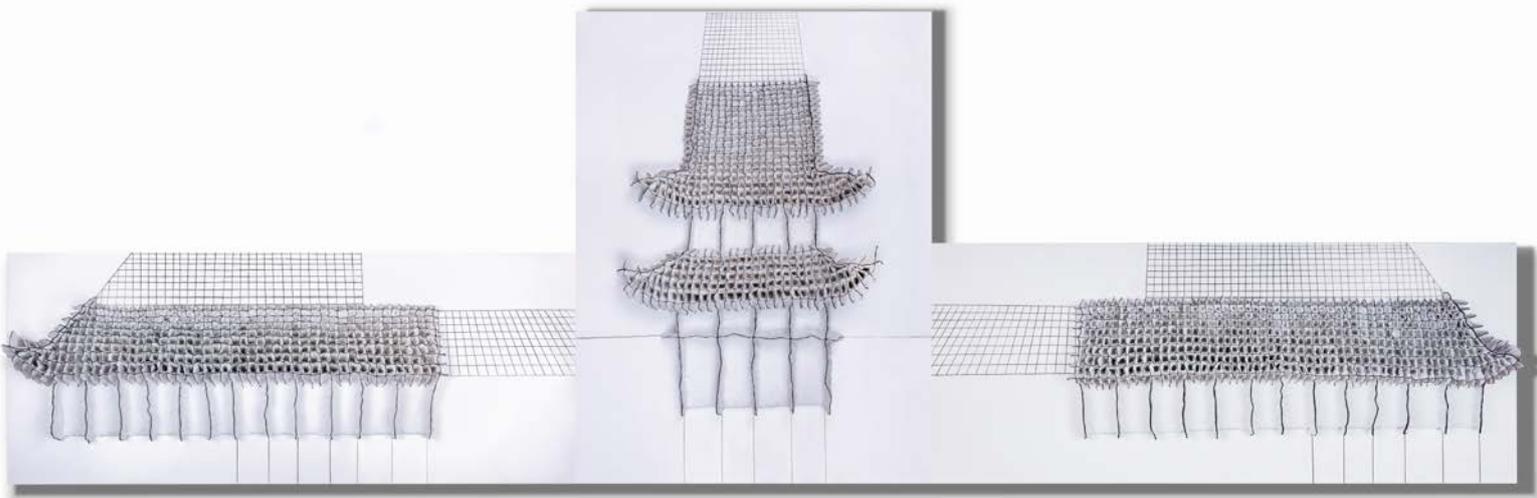


ARTIST ON HIS WORK

“My *Linear City* project had its roots firmly planted in an idea centered around “fibers”, the skeletal support for an outer frame that keeps it from collapsing during the stamping process. The shape of such a structure depends on its outer frame, but with this, I wanted to bring out these “fibers” that are normally hidden inside the ceramic and make them more readily visible on the work’s exterior. Fibers typically manifest themselves in a way that seems to be irregular and line-like. Here, though, such irregularities appear to be more orderly and provide a unique perspective when recreated in relief form, with the lines not only resembling a traditional artistic perspective, but also evoking the intriguing sense of being handmade. Viewers are

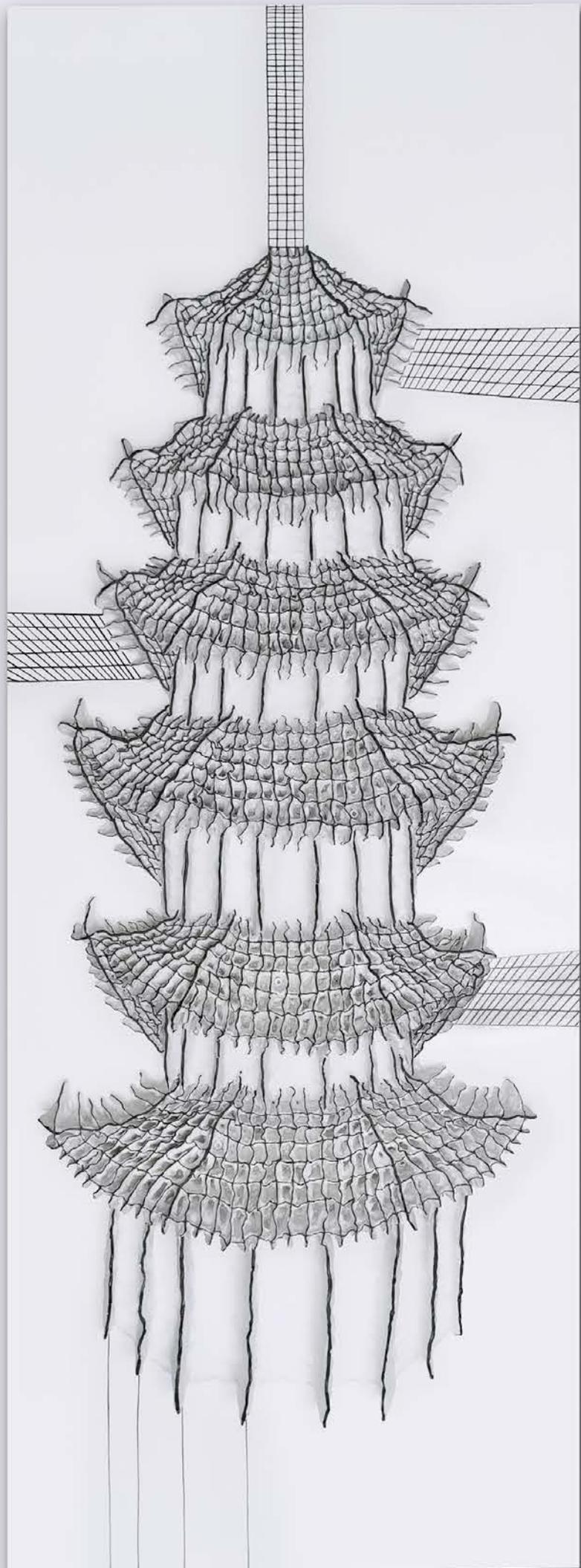
then allowed the chance to broaden their perspectives with this provoking stylistic contrast of order and disorder, and thus, the architecture-esque imagery naturally appears throughout the creative process. Today’s cities boast tall buildings all built with reinforced concrete. Do they not have skeletal structures that exemplify a similarity to such “fibers”? I do not want viewers to confine themselves on specific building shapes, and for this reason, I intentionally use a great deal of ambiguity and avoid the structures of iconic buildings to allow the viewer to ponder more upon materials and art form in and of themselves.”

-Tan Danwu



Fortification, Refractory porcelain, 315 x 100 x 15 cm, 2019

ARTIST ON HIS WORK



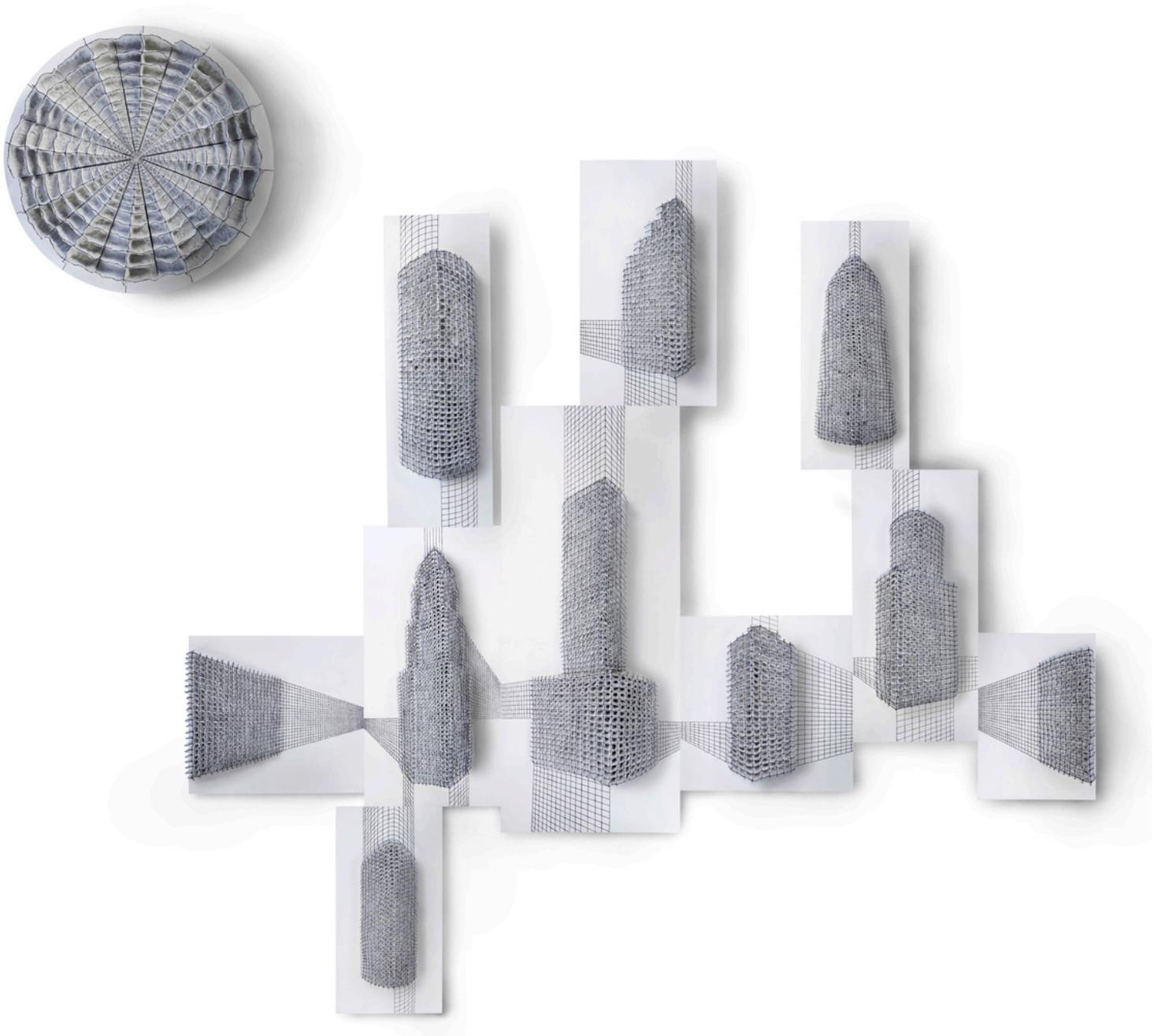
Fortification

Refractory porcelain

315 x 100 x 15 cm

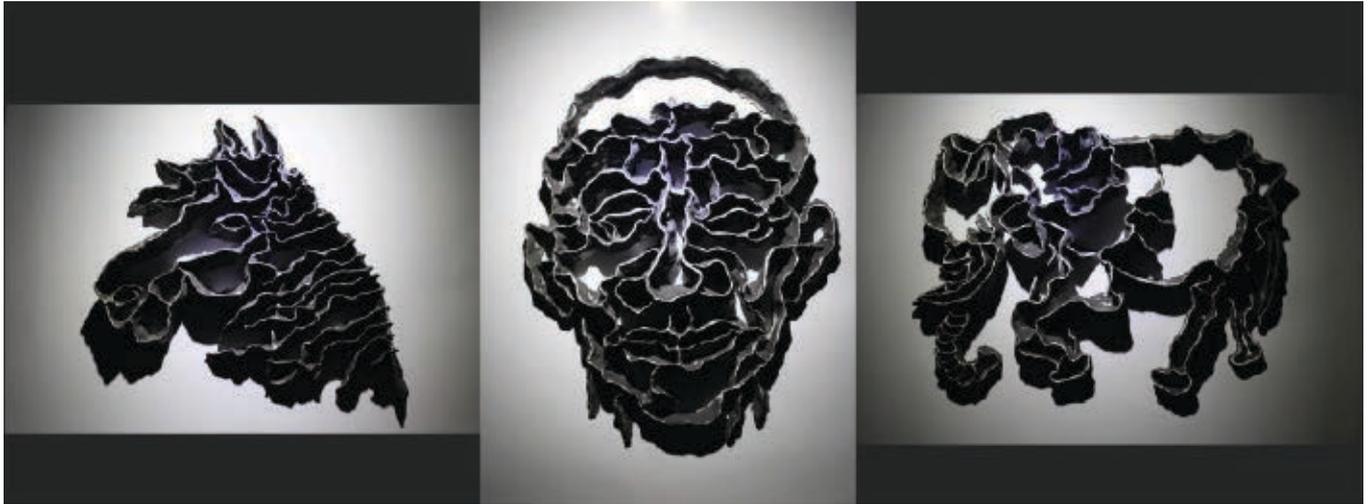
2019

LINEAR CITY



Linear City, Porcelain, 310 x 320 cm, 2017

EARLIER WORKS

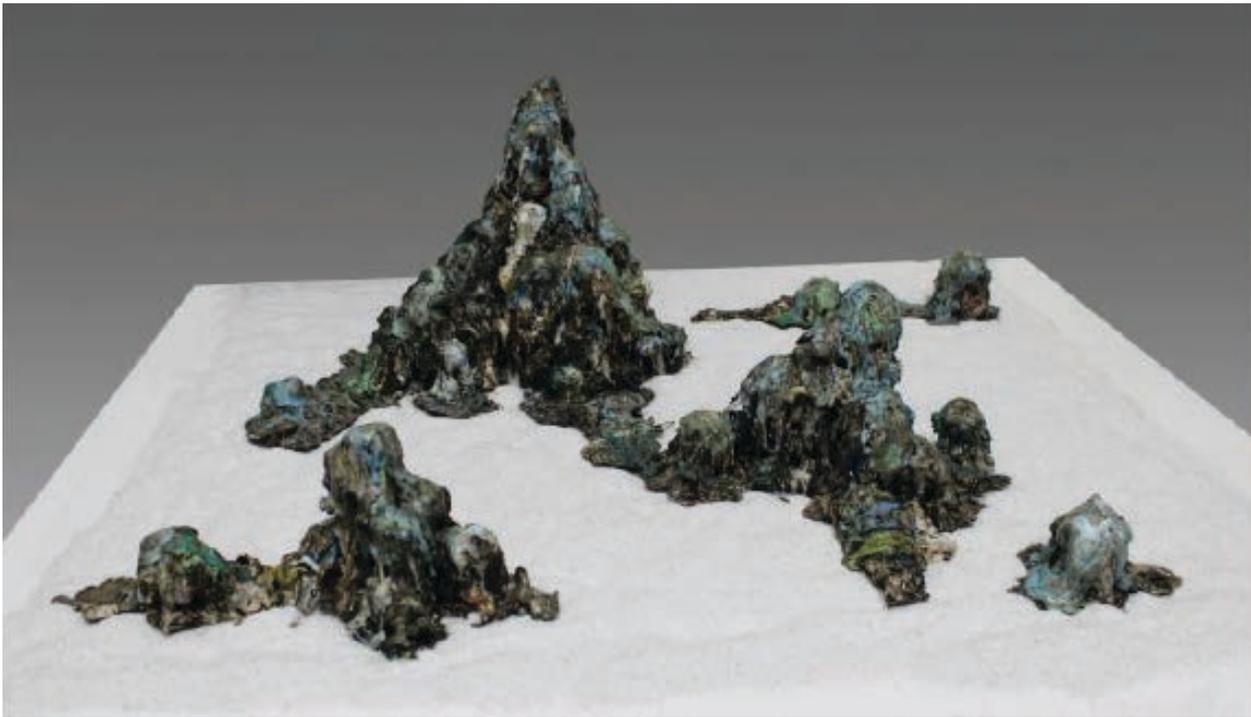


Man's Head, Horse's Head and an Elephant, Porcelain, 70 x 150 x 10 cm, 2016

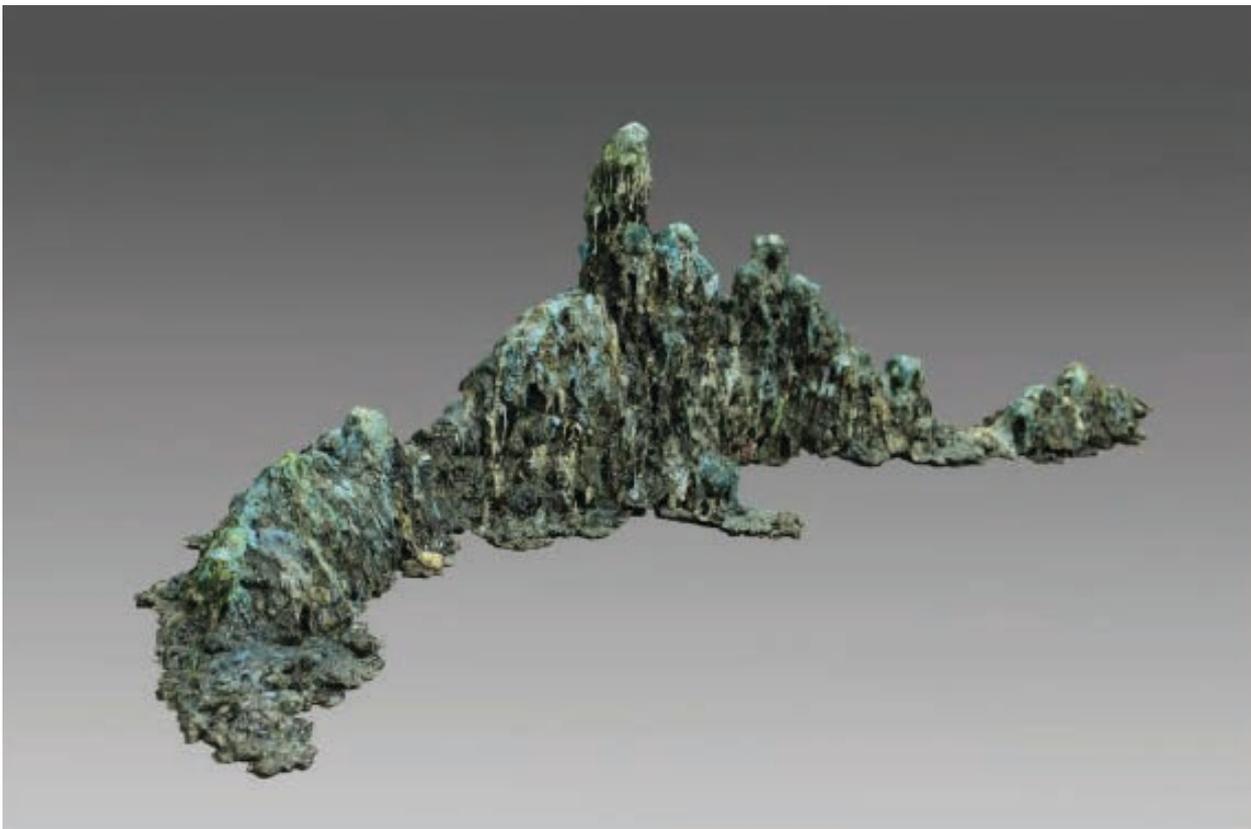


Making of a Bust, Porcelain, 63 x 150 x 150 cm, 2016

PREVIOUS WORK SERIES



Plastic Series Blue and Green Landscape 2 , Plastic bottles, size varies, 2015



Plastic Series Dragon's Vein, Plastic bottles, 61 x 190 x 48 cm, 2015

PREVIOUS WORK SERIES



Amplified, Metal, 520 x 180 x 180



Gate, Metal, 430 x 200 x 87 cm, 2012



Clouds, Metal, 180 x 410 x 150 cm, 2012

PREVIOUS WORK SERIES



Pointing at True Lies, Porcelain, Size may vary, 2012



Pointing at True Lies, work details

A WORD FROM ARTIST



Straw Hat, Porcelain, 28 x 35 x 35 cm, 2011

“In the past, I took a hyper realistic approach to my ceramic works to the point that they often seemed like real objects. Graduate studies, though, provided me with a renewed sense of understanding regarding art and materials, and once I revisited ceramics, I did whatever I could to break away from my previous creative pattern. From the time I started to engage in such material, I challenged myself to maintain hand-made quality and make good use of [green bodies](#), and these two personal requirements fueled me in everything I worked on ever since.”

-Tan Danwu

CURRICULUM VITAE

SOLO EXHIBITION

2019 Unlimited: Tan Danwu Solo Exhibition, Giant Year Art Gallery, Hong Kong

GROUP EXHIBITIONS

2018 The New Talent, The New Age, The Second Exhibition of Excellent Works by Young Artists in Jiangxi Province, Jiangxi Provincial Art Museum, Nanchang, Jiangxi
Boundary of the Object, The Exhibition of the Fourth Studio of The Sculpture Department of Central Academy of Fine Arts, Taoxichuan Art Museum, Jingdezhen, Jiangxi
Touch Jingdezhen to Excite the Emotions, Art Exhibition by CAFA Alumni in Jingdezhen, Taoxichuan Art Museum, Jingdezhen, Jiangxi
The Third Guangdong Contemporary Ceramic Art Exhibition, Guangzhou Fine Arts Institute Art Museum Guangzhou, Guangdong
Art Central Hong Kong, Art+ Shanghai Gallery, Central Harborfront, Hong Kong
Today Wall Power, The 3rd Edition of Wallpost Artist Exhibition, Today Art Museum, Beijing

2017 *I Will Be Your Eyes II: Little Narratives Group Exhibition*, Art+ Shanghai Gallery, Shanghai, China

Central Academy of Fine Arts Graduation Show, CAFA, Beijing, China

2016 *Rejuvenation*, Newburgh, New York

2015 *ISCAEE International Society for Ceramic Art Education and Exchange Exhibition*, Yixing, Jiangsu

Contemporary International Ceramic Exhibition, Jingdezhen, Jiangxi

Nature of the Academy, CAFA Museum, Beijing

Reconstructed Space, Beijing Lotus Art Museum, Beijing

DA YUN Sculpture Group Show, Dayuntang Art Museum, Beijing

2014 *Resonance*, Central Academy of Fine Arts Graduation Show, CAFA Museum, Beijing

Chinese Ceramic Art 100, Beijing

Jiangsu Ceramic Art Competition Show, Nanjing, Jiangsu

12th Nationwide Ceramic Art Exhibition, Xian, Shanxi

Asian Contemporary Ceramic Art Exhibition, Incheon, Korea

2013 3rd Biennale of Western China Ceramic Art, Chengdu, Sichuan

10th Chinese Art Festival Ceramic Art Exhibition, Jinan, Shandong

2nd Gaoling International Art Competition, Jingdezhen, Jiangxi

Sculpture Olympics, Beijing

2012 Art Fair of the Undergraduates, Guangzhou, Guangdong

Dazhongsi Zhongkun Art Show, Beijing

AWARD AND COLLECTION RECORDS

- | | |
|------|---|
| 2019 | “Linear City 2” Second Prize, Outstanding Young Artists in Jiangxi Province, Jiangxi |
| 2018 | “Linear City 2” entered the collection of the OCI Museum, Seoul, South Korea
Linear City, Nominated at The First Chinese and Foreign Art Literature Award,
Sino-Foreign Art Research Institute, Sino-Foreign Art Literature Museum, Beijing |
| 2017 | 2017 Graduation Exhibition Award, Central Academy of Fine Arts, Beijing |
| 2016 | 2015-2016 Academic Year Master's Degree Scholarship |
| 2015 | Won the 2014 Outstanding Works Award for Da Yun Sculpture
Master's Scholarship for 2014-2014 Academic Year |
| 2014 | The Best Creative Award at the 2014 China Ceramic
Art 100 Excellence Award at the Selection of Chinese Ceramic Art 100 of 2014, Innovation Prize |
| 2014 | The Stairs, Honorable Mention in Jiangsu Ceramic Art Competition |
| 2013 | The Wall, Second Prize at 3rd Biennale of West China Ceramic Art |
| 2013 | Box, Machine, First Prize at the Kaolin International Art Competition |



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REGARDING THE ARTIST**

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