



# HAPPINESS INDEX

TONG ZHENGANG 童振刚

ODETOART CONTEMPORARY



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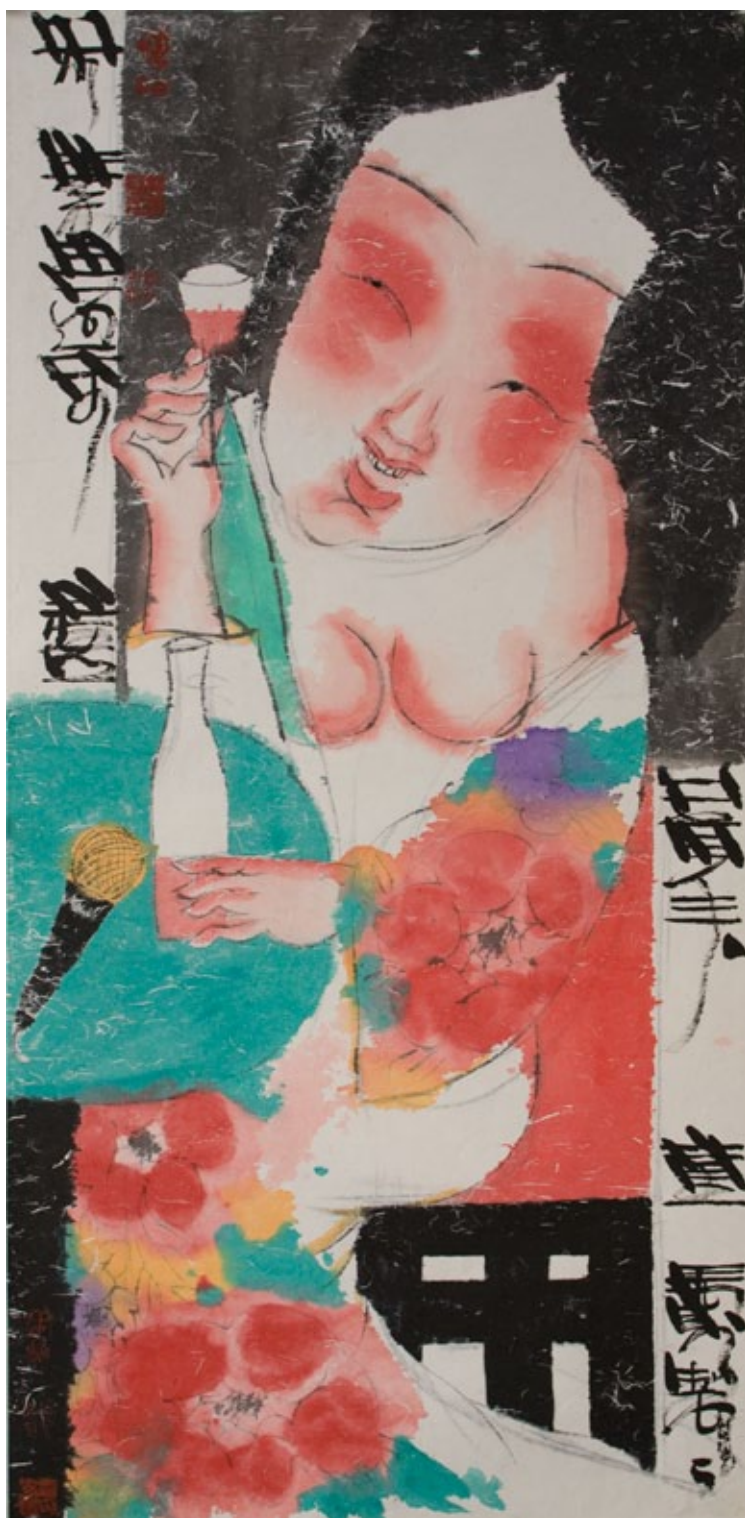








**Black Cat** 黑猫 2007 Ink on paper, 150x150cm







**Harmonious Family** 家和万事兴 2005 Ink on paper, 124x124cm







A Corporeal Metaphor of Reality 花季 2010 Ink on paper, 74x143cm



# A CORPOREAL METAPHOR OF REALITY

BY HUANG DUO

I knew Tong Zhengang many years ago at which time my first impression of him was that he is a talented painter. Recently, Tong showed me his late works of oil paintings and sculptures, I was surprised! These works are executed in a new manner and Tong expresses his feeling and understanding on the value and meaning of everyday life - an unusual visual device to show the spirit of the female or things related to the female. So, how should we look at the “newness” in Tong’s art works? I think that the newness originates from the artist’s modern thinking, from his interdisciplinary participation (sculpture, woodcut, conceptive photograph).

Female figures in Tong’s works are not his invention, but are reflections of the cultural phenomena. It is only that Tong adopts a different method than the other painters. He only paints female portrait, and people that are related to the female. Such working method allows plenty of space for imagination - this is a characteristic of modern female spirit in the metropolitan. From this, we can know that art work is not only a style but a reflection of the truth hidden in style and reality, a kind of statement based on humanity, that is, a statement that based on the relationship between art work and real life.

In his oil painting series, Tong no longer adopts the grandiose manner but is interested in portraiture, a subject that shows the state of mind of human being. The focus of each portrait is on the female, or her intimate relationship with the male. Obviously, this kind of visual language directly reflects the painter’s vision on the female world. Female issues bring out the relationship between the two sexes and the various conditions of living. Reading from a feminist view point, female is a kind of object being appreciated by the male, and is also an object subordinated to the male. In fact, Tong does not attempt to express such idea in his paintings, but to use female images as a vehicle of showing the complexity of social relationship - on the female body one finds the desire for material, love and sex. The core idea is to show female spirit and body because the human body has already been strictly controlled and decoded in society today. That is to say, Tong’s works fully interpret the “exchange format” in the postmodern society. Representation of body - a healthy beautiful body, is an important feature in the rapidly growing consumption culture and popular culture in the Twentieth Century. The outlook of human body becomes secularized. Such phenomenon reflects a special modernity in China, that is, beauty is also a kind of commercial product. Beauty is found in shopping and entertainment centers, the body and the soul

divorces, as do the body and morality. Under such socio-cultural environment, the painter does not create a topic by imagination but through careful observation and analysis of the livings, his painting language bears subtle social criticism, including the imbalance between the rich and the poor, the city and the village, the majority and the minority, his sympathy towards these issues is a thinking on the moral crisis in modern society. In fact, Tong questions not the body itself but the reasons of why female body is utilized as a commercial product.

Tong’s “Bliss Series” fully demonstrate his understanding on reality that hidden in style and form. His oil painting depicts the female in the appearance of a portrait, or to place the female together with the male under the same environment, to establish an interactive relationship between his personal view and the objective view of the male. That is to say, the painter adopts the device from anthropology and contacts people of different sectors, just like a traveler. This is a survey in the sociology of art. Tong finds that succinct format is the best for group portrait as it perfectly fits the language of modern painting, an integration of the traditional and the modern, of the language and the context - it borrows traditional elements and absorbs the desire of “Voyeurism” in modern world. Tong’s works are linkage to the diversified society. Indeed, our visions are brought to the real social space and daily life through the painter’s perception. The meaning of Tong’s works is that the ultimate goal of artistic creation no longer lies on the issue of harmony in aesthetics, but to convert art directly into spirit of human life, and from that into art. From this the painter enters into the space of the daily life of the others and the society. Therefore, from these pictures, we can understand and interpret the relationship between the state of mind of human being, the space of daily life and social environment.

In the series of painting, Tong Zhengang fully considers the issues of the female in Chinese consumption culture. He likes to show figures and environments that are familiar to him. For instances, female figure, portrait, object and the male. Comparing to his previous paintings, Tong’s “Bliss Series” manifest a stronger sense of modern art. He does not bind himself to traditional compositions, but, boldly, to borrow the lens effect in modern photography. This new device enables him to tackle the meaning of his works more effectively. Obviously, “Bliss Series” borrows the idea of quick shot effect from photography to capture the instant, and the works can depict and record the

details of life accurately. Such method is a decisive factor to the causal and lively style of Tong's paintings. Though Tong's oil paintings maintain certain structures of Chinese ink painting, his works have already adopted a language different from the traditional. Women in Tong's works look pretty and graceful, yet are sometimes in dullness or at leisure. Despite this, he does not attempt to depict the obsequiousness of the female, but through his personal and exaggerated manner in representing the female image, the male's desire to control is reflected. In fact, some of his works do not depict any male images, but their absence or being excluded in a way suggests their presence and gaze, showing the painter's criticism to the society.

Of course, Tong considers art as a direct media for expression, he believes that the ultimate question of art is on "human" itself, the passion, thought of human being. We can feel Tong's sincere affection to the female in his art works. He states clearly that, "My mother is the one who I love the most in my life. My sisters who I love are female, my best lover is a female, too. I love the female for their innocence, fineness and softness, they may be ordinary yet are full of passion, they are full of hopes even corrupted. The female world represented through an art device looks like a vehicle which has summarized everything, it demonstrates the special quality of the female!"

Although Tong follows the aesthetic rules of traditional painting, his analysis and representation are based on his personal understanding. His brushworks manifest his experience and instinct, which is a reflection of the painting language and psychological state of human. Tong is not interested in the conventional artistic style, he rather selects the artistic devices from his own judgment and need. He does not handle concept and skill in a rational manner, but his sensation is the dominant in his painting due to the fact that rationality will lead to rigidity, but sensation can bring spontaneity, freedom and ingeniousness.

Through extracting and purifying, Tong's paintings are converted to a new style. Form and content are undoubtedly allegories of leisure and happy life. He is bold enough to refuse logical thing, he does not conform to the principle that all things should be recognizable in art. Things can be imaginative, randomly organized, edited and created in his perception. His works show the differences in class, space, reality; and the concepts and contents of these things are not steady. Tong re-edits all these things in daily life subjectively and displays to us through the relaxed grey tone.

It can be said that whether the face of a female or a male is the most outstanding feature of a human being in showing identity, and is also a feature that reflects the difference between people. Any subtle facial expression - Delight, angry, sorrow, happy are reflections of inner emotion, there can be kind and friendly expression, and there are also disguise, concealment, calculation, cunning, hypocrisy. In

general artists use to focus on key and complicated issue, to use the body as an agent for direct response - to study and criticize the distortion of personality. By showing the different kind of desire of human, these works explore the coding controlled by society. In his works, the artist does not refute himself, nor to refute identity, but to get rid of all logics in the perception of art and to set up the relationship between the "self" and "the other". This relationship reveals the contrast of the uniqueness of daily life and schizophrenia in the changing society of China.

The purpose of Tong's works is a criticism to the change of the inner mind of people. Like the eye of a human, his works continuously explore the characteristics of different female and the other. He acts like an anthropologist in entering into the social space where many other painters do not see. He re-organizes the social images. His works define the social space. His paintings show not only the difference in identity, but also criticize how people are differentiated by society. The painter needs to release his subjectiveness, but needs also to take part in the social space of the other. From this he can feel directly the anxiety and pressure of the other in different social situation. Therefore, Tong's works express the anxiety of people under social space and daily living. That is also the reason I like Tong's works.

If the lady in Fu Baoshi's works is a reflection of the master "romantic ambition", then Tong's female paintings are depictions of human state of mind in contemporary society, through the use of interdisciplinary method that the relationship between human and social space are matched together. Such idea contains a macro view of social background and a close up observation. From this, we can know that Tong's paintings show very unique character and artistic value.





Picking the Green 採青 2005 Ink on paper, 43x41cm

# A CONTEMPORARY READING OF TONG ZHENGANG'S PAINTINGS

BY GAO LING

Reading Tong Zhengang's paintings from an academic viewpoint, it is undoubtedly essential to have a thorough review and comparison on contemporary art trends. Or else we can just immerse ourselves in the unique atmosphere that he builds in his works and nothing more. It would be prejudicial and limited if we simply define Tong Zhengang as a Chinese traditional ink painter, because his artistic career progressed from seal carving, calligraphy and then ink painting. In his latest creations, Tong Zhengang has broken through the general concept of the creation of Chinese ink painting, no matter in terms of the materials used or the expression of ideas. What does it mean? First of all, let us return to the painting media that is called Chinese painting and its related languages as the starting point of this short article.

As everyone knows, under the background of modern culture, there is a huge controversy which has lasted for a long time over what is Chinese painting. However, I think that in traditional Chinese painting, there are some basic elements that cannot be substituted by other formats of painting such as paper, pigments, the calligraphic brushstroke, poetic atmosphere, integration of poetry, calligraphy, painting and seals, as well as the ways of constructing the interplay of emptiness and substance, white and black, and the artistic conception of viewing vastness in a small painting. When doing research on the development of Chinese ink painting in the past two decades, people have undeniably noticed the transformation of ink painting based on these elements. Specifically speaking, there are Gu Wenda's breakthrough in the concept of calligraphy and painting sharing the same origin, the new Literati paintings' experienced evasion from new trend art, and experimental ink paintings' divorcement and re-union of these basic elements, and so forth. There is a common understanding by art critics and painters that, compared to oil painting which is an imported art form, so-called Chinese ink painting has encountered much more serious challenge and chaos in recent years. Looking around widely, we can discover that, apart from the main forces of creation from civilian and official traditional painters as before, those who really want to enhance and glorify our national quintessence of Chinese culture in the broader view of present day are under more and more criticism from critic and creation groups. Perhaps, sticking to the bottom line of ink painting represents a voice in this disordered art field. Nevertheless, it is also fruitless to blindly return to tradition or set the regulation and standard for tradition in advance. For the cre-

ation of artists, ideas are without boundaries, as is technique. Didn't Gilles Deleuze and Felix Guattari, contemporary philosophers in France, said that thought can rove around "thousand highlands"? Now, let us look at the case of Tong Zhengang see how he breaks through the turmoil to express himself.

It cannot be denied that if we look back on Tong Zhengang's creative progress, his early works are deeply influenced by Chinese traditional painting. Yet what is worth noticing is, even in that period his painting has already carried vivid characteristics: from the paintings we can clearly see the impact of composition of seal carving and movement of the knife. Also, we can see the use of brush tip which contains the forceful feature of calligraphy in Han and Song dynasties, as well as the vigorousness of woodcarving block print and clumsiness of inscriptions on metal and stone bells. The most outstanding point is his full composition, which is the pursuit in Chinese painting theory of the so-called "so dense that even not allowing ventilation". His distinctive application of essential factors of traditional Chinese painting, state clearly that Tong Zhengang has already get out of the influence of inheriting relationship of certain painting schools. To all kinds of essential factors that compose Chinese painting, he has his own unique feelings and understanding. We are afraid that it's difficult to make clear every small detail of Tong Zhengang's evolution of thoughts, but in today's condition that information is commonly shared and it goes without saying that he is affected by various types of art tides. Such point possesses significant meaning as regards our understanding of Tong Zhengang's experiments on paper material later on. Due to his comprehension and sensitiveness towards the charm of language of forms, Tong Zhengang was urged to start placing his interest on the breakthrough of traditional painting language at an early stage; afterwards he even boldly made noticeable experiments on painting languages. In the "Transmigration Series" and "Transformation Series" done in 1996, large amounts of acrylic pigment and printing color were applied in experiments on paper and traditional Chinese medium.

Some art critics believe that, initially when Tong Zhengang was doing the creation of "New Literati Painting", he was good at showing the vitality of the calligraphic brushstroke, and did not confine himself to the accuracy of the modeling of figures. This also states that he has already revealed his predilection towards painting languages in terms of





form. Owing to this special obsession, he accumulated a capability of form languages surpassing the transmission of contents in the following process of his pursuit. This is the reason for the strong visual impact from his recent creation on paper – “Blue Series”.

Regarding Tong Zhengang as partial and sensitive to painting languages of form does not mean he neglects the contents of paintings. Would rather saying that, if we over emphasize the symbolic contents of his painting forms, it will result in the neglect of his experiments and explorations on painting materials and the aesthetics characters produced. From Tong Zhengang's early and recent paintings, we can really see the elements of classical symbols, such as beautiful ladies, vases, screens and palace lanterns. We can also see the elements of modern daily life, such as wineglasses with high stands, eyeglasses, and incandescent lamps. It will be too much prejudiced and literary, if we point out their implied meanings in the painting in detail. The contemporary meaning of painting lie in its own charm of language forms; it is the outcome of the capacity and extension of visual languages.

In the recent “Blue Series”, the arrangement of scenery and figures becomes more and more simplified. Yet, the use of color has offset the monotone created by such simplification - dark blue color has densely covered the sky range upon range, dragging the heavy body, rolling, gushing and dispersing everywhere; light blue mountains are also personified as big waves going on and on. As distant views, they are full of rhythm of life. It is as if the starry starry night created by Vincent Van Gogh reappears on the paper of Chinese painting. Other techniques used to express figures in the foreground form a vivid comparison to the large-scale blue color: blushes on cheeks and eyelids of figures, rouge on their lips, and also half-opened sleepy eyes. These enable viewers to notice that, in his latest works, as always, Tong Zhengang still maintains his intense attention to the life state of human. The only difference is, the chilly and gorgeous beautiful elements constructed by modern ladies, green vases, window lattices and fan shapes have been replaced by men and women, the old and young clustered round by big flowers.

The sky is so blue, thick and full of variations, filled with all kinds of transitions. However for those people who are suppressed by the sky, they appear to be dull, indolent, and even puzzled. This is a contrast caused by visual form. Undoubtedly, the artist has an inexplicable unconscious direction behind such method of creation. At least, we can see that the ideology of green porcelain and rouged ladies in his previous paintings has cast shadows on his selection of several colors in recent paintings. Even so, this reappearance has already broken away from the literary traces that his previous creations have not eliminated. Only two to

three simple color tones and striking compositions already fully illustrate the charm of form languages in paintings, carrying such information that: this is the times when is in vogue of mixed materialism, behind the wealthy life there is still an inexplicable confusion. Different from the previous paintings which through the mutual blending of elements of all kinds of characters and patterns depicted the feeling of feminized indolence; these new paintings emphasize the conciseness and originality of different kinds of elements. These enable viewers to taste the rich meaning of the images from the simplex and succinct visual images – we are in the time which is full of hopes and confusion, looking at these shocking pictures, everyone's heart must well up with deep feelings. Here, the artist uses his unique way to mold a portrait of contemporary people, which reaches their deep anxiety hidden in the innermost soul. It is hard to achieve such an effect only depending on the reappearance of the real objects and weaving of various kinds of elements.

The indolence and giddiness under Tong Zhengang's brushes seems contradictory to his own heavy build. However, a number of writers have discussed his relationship with females; thereby we can have a deeper understanding on the feeling of giddiness in his paintings. In fact, employing females as the main themes is merely the juncture that Tong Zhengang involves the secular life through painting. This becomes more and more obvious in his creation of painting recently. In other words, Tong Zhengang employs his own style (mostly images of female characters) to express his attention towards contemporary social life, reflecting his individual sensitiveness and understanding of painting vocabularies.

To derive nutrients from traditional art and boldly break apart, polish, absorb, then add in fresh material, finally transforms his particular artistic expression, and enables Tong Zhengang's creation to veer from the limitation, contradiction and disputes of the trends of thought of Chinese ink painting in the past two decades. Then he advances to the rearrangement of varied painting resources, readjustment of the active and passive relations, and the feeling of pressing close to the selfhood and reality. Exactly for this meaningful reason, Tong Zhengang's artistic practice has paved a route for the development of people's thoughts on flat-surfaced paintings (here, it is no longer on the original level of Chinese traditional ink painting).



# THE METROPOLITAN FEMALE IN THE VISION OF THE MALE

BY JIA FANGZHOU

In contemporary city life, the female is a very active element, “a landscape that exists everywhere.” Female takes part in commercial culture, consumption culture and low culture. The role that female plays in city life should not be ignored, it is worth to be studied. From the male’s perspective, the female is always rendered a being watched position. Therefore, art works about the female abounds. Male portrait painter who used female as a subject is very common. Whether Ingres in classical art, the Impressionist Renoir, or artists in modernism like Matisse and Picasso painted lots of female images. Same phenomenon applied to older generation artist in modern China, such as Lin Fengmin, Chang Yu, Fu Baoshi, or younger generation such as Shi Hu, Zhu Jianxin, He Jiaying. For male artists, sex is a criterion in selecting subject matter. One of the obvious examples is that the depiction of female body accounts for a large proportion nude painting. Over 95% exhibits in the famous Chinese nude painting exhibition (1988) focused on female body, and the reason for this is due to the fact that over 95% artists participated are male. This fact coincides to the feminist criticism - The female image in art and literature is a product of masculinity. The female is the subject to be written and drawn by the male; the female is the other being read and appreciated. Yet, not every male artist will be aware of this. Being a subject to be portrayed, the female becomes self-referential. It is beyond debate that the male, as a creator, plays an active role whereas the female, as being created, is passive in nature. Landscape and flower and bird paintings are the mainstreams in the tradition of literati painting, figure painting, especially the depiction of court lady, plays a minor role. In the Twentieth Century, figure painting becomes the dominant, works with particular focus on the female increased. Yet, there are not many artists who work consistently on this subject, and Tong Zhengang is one of the very few who engaged himself in this for ten years, having opened up a new path that belongs to himself.

In the recent published Today’s Art Circles, Tong named the “metropolitan female figures” in his works “Wealthy and leisure figure”, quite an accurate description of the female. These beautiful and graceful female figures, either elegant and sensational, or at leisure and free... are depictions of contemporary young female, and is also an observation by a male painter. Tong’s works show the sympathy towards the female, and also the traditional male idea of having a concubine, yet all represent the painter’s appreciation to the female. As Jia Baoyu says that woman makes one re-

freshed as she is made of water. What Tong depicts is such kind of male thought. “Wealthy and leisure figure” is exactly the feeling that the male wishes to get from the female. Speaking in this way, Tong is successful in showing the elegance and attractiveness of female, he also expresses the desire of the male. In his paintings, the male is always absent and we can feel that his vision is present.

In terms of style, the characteristic of Tong’s art lies on his creativity of pictorial structure and visual language. Tong’s structure is simple as he renders single figure against windscreen like setting, and uses vase of flowers, fish glass, cat as accessories to construct the scene. His device can be summarized as: 1) the integration of ink and colour; 2) the integration of form and abstract language. For the first point, it can be said that the integration of ink and color is a common issue amongst the Twentieth Century Chinese ink painters. Starting from Lin Fengmin, painters of succeeding generations try to have a breakthrough on the issue. How come ink and color became an issue for a century? This can be traced back to long time ago. Before Tang Dynasty, color played an important role in painting. Ancient people regarded blue-green, yellow, red, white and black as the five true colors, and all paintings must be colored. In Zhou Dynasty, draughtsman and painter were two different posts but of the same rank amongst the hundred types of craftsmen. Draughtsman was responsible for drawing outline and painter to apply color; this is how a painting was created. Xie He listed in the Six Canons that “To depict the object according to its outlook” and “To apply color to the object drawn accordingly”. After the birth of ink painting, the job of drawing and painting are merged into one via the use of “ink”, from multi-color towards monochrome. Looking from a visual art view point, the abolishment of color is a big price paid for the development of ink painting. Paintings before the Tang Dynasty had very profound development. Emperor Yuandi of Liang mentions in Shanshui Songshi Ge about the use of warm and cold colors, it show awareness of color reflection cast on objects caused by splashing water, which is a very advanced idea during that time. Unfortunately, the replacement of color by ink hinders the further development of color.

“Ink for color” can be regarded as the first revolution in traditional painting held by the literati. The idea that ink consists of “Five colors” (in fact it is the tonal variation of the ink that creates the illusionistic effect of different colors) led to the fact

that ink replaced the position of color, traditional ink painting followed the interest of the literati and it aims to eliminate the use of color. As Wang Wei says, "In painting, ink is the superb." The development of literati ink painting in the last thousand years indeed goes to an extreme. And because of extreme it leads to another revolution - people wants to bring color back to painting. It is very difficult to attain this because the integration of ink (especially mild ink) and color is not easy. Tong Zhengang uses strong ink with colors, and to use strong ink to control colors. Even strong and vivid colors can be applied now because strong ink is able to control, stabilize the harmony between the two media. The vivid colors Tong applied rely on such relationship between ink and color.

Tong has two ways to deal with the mixing of formal language and abstract language - one is to show the rule of construction; the other is to merge the abstract calligraphy into the construction. Tong is a very skillful calligrapher. In early 1980s, he won a few prizes in calligraphy exhibitions. Unlike other calligraphers who are used to make inscriptions on painting, Tong treats calligraphy as one of the formal elements in his paintings, an essential element that cannot be missed. The content of calligraphic inscription plays a subordinated role in painting but its form can be outstanding. In general, Tongs put the calligraphy in parallel on the dark rectangular background on the two sides. In front of the dark background is usually a figure, which looks like a traditional middle size format painting where in the central part is the painting and the sides are the couplets. Such format becomes a typical pictorial construction of Tong's works. Of course, he always tries to break this rule consciously, for instances, his recent works "Hope Series", "Ailment Free Series", "Vase Series", all attempt to include a new element to different places of the works so as to enrich the overall meaning. In "Hope Series" in particular, the design of figure looks very detail. The immense size of the work, plus the simple outline and limited colors express the helpless condition of the female in hope, which is very unusual.

In Tong Zhengang's recent work "Round Fan Series", there are some new changes. The works are more sensational and closed to life, and at the same time there are new plots. As mentioned before, the absent male is always present in Tong's works. In the recent works, there is no need to feel the presence of the "male's vision" but it is already shown directly. His "modern court lady painting" no longer depicts court lady, the presence of the male breaks the original classification. In fact, Tong's works have extended from metropolitan female to secular city life, to the three members family in city, to the sexual life between male and female, and to passion and sexual love. Those "Wealthy and leisure figures" look more obsequious and attractive due to the presence of the male. The visual impact of round fan paintings is particularly brilliant. Integration is achieved through the use of a causal theme and the application of causal brushworks.















Heaven's Path 天路 2010 Ink on paper, 57x78cm



**Autumn Song** 秋歌 2010 Ink on paper, 75x143cm





















**Autumn Rain** 秋雨 2005 Ink on paper, 124x124cm









**Fulfillment** 如意 2010 Ink on paper, 75x141cm

























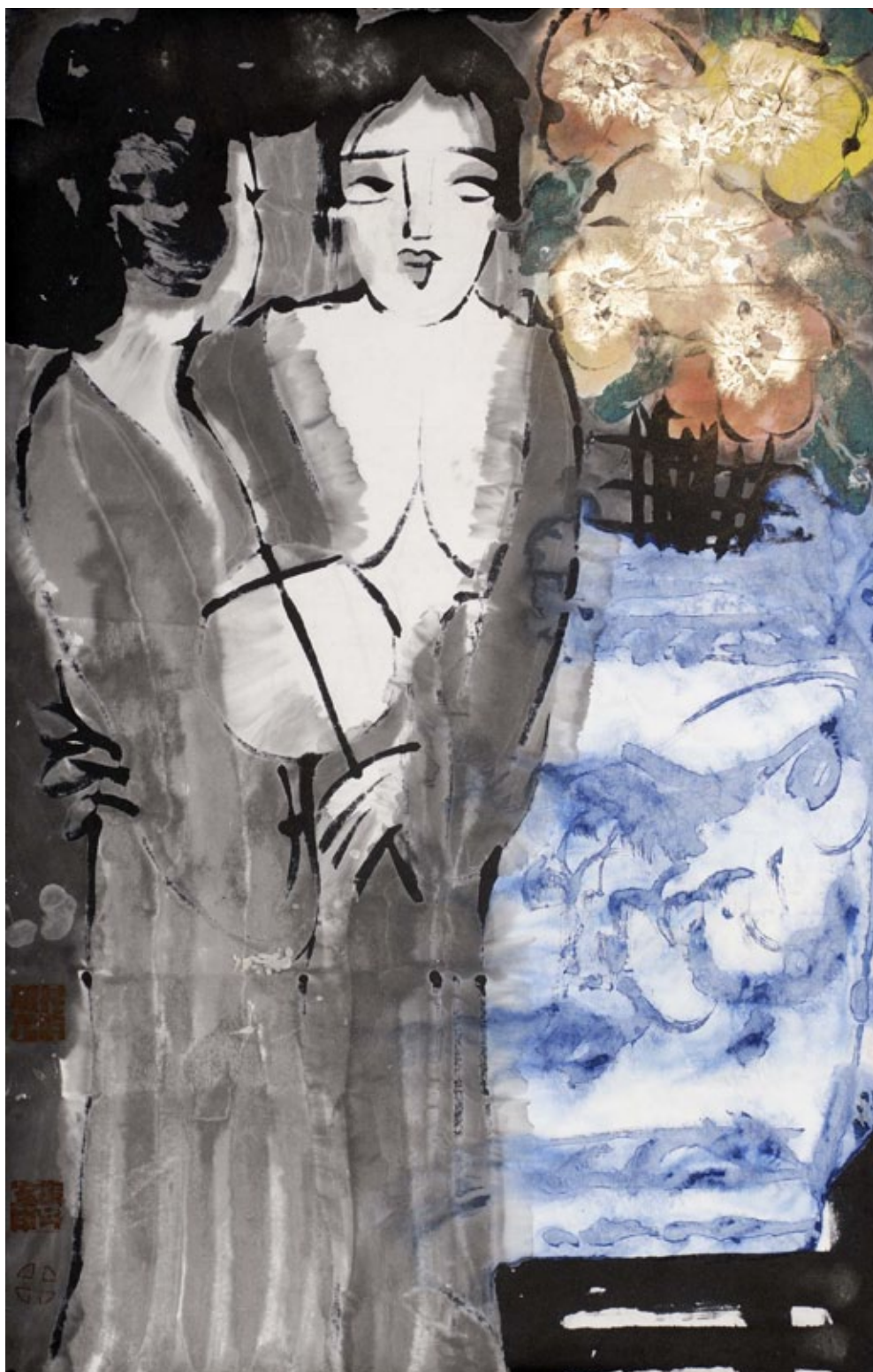






**Vase** 花瓶 2000 Ink on paper, 96x60cm







**Lines** 线条 2010 Ink on paper, 151x82cm



































































**Harmony** 咏荷 2004 Ink on paper, 69x69cm

























**Whisper** 私语 2004 Ink on paper, 69x69cm







**Unwitting Confusion** 难得糊涂 2004 Ink on paper, 69x69cm







**Happy Drunk** 小酌 2004 Ink on paper, 69x69cm







## TONG ZHENGANG

Tong Zhengang was born in Xinjiang, China, in 1959. He studied at the China PLA Art Academy and the Central Academy of Fine Arts, Beijing. His works were selected to be exhibited numerous times at the Moulart Lithoprint Factory and the Lithograph Museum in Paris. He also had solo exhibitions in the Barcelona Contemporary Museum of Art, Spain and in Hong Kong, and the American Embassy in Beijing.

Tong expresses his feelings and understanding on the value and meaning of everyday life by depicting the female in the appearance of a portrait, or to place the female together with the male under the same environment, is to establish an interactive relationship between his personal view and the objective view of the male. In Tong's works therefore is the attainment of an ultimate goal of artistic creation: freed of the issues of harmony in aesthetics, art is converted directly into the spirit of human life, and from that into art. The purpose of Tong's works is a criticism to the change of the inner mind of people. His paintings show not only the difference in identity, but also criticize how people are differentiated by society.

## BIOGRAPHY

1959	Born in Xinjiang Autonomous Zone, China.
1989	Studied at China PLA Art Academy, Beijing and Central Academy of Fine Arts, Beijing.
2000	Taught at the Art Department of the Beijing Language Culture University, Beijing.
1996-2001	Invited to exhibit and work at the Moualot Lithoprint Factory, Paris.

## SOLO EXHIBITIONS

2011	"Happiness Index" - Solo Exhibition Ode To Art Singapore
2010	"Imagine Happiness" Tong Zhengang's contemporary art exhibition, Cocolan art center, Beijing. "Landscape on paper" Tong Zhengang's Ink painting exhibition, ASIAN SOURCING Gallery, Phuket Thailand.
2008	"Happiness Index" Tong Zhengang's contemporary oil painting and sculpture art exhibition, 798 Art District, Beijing.
2007	"Bliss - Tong Zhengang's Oil Paintings", Yan Club Arts Centre, 798 Art District, Beijing. "Life and Power on Paper - The Art Exhibition of Tong Zhengang", 798 Art District, Beijing.
2005	"My Sky - Exhibition of Tong Zhengang's Contemporary Fine Works", Yijingxuan Gallery, Beijing. "Rhythm - The Art Exhibition of Tong Zhengang's Calligraphy", International Art Gallery, Hong Kong.
2004	"Expectations - The Art Exhibition of Tong Zhengang's Fan Paintings", International Art Gallery, Hong Kong. "Backstage - The Art Exhibition of Tong Zhengang", International Art Gallery, Hong Kong.
2003	"Tong Zhengang's World of Red", the American Embassy, Beijing.
2002	"Post-Expressionism: Tong Zhengang's Paintings", Red Square Gallery, Beijing. "Free of Ailments - Tong Zhengang's Ink World", the Barcelona Contemporary Art Museum, Spain.
2001	"Sounds of Nature - Tong Zhengang's Lithoprint Art and Calligraphy Exhibition", the Lithoprint Museum, Paris.
2000	"Tong Zhengang's Fan Painting Exhibition", Paris.
1999	"Tong Zhengang's Lithoprint Art Exhibition", the SAGA Art Salon, Paris.
1998	"Tong Zhengang's Art Exhibition", Stuttgart, Germany.
1997	"Ink and Brush Works of Tong Zhengang", Spain, Portugal, France, Germany.
1995	"Human's Image: Tong Zhengang's Chronological Exhibition", China National Art Gallery, Beijing.
1994	"Flower Room - Tong Zhengang's Ink Paintings", the Tokyo - Yokohama Chinese Art Gallery, Japan. "Exhibition of Tong Zhengang's Calligraphy", Kyoto Gallery, Japan.
1993	"New Cultural Ink Painting Exhibition", New Time Gallery, Hong Kong.
1992	"Childishness - Tong Zhengang's Ink Figure Painting Exhibition", China National Art Gallery, Beijing.

## GROUP EXHIBITIONS

- 2010 "Beijing Time" The Exhibition of Chinese contemporary, Jinbao place art center, Beijing.  
"Exhibition of Chinese Landscape", Oriental Light art center, 798 Art District, Beijing.  
"Imprint" The contemporary artist Exhibition, Era museum, Beijing.
- 2009 Memories of China Chinese - Spanish contemporary art exchange exhibition, 798 Art District, Beijing.  
Rond inspiration China, Shang Elements Museum, Beijing.
- 2010 Chinese contemporary oil painting academic invitational exhibition in HONGKONG at the the sixtieth anniversary of PRC HONGKONG  
Light shades . Orient eleven person art exhibition 800 art district Shanghai  
stream of consciousness, the place, Beijing
- 2008 Peculiar contemporary art exhibition First sound gallery
- 2007 Modern oil paintings art exhibition Opera Gallery, Singapore, Hong Kong  
Singapore art exposition Agented by gallery  
20 artists of chinese Painting & Calligraphy recommended by Dominant media National art museum of China China central academy of fine arts  
"Love landscape-Exhibition of Contemporary Art", Xian Sheng Gallery, 798 Art District, Beijing.  
"The reson of the link". Song Zhuang East Area Art center, Beijing.  
"Humanbeing, society, nature", sculpture Exhibition, Beijing.  
"Emotional Turmoil – Exhibition of Contemporary Art", Yan Club Arts Centre, 798 Art District, Beijing.  
"Blessing of sex – Exhibition of Contemporary Art", Yan Club Arts Centre, 798 Art District, Beijing.
- 2006 "The First Exhibition of Paintings by Contemporary Professional Artists", 798 Art District, Beijing.  
"Shuimo Today – Exhibition of the Ink-Painting", Union of Songzhuang China, Beijing.  
"Emotional Turmoil – Exhibition of Contemporary Art", Yan Club Arts Centre, 798 Art District, Beijing.  
"Under the Beijing Sky: Contemporary Art Exhibition", Yijingxuan Gallery, Beijing.  
"Century Chinese Character: Chinese Contemporary Installation Art Exhibition", Zhonghua Shijitan, Beijing.  
"10 x 10: Contemporary Art Exhibition", Songzhuang, Beijing.
- 2004 "The Fourth International Ink Painting Biennale of Shenzhen", Shenzhen.  
"Lively Colour Brings Forth Fragrance – Contemporary Art Exhibition", Xirui Art Center, Beijing.  
"8-2 Contemporary Art Exhibition", 88 Art Documents Storehouse, Beijing.  
"Invitation Exhibition of Contemporary Art Works by Chinese, Japanese and Korean Artists", Pusan, Korea.
- 2003 "Face and Body: Exhibition of Chinese Contemporary Art", Beijing, Shanghai, Hong Kong.  
"Going to a Fair – Exhibition of Contemporary Art", 798 Art District, Beijing.
- 2002 "Chinese Contemporary Ink Figural Paintings", Red Square Gallery Beijing.  
"Chinese Contemporary Art Exhibition", Red Square Gallery, Beijing.
- 2001 "Contemporary Lithoprint Art Exhibition", the SAGA Art Salon, Paris.
- 2000 "Tension & Expression: Ink Painting Exhibition", International Art Museum, Beijing.
- 1999 "Integrated Exhibition of Lithoprint Painting", the SAGA Art Salon, Paris.
- 1998 "Tension & Expression: Ink Painting Exhibition", International Art Museum, Beijing.



1997	Chinese Modern Ink Painting Exhibition", BeloBelo Gallery, Portugal.
1996	"Modern Art Exhibition", Porto City Hall, Portugal. "Modern 20: An Exhibition of Contemporary Chinese Painting", China National Art Gallery, Beijing. "Exhibition of Chinese Paintings by Contemporary Outstanding Young Artists", Modern Art Museum, Hong Kong. "Exhibition of Chinese Ink Painting", Stuttgart City Hall, Germany. "Exhibition of Ink Painting by Young Artists", Contemporary Art Gallery, Beijing. "Invitation Exhibition of Fine Paintings by Beijing Artists", Contemporary Art Gallery, Beijing.
1993	"Autumn Salon", International Art Museum, Beijing. "Exhibition of Seven Artists", Molan Gallery, Beijing. "Autumn Painting Exhibition in Beijing", International Art Gallery, Beijing. "Invitation Exhibition of Beijing Young Outstanding Artist", Contemporary Art Gallery, Beijing. "Chinese Art Exhibition (First Prize of Calligraphy)", China National Art Gallery, Beijing. "First Chinese Painting Exhibition (Prize of Outstanding)", China National Art Gallery, Beijing.
1992	"1990s Chinese Ink Painting Exhibition", China National Art Gallery, Beijing.
1986	"Interchange Exhibition of Calligraphy between China and Japan" (First Prize), Beijing.
1985	"National Competition of Lanting Artistic Calligraphy" (First Prize of Seal-Engraving), Zhejiang Shaoxing.
1984	"Emei Cup - National Competition of Calligraphy" (First Prize), Sichuan. "Huanghe Cup - National Competition of Calligraphy" (First Prize), Wuhan.

## PUBLICATIONS

2011	Happiness Index, Ode To Art Contemporary
2008	Flow With Dust, Hebei Education Press.
2007	Chinese artists of today, Hebei Education Press.
2006	Bliss – Tong Zhengang's Oil Paintings, Beijing Yan Club Arts Centre.
2005	Chinese Contemporary Art Series – Tong Zhengang, Hebei Education press.
2004	Tong Zhengang's Fan Paintings, International Art Ltd., Hong Kong.
2003	Chinese Contemporary Art Series – Tong Zhengang, International Art Ltd., Hong Kong. Great Ceramic Series: Tong Zhengang's Ceramic Art, International Art Ltd., Hong Kong.
2002	Queen Expressionism–Tong Zhengang, Hebei Education press.
2000	Tong Zhengang's Fan Painting (French), Moualot, Paris.
2001	Series of Fine Paintings by Contemporary Famous Artists - Tong Zhengang, Hebei Education Press.
1997	Tong Zhengang's Ink Figural Paintings, Chinese Art Gallery, Japan

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ODE TO ART RAFFLES CITY  
252 North Bridge Road,  
Raffles City Shopping Centre, #01-36E/F,  
Singapore 179103  
Tel: +65 6250 1901  
Fax: +65 6250 5354

ODE TO ART THE SHOPPES AT MARINA BAY SANDS  
2 Bayfront Avenue #01-19  
Singapore 018972  
Tel: +65 6688 7779  
Fax: +65 6688 7773

ODE TO ART KUALA LUMPUR  
168 Jalan Bukit Bintang,  
The Pavilion, #06-13/14,  
Kuala Lumpur 55100, Malaysia  
Tel: +603 2148 9816  
Fax: +603 2142 6816

[sales@odetoart.com](mailto:sales@odetoart.com)

[www.odetoart.com](http://www.odetoart.com)

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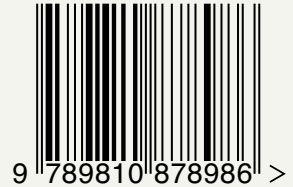
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