



**LUDWIGMUSEUM**  
im Deutscherherrenhaus Koblenz

Ludwig Museum im Deutscherherrenhaus • Esther-Bejarano-Str. 1 • D-56068 Koblenz

*Tan Ping*

**Eröffnung der Ausstellung „Body of Abstraction“**

**01.12.2024 bis 23.02.2025**

**Pressemitteilung**



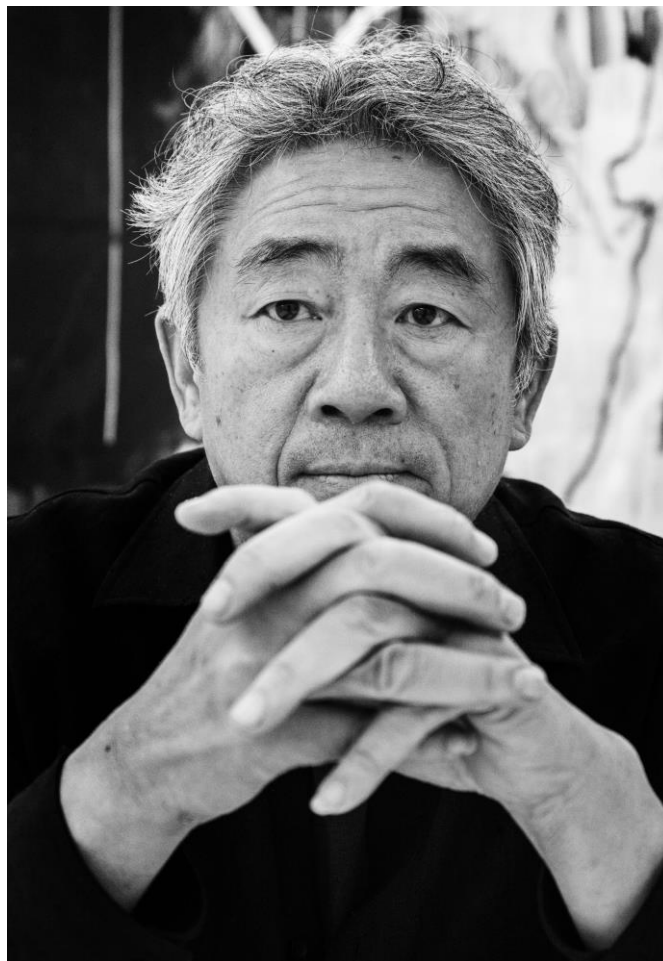
Tan Ping: „Intruder“, 2020, Acryl auf Leinwand, 200 x 200 cm © Tan Ping, Courtesy of the artist

**„My work often begins with free, spontaneous line drawing and smudging. At predetermined points in time, I employ a destructive technique to “cover” the artwork, regardless of how perfect the image may appear. Every time I apply this destructive “overlying” method on a seemingly flawless image, I am challenging the limits of my inner self, making the experience of continual “destruction” the very core of my art. On a material level, the overlaid images still exist beneath layers of color, much like human history, where traces and imprints remain despite natural decay or human destruction.“**

***Tan Ping***

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Tan Ping is considered a protagonist of Chinese abstract art, a pioneer of contemporary Chinese art design and a promoter of the development of experimental art. In the 40 years of his artistic career, he has always explored various fields such as painting, printmaking, multimedia and design. His complex, multi-layered work is characterized by an abstract formal language that oscillates between painterly and graphic gestures. Trained in the Chinese tradition and at the same time experienced in the forms of Western art since the late 1980s, he has developed a global visual language that reflects both cultures. His engagement with the Western painting tradition and his incorporation of the spiritual roots of Chinese ink painting remain visible.



Portrait Prof. Tan Ping. Foto: Zhou Sailan, 2024 © Tan Ping, Courtesy of the artist

Born in 1960 in Chengde, Hebei Province, China, Tan Ping began studying at the Central Academy of Fine Arts in Beijing in 1980. As the winner of the “West German Cultural Exchange Scholarship of the German Academic Exchange Service (DAAD)”, he came to Germany in 1989 and studied at the Free Painting Department of the Berlin University of the Arts (UDK). He was mentored by German Neo-

Expressionist H.K. Hödicke and a masterclass student of Professor Klaus Fussmann. In 1989, Tan Ping witnessed the fall of the Berlin Wall and the reunification of Germany.

Tan Ping's five years of study in Germany gave him the opportunity to look at his work from a new perspective. From early prints to the much-discussed „Time“ installation he created for his graduation at the Berlin University of the Arts, he underwent a major stylistic transformation.



Tan Ping working on the painting „The White Wall Project“, 2016, oil on canvas as part of the exhibition of the same name at the Painting and Sculpture Institute, Shanghai, China © Tan Ping, Courtesy of the artist

There is no doubt that Tan Ping belongs to the generation of artists who played a decisive role in the reorientation of Chinese art after the opening of China in the 1980s. He consistently developed an abstract formal language that was significantly influenced by the Western art of Abstract Expressionism, Informel, Minimal and Conceptual Art. In a unique way, he combines these influences with his Chinese cultural roots, which grow out of calligraphy and ink painting. In 1993, he created a conceptual approach with his „Time“ installation in which he intertwined space, movement and time. Since then, he has continuously explored these factors while also questioning his own self.



One of his main motifs is the line, a motif that does not depict anything concrete but represents an abstraction. In Tan Ping's vision, it carries the legacy of the abstraction developed in Germany, especially in Hans Hartung's late art.

Exhibition view „Hou Ying & Tan Ping“, 2023, Topred Center for Contemporary Art, Xiamen, China © Tan Ping, Courtesy of the artist

Tan Ping's transition from paintings to installations has taken place over many years, in which he has incorporated personal experiences and experimental interactions with space. Changing perspectives and gestural lines are characteristic of Tan Ping's installations, especially when he crosses the boundary between canvas and exhibition space with the implementation of the element of „movement“ in his exhibitions since the mid-2010s.



Performance of Tan Ping during the exhibition preparation at the Ludwig Museum Koblenz © Tan Ping, Courtesy of the artist. Photos: Barbara Leers, 2024

Tan Ping was until most recently professor at the Chinese Central Academy of Fine Arts in Beijing (CAFA) and its vice president. His works are collected by major galleries and museums in China and abroad, including Ludwig Forum, Aachen, National Art Museum of China, Beijing, Portland Art Museum



and Trapholt Museum of Modern Art, Denmark. Art works by Tan Ping were already on display at the Ludwig Museum, Koblenz, in 2017 in the group exhibition „China-Dialog-Transmission“. The current solo-exhibition is the first museum presentation in Germany.

A catalogue is being published by Silvana Editoriale, Milan, 200 pages, price approx. 29 euros at the museum box office. With contributions (German/English) by Beate Reifenscheid, Lao Zhu (Zhu Qingsheng), Tan Ping, Shan Shui Jing, He Guiyan, Zhang Jing, Wu Hung, Jiang Jiehong, Peng Feng, Tony Brown and Achille Bonito Oliva.



Pre-Opening of „Tan Ping. Body of Abstraction“ with Prof. Dr. Beate Reifenscheid, Director Ludwig Museum, Koblenz

© Ludwig Museum Koblenz. Foto: S. Leu-Puggioni

## Program of the Opening:

01. Dez. 2024

From 12 p.m

### GREETING:

INGO SCHNEIDER

Education and Culture Department of the City of Koblenz

TANG LIWEN

Representative of the Consul General of the People's Republic of China, Frankfurt

### INTRODUCTION:

PROF. DR. BEATE REIFENSCHIED

Director, Ludwig Museum, Koblenz

### MUSICAL CONTRIBUTION:

TOMMASO PRATOLA – Flute

Rheinische Philharmonie State Orchestra

**THE ARTIST WILL BE PRESENT.**

With the kind support:



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