



JINGZE DU

## J I N G Z E D U

Born 1995, Yantai, China  
Lives and works in Dublin

### Education

- 2019 MA, Royal College of Art, London
- 2017 BFA, National College of Art & Design, Dublin

### Solo Exhibitions

- 2020 *Magic Kingdom*, Steve Turner, Los Angeles  
*In Between*, Steve Turner, Los Angeles
- 2019 *A City of Glass Crystal After Dark*, Sol Art Gallery, Dublin
- 2016 *Nostalgia, Waves*, Pallas Projects/Studios, Dublin
- 2014 *Contagious*, Project Space, National College of Art & Design, Dublin

### Group Exhibitions

- 2019 *Show 2019*, Royal College of Art, London  
*Disruptors*, Highlanes Gallery, Drogheda, Ireland  
Art Central (with Maddox Gallery), Hong Kong  
*All Good Things*, Bellwood and Wright Fine Art, Lancaster, England  
*The Hidden Dimension*, Coningsby Gallery, London  
College, House of Vans, London
- 2018 *Thumbnails*, Hockney Gallery, Royal College of Art, London  
*W.I.P. Show*, Royal College of Art, London
- 2017 *NCAD Degree Show*, National College of Art & Design, Dublin
- 2016 *Is This the Right Time?* Temple Bar Gallery + Studios, Dublin  
*29th*, Project Space, National College of Art & Design, Dublin
- 2015 *Inside*, A4 Art Project Space, Dublin

### Residencies and Awards

- 2020 RHA Studio Programme (residency)
- 2017 NUI Art and Design Prize
- 2016 NCAD Staff Prize Nominee
- 2015 Canon Young Fashion Photographer of the Year Finalist

### Bibliography

- 2020 "Interview with Jingze Du," *Saint Maison*, November 21  
Angelos, Ayla. "Introducing the monochromatic and spooky portraits of Chinese artist Jingze Du," *It's Nice That*, May 5
- 2019 Shropshire, Simek. "DU JINGZE," *Floorr Magazine*, August 21  
"Jingze Du: The Road, The Smell And The Moist Soil," *Art Verge*, July  
Winter Issue 11 (editorial selection), *ArtMaze Mag*, January
- 2017 Nolan-Horan, Adam. "Creatives Catch Up - Du Jingze & Aoife Dunne," *FAC Magazine*, September 15  
"NUI Art and Design Prize 2017 awarded to NCAD student Jingze Du," NUI News and Events, July 7  
"An Interview With Jingze - Young Irish Based Artist, Painter, and Photographer," *H&G*, May 4
- 2016 "In The Picture: Du Jingze, Painter," *RTÉ*, October 10

## SELECTED EXHIBITIONS

# STEVE TURNER



Jingze Du: *Magic Kingdom*

October 17–November 14, 2020

Steve Turner is pleased to present *Magic Kingdom*, a solo exhibition featuring new works by Dublin-based Jingze Du that relate to American popular culture and celebrity as perceived by Du, someone who spent the first thirteen years of his life in Yantai, China and most of the next twelve in Dublin, Ireland. Du's vantage point is an interesting one, for though he has yet to visit the United States, he has intensely admired and studied its culture from afar. During the lockdown of Dublin in between late March and early July, he read books and made drawings. Among the books was former Disney Chairman Bob Iger's "The Ride of a Lifetime" and the first painting he created when he was able to return to his studio was *Mickey*. Two other *Mickeys* followed as did characters from *Star Wars* (a Disney property) and portraits of pop stars, rappers, actors and a king.

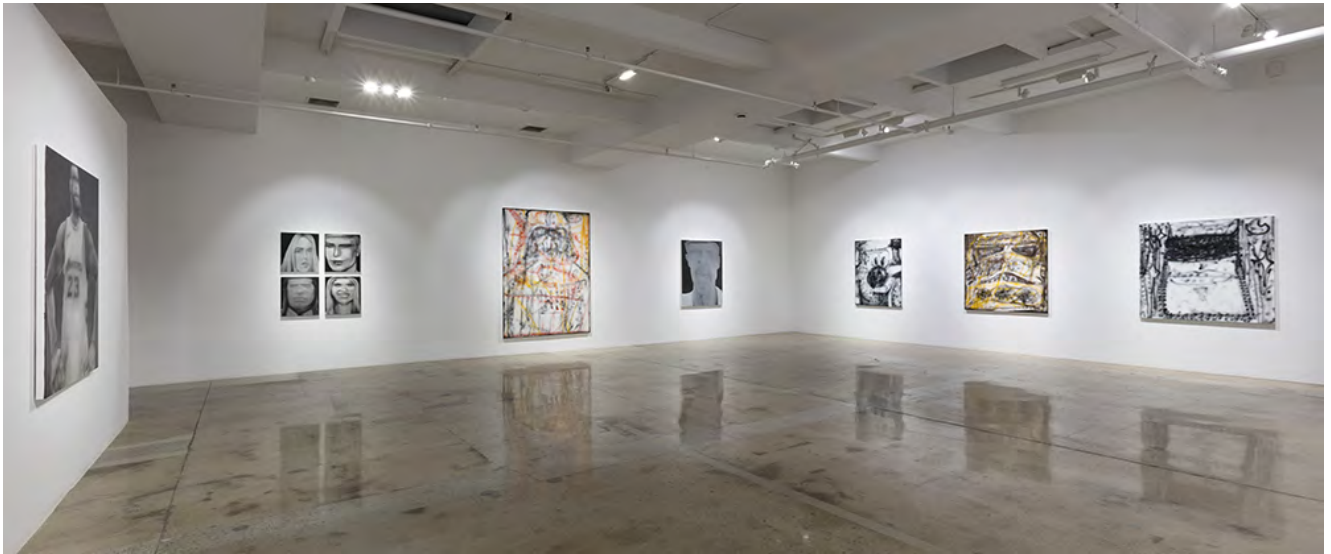
Of the twenty-five paintings in the show, all but four are painted with thinned down oil in shades of black, grey and white, in a manner similar to the paintings in *In Between*, Du's first solo exhibition at Steve Turner which took place just six months ago. Of these, the subjects are mostly of the human variety except for two *Mickeys* and a Darth Vader. For titles, each bears the first name of their subject—Brad, Snoop, Martha, Keanu, Kanye, Marshall, Seth and Charlize. The compositions for all but one are close-ups of the subject's face that nearly fill the canvas. There is some intentional distortion of each as though a mug shot was created by capturing a fun house mirror image. The one exception is the painting of LeBron James which shows him from the waist up. While all of the other oil paintings have a sinister quality, this one is purely heroic. LeBron looks as though he could hold the weight of the world on his massive shoulders.

The remaining four paintings were sprayed with acrylic paint, a new process for Du. Two depict villains from *Star Wars* with a bit of color added, one is of Batman and the other is of Mickey. With this new series, Du portrays the characters in a chaotically abstract manner that makes villainy and virtue less "black and white."

Jingze Du (born 1995, Yantai, China) moved to Dublin when he was thirteen years old. He later earned his BA at the National College of Art & Design, Dublin (2017) and his MA from the Royal College of Art, London (2019). He had a solo exhibition at Steve Turner, Los Angeles (May 2020); Sol Art Gallery, Dublin (2019) and has presented work in group exhibitions in London and Dublin since 2016. This is his second solo exhibition at Steve Turner. A new monograph on Du is being published by Steve Turner and is due out in February 2021.



*Magic Kingdom*. Installation view, Steve Turner, 2020



*Magic Kingdom*. Installation view, Steve Turner, 2020





*Magic Kingdom*. Installation view, Steve Turner, 2020



*Magic Kingdom*. Installation view, Steve Turner, 2020





*Magic Kingdom*. Installation view, Steve Turner, 2020

# STEVE TURNER



Jingze Du: *In Between*  
May 16-June 13, 2020

Steve Turner is pleased to present *In Between*, a solo exhibition by Dublin-based Jingze Du featuring new paintings, all of which function as self-portraits. They are largely grey with accents of black and white and each depicts heads in various configurations. Some are slightly contorted while others are more naturalistic. According to the artist, they represent an oscillating position that is in between various alternatives: strength and weakness; fast and slow; masculine and feminine; validation and rejection; external and internal; conformity and independence, and above all they represent his status as an immigrant, someone whose life has been neatly divided into two parts, the first half in China; the second half in Ireland.

Jingze Du (born 1995, Yantai, China) moved to Dublin when he was thirteen years old. He later earned his BA at the National College of Art & Design, Dublin (2017) and his MA from the Royal College of Art, London (2019). He had a solo exhibition at Sol Art Gallery, Dublin (2019) and has presented work in group exhibitions in London and Dublin since 2016. This is his first exhibition at Steve Turner, Los Angeles.



*In Between*. Installation view, Steve Turner, 2020



*In Between*. Installation view, Steve Turner, 2020



*In Between*. Installation view, Steve Turner, 2020



*In Between*. Installation view, Steve Turner, 2020





*A City of Glass Crystal After Dark*. Installation view, Sol Art Gallery, Dublin, 2019



*A City of Glass Crystal After Dark*. Installation view, Sol Art Gallery, Dublin, 2019



*Show 2019*. Installation view, Royal College of Art, London, 2019



*Show 2019*. Installation view, Royal College of Art, London, 2019



Show 2019. Installation view, Royal College of Art, London, 2019





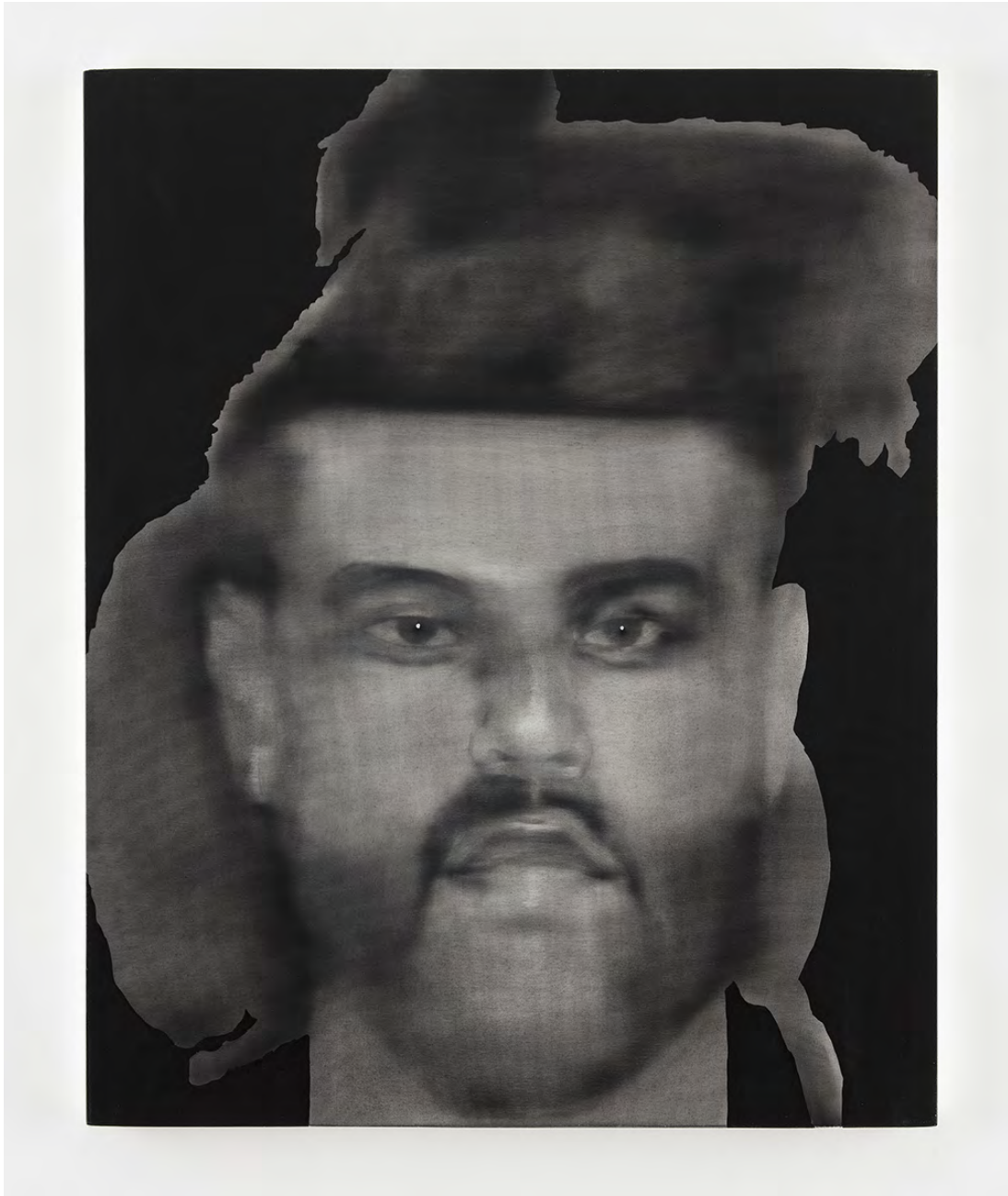
*Disruptors*. Installation view, Highlanes Gallery, Drogheda, Ireland, 2019





*Nostalgia, Waves*. Installation view, Pallas Projects/Studios, Dublin, 2016

## SELECTED WORKS



*Abel*, 2020  
Oil on canvas  
39 <sup>3</sup>/<sub>8</sub> x 31 <sup>1</sup>/<sub>2</sub> inches (100 x 80 cm)



*At a Friend's House*, 2020  
Oil on linen  
59 x 47 <sup>1</sup>/<sub>4</sub> inches (150 x 120 cm)



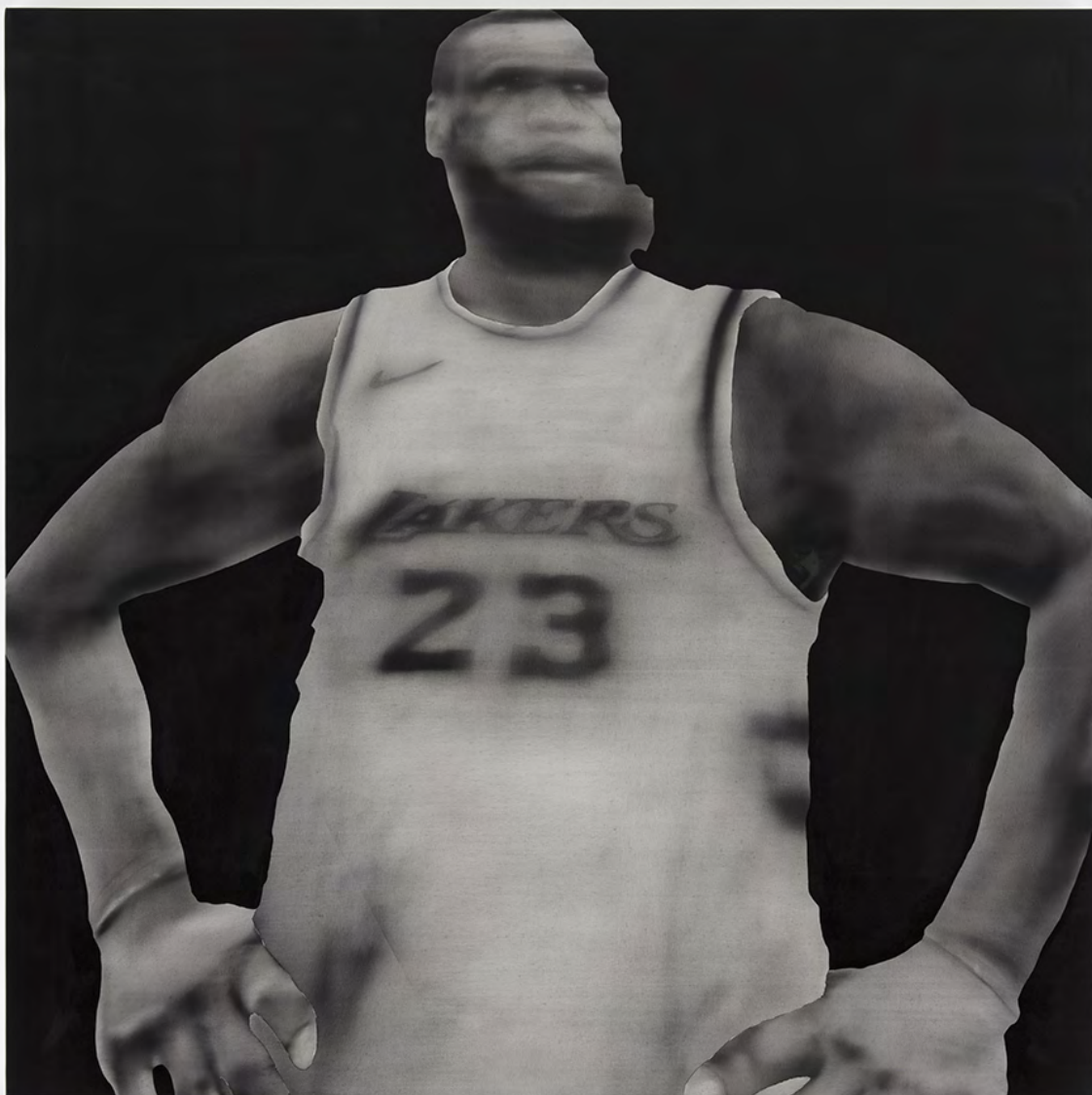


*Batman*, 2020  
Acrylic on linen  
59 x 59 inches (150 x 150 cm)

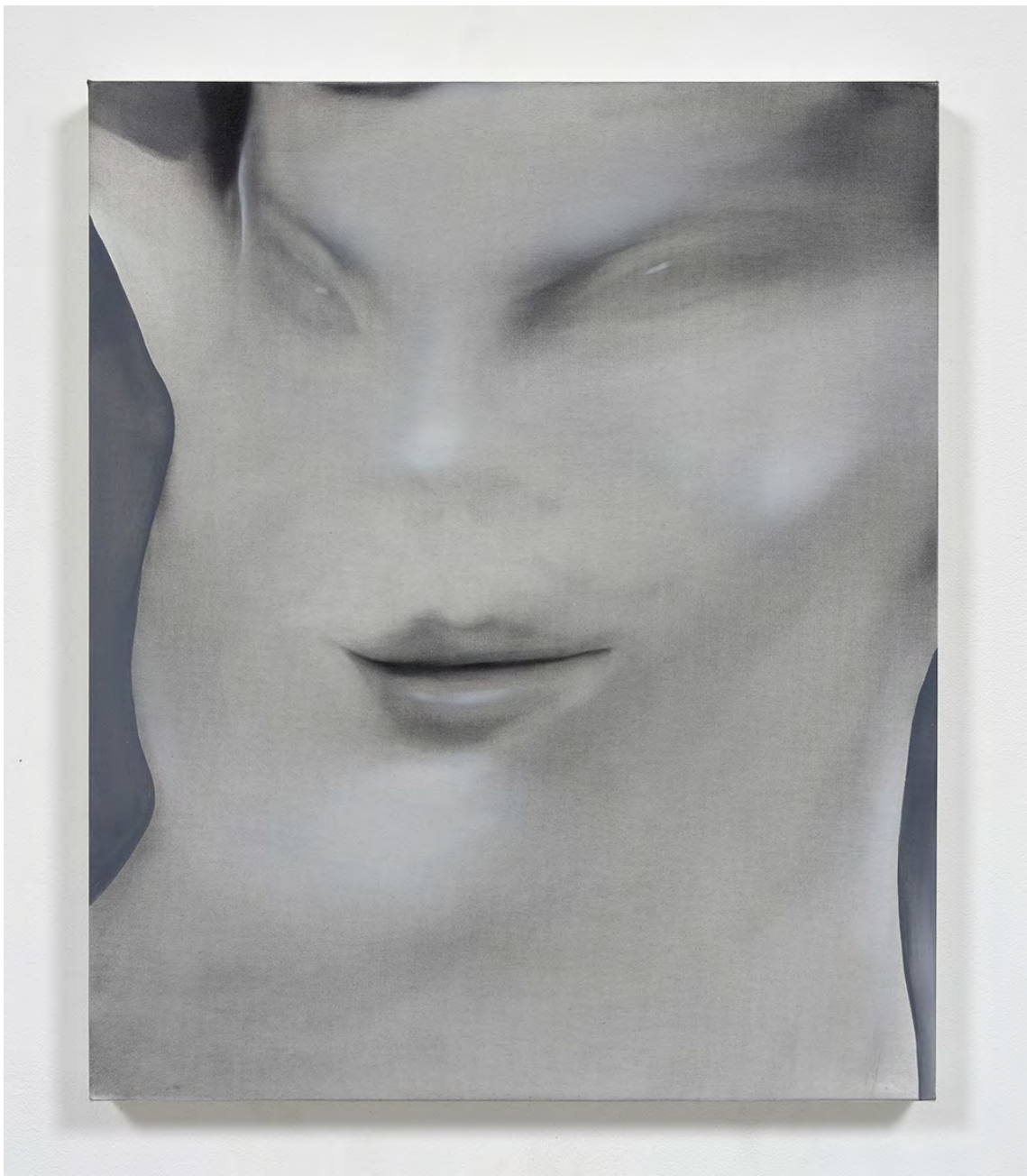


*Brad*, 2020  
Oil on canvas  
59 x 47 <sup>1</sup>/<sub>4</sub> inches (150 x 120 cm)

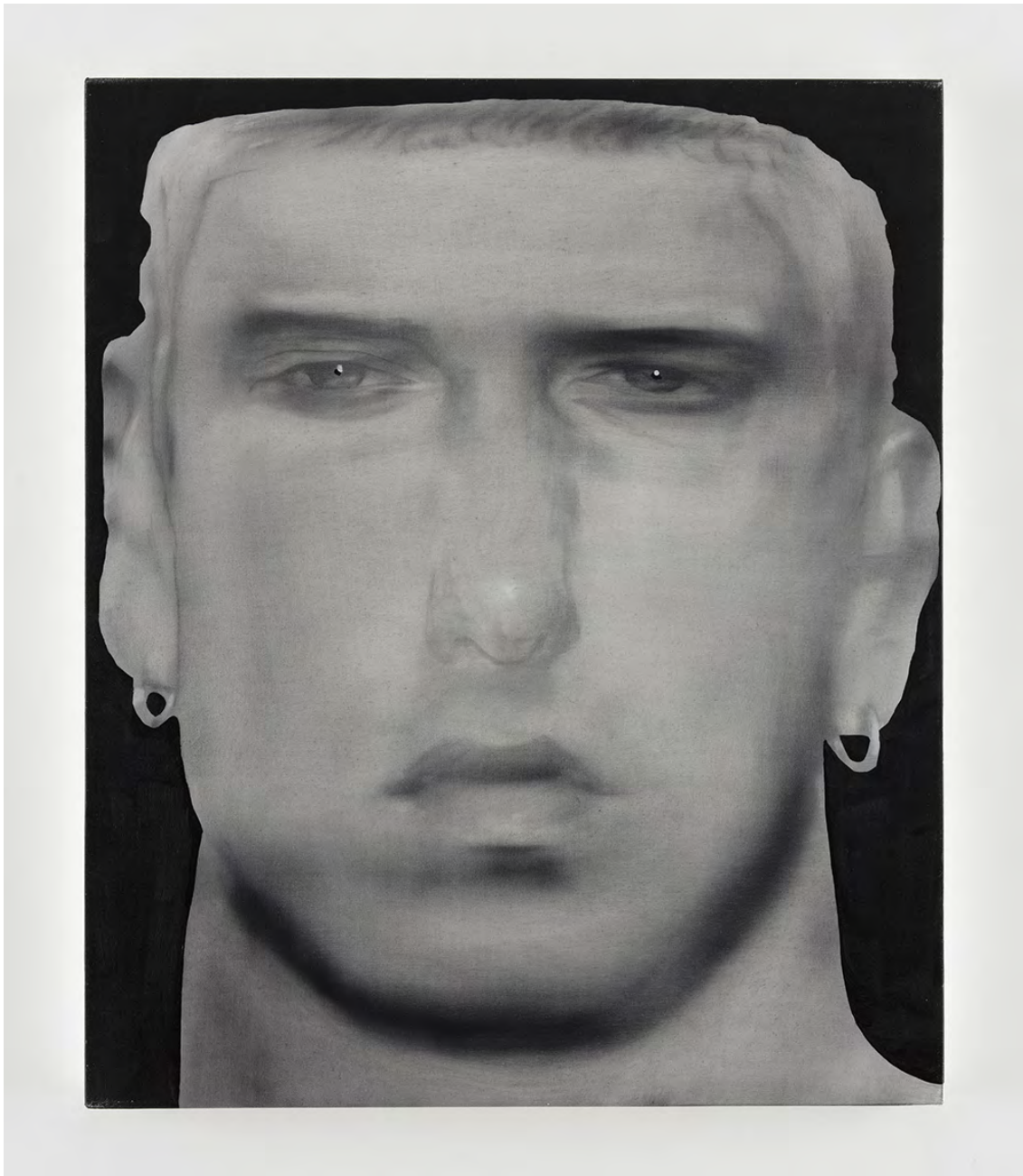




*King James*, 2020  
Oil on canvas  
59 x 59 inches (150 x 150 cm)

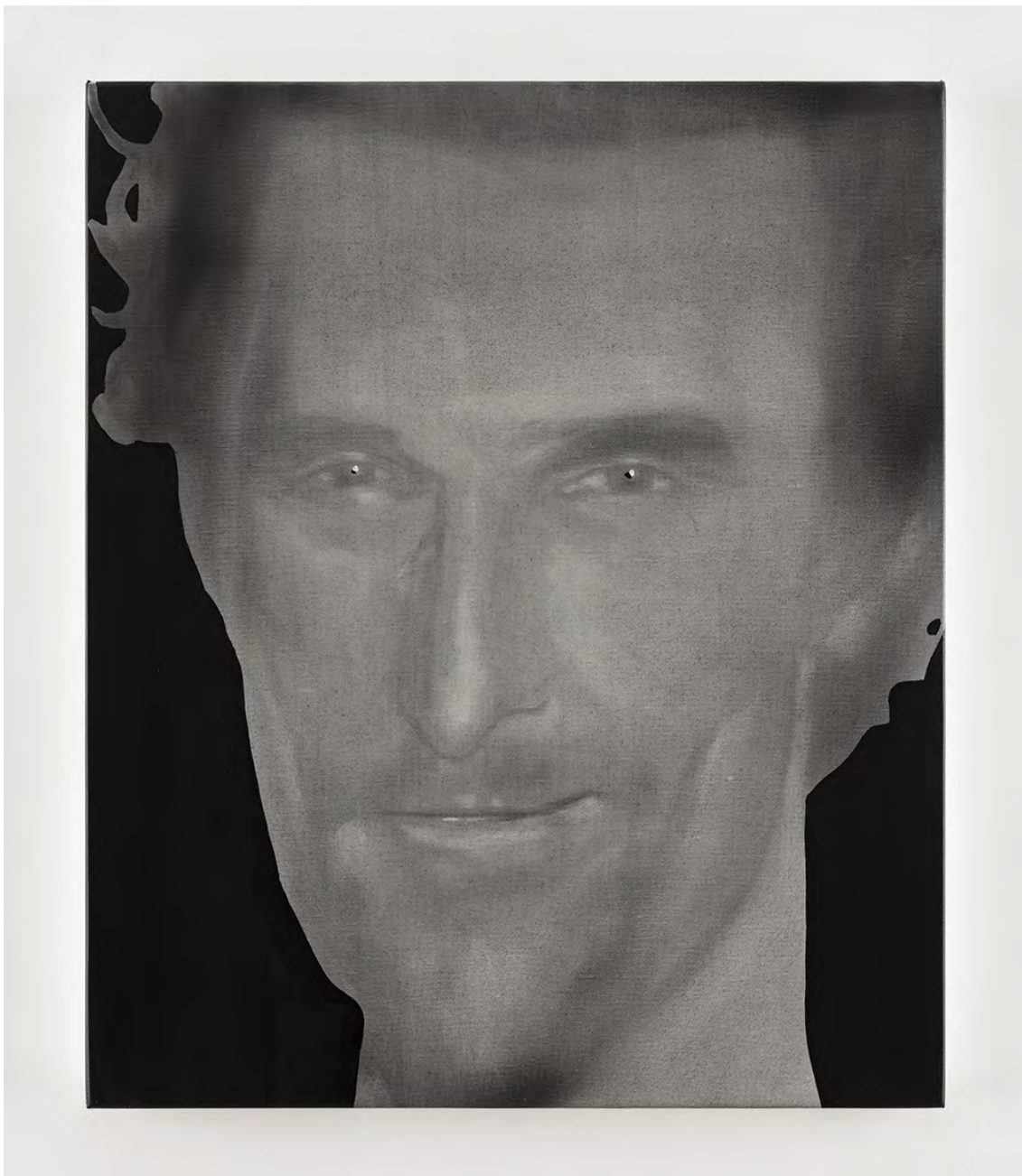


*Kiwi*, 2020  
Oil on linen  
23 <sup>5</sup>/<sub>8</sub> x 19 <sup>5</sup>/<sub>8</sub> inches (60 x 50 cm)



*Marshall, 2020*  
Oil on linen  
23 <sup>5</sup>/<sub>8</sub> x 19 <sup>5</sup>/<sub>8</sub> inches (60 x 50 cm)





*Matthew*, 2020  
Oil on canvas  
23 <sup>5</sup>/<sub>8</sub> x 19 <sup>5</sup>/<sub>8</sub> inches (60 x 50 cm)



*Mickey 3*, 2020  
Acrylic on linen  
59 x 47 <sup>1</sup>/<sub>4</sub> inches (150 x 120 cm)



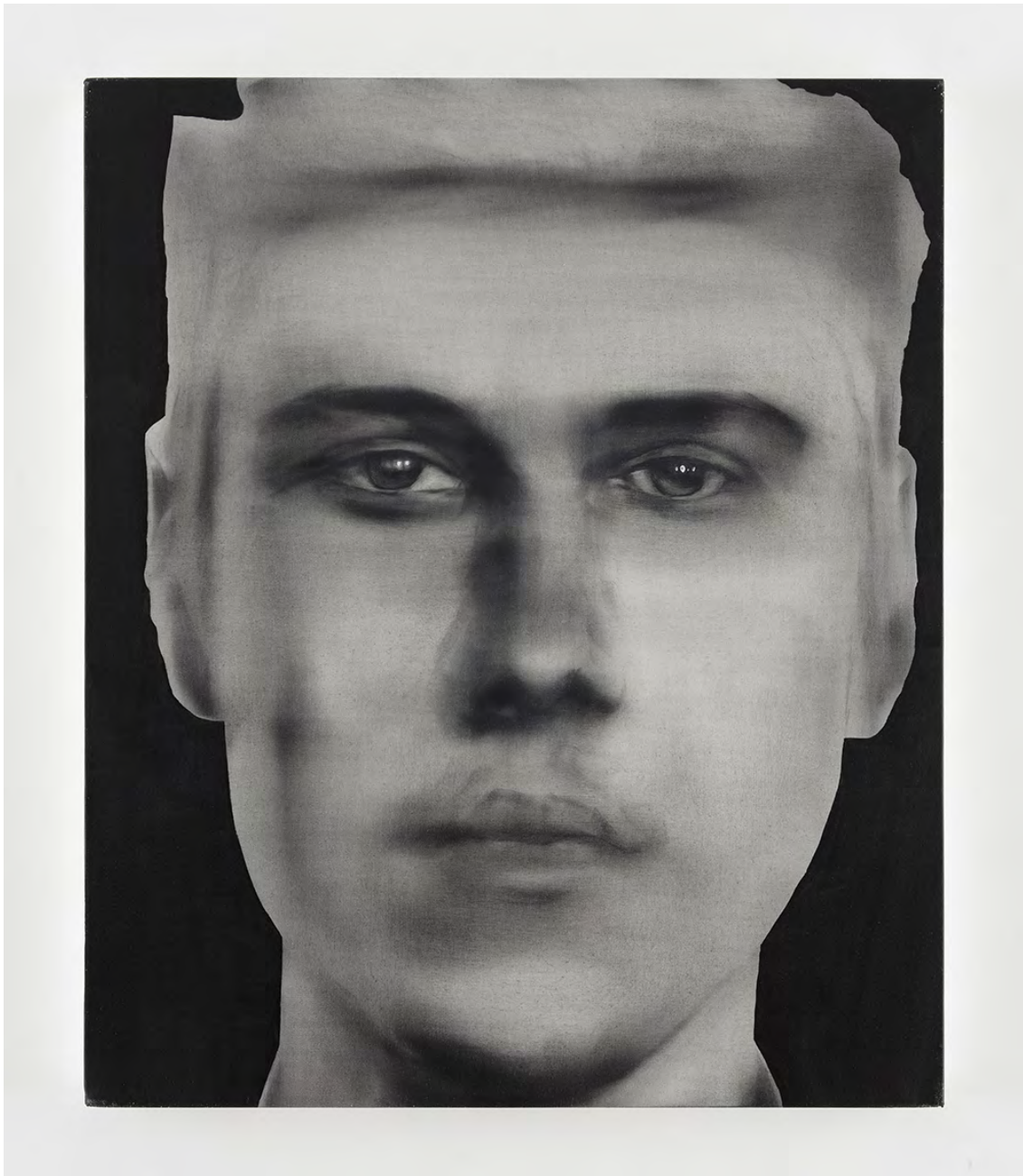


*Night*, 2020  
Oil on linen  
23 <sup>5</sup>/<sub>8</sub> x 19 <sup>5</sup>/<sub>8</sub> inches (60 x 50 cm)





*Orange*, 2020  
Oil on linen  
39 <sup>3</sup>/<sub>8</sub> x 31 <sup>1</sup>/<sub>2</sub> inches (100 x 80 cm)



*Popstar*, 2020  
Oil on linen  
23 <sup>5</sup>/<sub>8</sub> x 19 <sup>5</sup>/<sub>8</sub> inches (60 x 50 cm)



*Scarlett*, 2020  
Oil on canvas  
23 <sup>5</sup>/<sub>8</sub> x 19 <sup>5</sup>/<sub>8</sub> inches (60 x 50 cm)





*Snoop*, 2020  
Oil on canvas  
47 <sup>1</sup>/<sub>4</sub> x 39 <sup>3</sup>/<sub>8</sub> inches (120 x 100 cm)



*Standing by the Windowsill, 2020*  
Oil on linen  
39 <sup>3</sup>/<sub>8</sub> x 27 <sup>1</sup>/<sub>2</sub> inches (100 x 70 cm)



*The Librarian*, 2020

Oil on linen

39 <sup>3</sup>/<sub>8</sub> x 27 <sup>1</sup>/<sub>2</sub> inches (100 x 70 cm)





Vader, 2020  
Acrylic on canvas  
94  $\frac{1}{2}$  x 70  $\frac{7}{8}$  inches (240 x 180 cm)



*Visiting Mathieu*, 2020  
Oil on linen  
59 x 59 inches (150 x 150 cm)



*Young Hare*, 2020  
Oil on canvas  
23 <sup>5</sup>/<sub>8</sub> x 19 <sup>5</sup>/<sub>8</sub> inches (60 x 50 cm)





Ali 'Western', 2019  
Oil on canvas  
59 x 47  $\frac{1}{4}$  inches (150 x 120 cm)



*Bourbon*, 2019  
Oil on canvas  
47 <sup>1</sup>/<sub>4</sub> x 39 <sup>3</sup>/<sub>8</sub> inches (120 x 100 cm)





*Praire*, 2019  
Oil on canvas  
21 <sup>5</sup>/<sub>8</sub> x 20 <sup>1</sup>/<sub>8</sub> inches (55 x 51 cm)



*Storyteller*, 2019  
Oil on canvas  
21 <sup>5</sup>/<sub>8</sub> x 19 <sup>5</sup>/<sub>8</sub> inches (55 x 50 cm)



*The Dark Green Kiwi Trees Cooling and Breathing*, 2019  
Oil on canvas  
59 x 47 <sup>1</sup>/<sub>4</sub> inches (150 x 120 cm)





*Unruly Humming by the Eastern Bank*, 2019  
Oil on canvas  
59 x 47 <sup>1</sup>/<sub>4</sub> inches (150 x 120 cm)

## SELECTED PRESS



# SAINT MAISON

## INTERVIEW WITH JINGZE DU

**A short conversation with the freshest Chinese artist based and flexin' in Dublin.**

November 21, 2020



Image courtesy of the artist and Steve Turner, Los Angeles

**S.M**

"You're born in China, Yantai, and you grew up in Ireland. This background itself is very rare. What was the cultural shift like?"

**J.D**

"The initial shock was the weather and the food. I still miss our Shangdong cuisine. Things are more relaxed and easy-going in Ireland. We share the same obsession for American pop culture. When I lived in London for my MA, it reminded me of China again. Their idea of tea is still very different."

**S.M**

"Did you start painting from an early age?"

**J.D**

"I started learning academic drawing when I was five years old. My teacher, Wu Xiaolin, a great painter insisted that I should have strong fundamentals.

I started painting at around 15. My mother encouraged me to go to museums and galleries to look at the works in real life instead of from photographs. I loved to look closely at the

# SAINT MAISON

paintings' surfaces from different angles to learn techniques and guess the artists' feelings and motives."

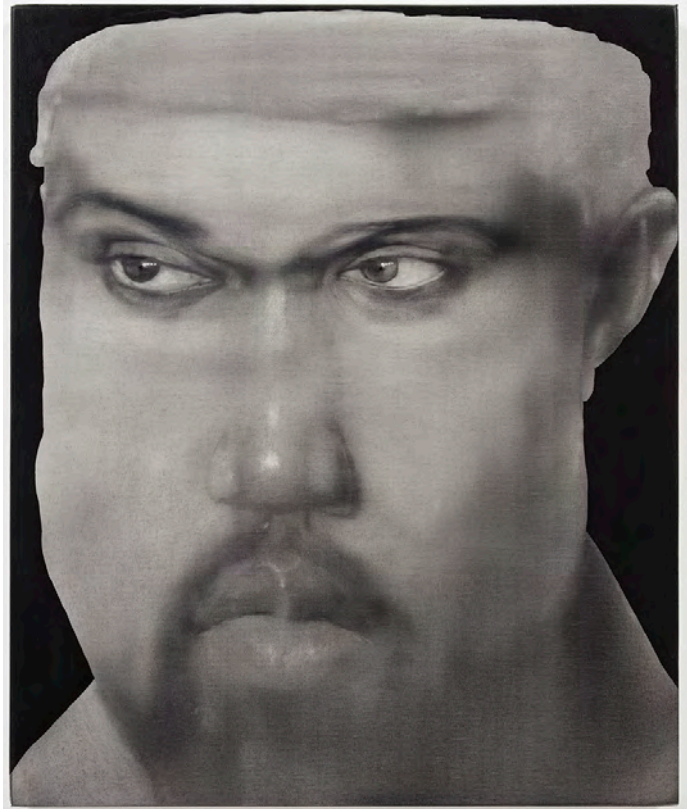
**S.M**

"We noticed that you used to do a lot of photography. What was that like?"

**J.D**

I love it! Photography was my gateway to many new fields and events. I didn't know many people when I first arrived in Dublin. The camera was a great tool for me to meet and connect with new people.

In college, my friends and I were big fans of the street photographer Daniel Arnold. I love fashion and also looked at a lot of images by Nick Knight, Tim Walker, Paolo Roversi and Juergen Teller. My knowledge gained a theoretical layer when I began studying Wolfgang Tillmans and Hito Steyerl.



Photography helped me enormously in terms of understanding the role and impact of images, as well as how they interact with the viewer and the space they inhabit.

**S.M**

"What's your studio like?"

**J.D**

"An orderly mess. I have only the essentials in my studio, though it's still crowded. I'm currently doing a residency at the Royal Hibernian Academy in Dublin."

**S.M**

"Any Daily rituals / routines?"

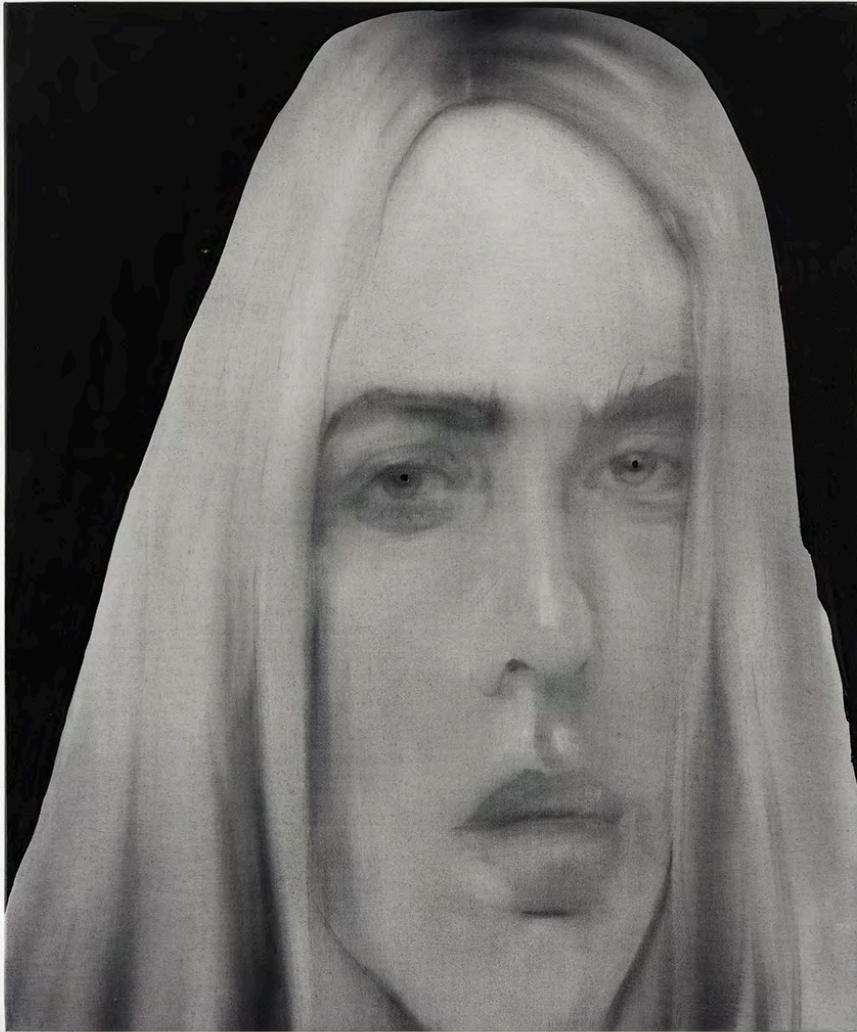
**J.D**

"I like to listen to Podcasts and catch up on readings during my daily commutes. They lend me an outsider's perspective and help me view and understand my work as someone else."

**S.M**

"Who inspires you? Or What inspires you?"

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**J.D**

"Inspiration comes from everywhere. Educating myself with as much history as possible helps me better understand the context of my practice."

**S.M**

"The portraits all have an elongated, and distorted feature. Perhaps this is what most of us know your work for. This style, what are you trying to say? What are you exploring here?"

**J.D**

"I think I initially took cues from Kanye West's 808s & Heartbreak and My Beautiful Dark Twisted Fantasy. Many other musicians are also distorting and

layering their own vocals to create a more soulful and impactful sound. I tried to apply that technique to a visual medium. I want to test the effects that distortion has on images, and how it may affect the viewers engagement with it. The skull in the 'The Ambassadors' encouraged me to also think about the possibility of looking at an image from more than one viewpoint. I imagined how my viewers may engage with the image differently depending on where they stand in the room. I don't think I have made what I set out to do, which makes each new work interesting for me. I like to allow a painting happen organically during its creation, sometimes diverting from my initial idea, and becoming more interesting to me through these changes."

**S.M**

"Most of your work are In Black/white grey scale. Back in the days, you used to do collage-like paintings. Tell us about your evolution of style."



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**J.D**

"The earlier paintings were trying to explore too many things at once. The portrait paintings are in fact still collage paintings, for instance, a nose from one image and eyes from another. The overall series can also act like a collage. I learnt it's best to keep things simple, and trust the work to grow organically."

**S.M**

"Art world has been changing a lot during the lock down period, especially towards the online digital world. Whats your view?"

**J.D**

"I think it's great! I think the lockdown has just accelerated what was already happening. I don't believe the digital experience will entirely replace the physical. Personally, I still love the experience of going to a gallery and feeling the presence of the art in the space, along with hugs and conversations. During the past few months, a lot of museums, galleries and art fairs were offering virtual viewings of the spaces and artworks, I love it! It was very

exciting to visit these digital spaces and view works which were previously only available to the VIPs and the very privileged."

**S.M**

"If you could go back in time, what era would you like to explore?"

**J.D**

"I think now is the most interesting time to explore. The future holds even more."





# It's Nice That

## Introducing the monochromatic and spooky portraits of Chinese artist Jingze Du

By turning a critical eye on the world around him, the Chinese artist uses his work to make sense of his own experiences.

Words Ayla Angelos - 5 May 2020

"It's very normal in China for children to learn at least one talent from a very young age," explains Jingze Du who, at the age of five, began taking classes in drawing. Born in Yantai, a coastal city in China, the artist states how he's "very grateful" for his training, and that he has welcomed a healthy amount of confidence with the medium. "I'm able to learn and adapt to different styles very quickly."

After completing his BA and the first year of his MA, this was the moment when Jingze began asserting himself on pressing matters and current issues affecting society as a whole. As such, he decided to start creating works that "speak about today's fast-paced culture", focusing on how our lives are becoming ever more so intertwined with technology and the oversaturated landscape of information. The result of such an investigation was a series of paintings that are "crowded with references, colours, textures and shapes," he tells It's Nice That, "as they reflect my anxieties and uncertainties of a time towards the future, involving technology, politics, class and the economy."



2020, Oil on linen 60 x 50 cm. Courtesy the artist and Steve Turner, Los Angeles

The context for this set of paintings is replete with academic postmodern theories, with dystopian (and relevant) ideologies chosen for the fact that Jingze believes he "didn't have a unique perspective to offer". He continues to state how he needed a "reboot" in his way of thinking, and instead decided to embrace his own uncertainties about the future rather than trying to solve them. The consequence of this reboot steered him towards a new and current series, one that's filled with monochromatic portraits of spooky characters. "I started to go with my instinct instead of what's expected," he adds, "and instead of dealing with large, complex issues, I shifted my focus to smaller things and chewed on them for much longer." After coming to this realisation, that's when the artist commenced working with his signature grey colour palette and started to focus on his own experiences and surroundings as his subject matter.

# It's Nice That

Much of his work is derived from his inherent need to observe what's happening around him. Inspiration for Jingze can come from anywhere, whether it's from watching a film, reading an essay, going for a walk, seeing friends or even something from a past memory. "Before the grey skies, I used to have a set idea in mind," he says. "I used to look for things that could fit into my work. Now, my pictures are gradually more like my diary. I can still be disciplined with the effect and reactions I want, but I'm allowing ideas to develop more organically."

Other ways that Jingze sparks inspiration is by listening to podcasts on his morning commute to the studio. Replying to emails on his arrival, the studio is located in the city centre which makes it easier to meet with friends. Then, around lunch he will begin to sketch – either on paper or in Photoshop. Painting tends to begin in the afternoon hours, which he usually allocates four to five hours or "uninterrupted" time to paint "intensively". He says that this would be anytime throughout the after lunch hours, between two and six, or even later at night through to the early morning.



Night, 2020 Oil on linen 60 x 50 cm. Courtesy the artist and Steve Turner, Los Angeles

For Jingze, it's these small moments that he needs to be inspired to paint; it's the everyday experiences that drive him and act as a catalyst to get his pictures started. "I always like the last painting the most," he continues to explain, pointing to his most recent work of his friend's dog, Luca. "The contour is easier and more free, but just strong enough to hold the picture." For this painting, Jingze says how he was more experienced with the "thinness of paints", as well as the warm and cold tones of grey, meaning that he could reach new limits with the aesthetic of this image. "It's more wholesome and doesn't demand for attention."

Besides the finer details, above all, Jingze wants his paintings to be simple and direct. Although ringing with moments from science fiction, AI or "something related to [his] Chinese/Irish background", or even something to do with capitalism, globalisation or sentimentality, he explains that it's never his intuition to "describe or inform, nor to be didactic." Opposing this, he opts for a more critical lens on the world that shines through to his pieces. "But it's something I don't want to force or control," he concludes. "After all, I hope they could be the pills of zen that bring calmness and joy. By borrowing the visual language of today, I hope they are images that people could easily relate to and enjoy."

*Jingze Du is on show at Steve Turner, Los Angeles from 16 May - 13 June 2020*

## DU JINGZE

***“AFTER LIVING IN LONDON, I DEFINITELY FELT THE INDIVIDUAL’S IDENTITY IS ERODING AWAY FOR THOSE WHO WORK IN THE CORPORATE WORLD. PEOPLE TRADE THEIR PERSONAL IDENTITY WITH THEIR CORPORATE IDENTITY AND EFFICIENCY.”***

*Interview by Simek Shropshire - 8/21/19*

**In a recent artist statement, you posited that power ("the typical masculine power, the soft power; the healthy power and the unhealthy power; the constructive power and the destructive power; the financial power and political power; the playful power and the academic power") is a central theme of your work. Do your investigations of this theme offer social critiques of contemporary culture, or do they function more as acts of voyeurism?**

I don't feel that my emphasis is to critique. I believe a lot of what people do is affected by the time and place they live in. It's not my place to judge or force my value upon anyone.

My position is quite fluid. I don't like to nail things down to black and white. Most of things happen in the grey.

I like when there is a lot information and noise to start with. Through comparing and contrasting everything that I read, watched, learnt from conversations and classes, I try to understand how I could make images that fit into the general sphere of things. The image that I make are emblematic of a particular moment. I make work that reflects how I understand the world at a particular time. The meaning evolves overtime, and the work will probably fit into the world differently a year later.

I wasn't always so comfortable with being ambiguous. I struggled with finding my voice when I first moved to London, and I preferred things to be concrete and narrative. I wasn't as familiar with the bigger climate, and I was in no position to make moral judgements, yet I was trying to.

So having learnt that, I would definitely learn more and say less. I shifted to making simpler images. At the moment, I would place my focus on the theme of power. I would make work that reflect my understanding of power, and try to make work that is relevant to a 2019 audience. But I would refrain myself from making quick one-sided arguments. I want the work to be almost a background noise, a foundation for the viewers to build meanings.

**Could you tell us a bit about yourself and your background? Where did you study?**

I was born in Yantai, China. I started taking drawing lessons when I was five. I did my BA in the National College of Art and Design in Dublin, and I just finished my MA at the Royal College of Art in London.

**You were raised in China and then moved to Ireland when you were 13 years old. In what ways have these two cultures influenced your practice and process? Do you find that one manifests itself more strongly than the other in your work?**

When I was a kid, my mum would always take me to museums when we were on vacations. We visit just about everything, historical, military, art, modern and contemporary art etc. Growing up, I was exposed to a lot different types of information and aesthetics. So I became used to being acceptive of new ideas.

I practiced very hard at drawings when I was young. In the East, we put a lot of emphasis on the fundamentals and technical skills. The belief is that if you have strong fundamentals, you could have more freedom with your expression and have be more flexible with your thoughts and style. It's like Kobe Byrant.

Also, I moved a lot growing up, especially in the last ten years. So I became used to adapt to new environments. It's very interesting to live with so many different people and their families. I guess that feed into the way I experiment.



RCA Degree Show 2019



# FLOORR



*Blue Jacket, 2019*



*Childish Valour, 2019*



*The Dark Green Kiwi Trees Cooling And Breathing, 2019*



*With Dark Clouds Bleed Steadily, Making A Beautiful Piece of Music, 2019*

**The oil paintings *With Dark Clouds Bleed Steadily, Making A Beautiful Piece of Music* (2019) and *Childish Valour* (2019) present male figures, clad in suits, with colorful geometric shapes positioned over their heads. These works can be read as presentations of masculine power and financial/political power, but it is interesting how the figures' physical forms have been altered and censored by the geometric shapes that overlay them. Is the power of censorship also present in this new series?**

After living in London, I definitely felt the individual's identity is eroding away for those who work in the corporate world. People trade their personal identity with their corporate identity and efficiency. That particular group of people were initially where these distorted figures were sourced from. So I wasn't really touching on the power of censorship in this case.

**What artwork have you seen recently that has resonated with you?**

Every single piece from the Jamian Juliano-Villani show at the Massimo De Carlo Gallery in London. They literally blew my mind! Her work is incredibly mature and confident, and they are super fun!

**How do you go about naming your work?**

I actually write a ton of poems whenever I'm away from the studio. They are terrible so they've never got to shown to anyone. My grandfather is a great writer, and he definitely inspired me a lot. So the only time that romantic side get to sneak in is whenever there're titles to write.

**Is there anything new and exciting in the pipeline you would like to tell us about?**

I have a solo show coming up in September in Dublin at the SOL ART Gallery. The show opens on the 5th. It's a great time of the year! A lot of art, cultural and fashion events are lined up in September in Dublin, amazing time to visit!

*All images are courtesy of the artist*

## Jingze Du 杜京泽: The Road, The Smell And The Moist Soil

Jingze Du 杜京泽

**Artwork's Title:** The Road, The Smell And The Moist Soil

**Materials Used:** Oil on canvas

**Year:** 2019

**Studio Based:** London



***Can you tell us about the process of making your work?***

I usually start by having myself soaked in a lot of information. I then process it by either comparing, or using my own background as an anchor. My Chinese upbringing makes me work practically and pragmatically. I started living in Ireland at 13, where I also learnt to solve problems abstractly. Therefore, I always treat my work in both a goal-oriented manner, as well as trusting in the process.

My current work is motivated by my attempt to cope with the fast paced capitalism. Social media and noises all affect the images I produce. Power is a key theme of my work at the moment. However in this painting in particular, I was thinking more of the power of heritage.

***How would you define your work in a few words (ideally in 3 words)?***

Neo-Dada, Neo-geo, Postmodernist.

***Would you use another three different words to describe the ‘The Road, The Smell And The Moist Soil’ painting?***

麦当劳。

***How did you come up with this painting idea? Is there any story behind this painting?***

It started with an old photograph of my grandfather. I wanted it to be more universal, also I always felt that the face contains too much information. I was testing out ways to communicate identity at the time, and I wanted the image to be more simple and direct. This is one of the first paintings where I block out the face with a flat plane of colour.

***What colour is used the most in this painting?***

Black, white.

***What would be the best way to exhibit your work?***

Depends on what year it is.

***Can you mention any artists you, lately or generally, take inspiration from?***

Johnny Honky, Jennifer Guidi, Roy Lichtenstein, Franz West, Jean Helion, James Rosenquist, Jeff Elrod, Sterling Ruby, Ron Gorchov, Joe Andoe, Michel Mouffe, Kim Young-Hun, Mika Tajima, Ellsworth Kelly, Roy Lichtenstein, Paul Cézanne etc.

***How do you know when this painting was finished?***

When it can start to speak for itself.

***What about the place where you work? What’s your studio space look like?***

I like to keep a big open space, but my desk is always orderly messy.

***Is there any particular message that you wish your viewers can take from this painting?***

No, not really. When I was younger, I had a lot of things that I wanted to push out there. Now, it’s more about learning about myself and trying not to take things too seriously. I used to always think it as a very selfish, almost a snobby idea, now I learnt it’s quite the opposite. It helped me to understand others better, and I became much more open to new experiences and ideas.

***What does your mum think about your art?***

She doesn’t always get what my work is trying to do, but she supports me nonetheless. Like every great mother, she tries to tell me what she thinks is best, and I’m really fortunate to have that.

***Which exhibition did you visit last?***

The Jamian Juliano-Villani show at Massimo De Carlo Gallery in London.

***Which are your plans for the near future?***

Work on my English.



## NUI Art and Design Prize 2017 awarded to NCAD student Jingze Du

07-07-2017



The NUI Art and Design Prize is offered annually for a piece of work by an NCAD graduate who distinguishes him or herself in any discipline of Art and Design. The Prize is a purchase prize and the work becomes the property of the National University of Ireland. Each winning piece of artwork is displayed in the NUI offices at 49 Merrion Square, Dublin 2. Final year BA/BDes students and masters degree students in NCAD are eligible for consideration for the Prize which is granted at the time of the NCAD Graduate Show each year.

The NUI Awards team visited NCAD during the 2017 NCAD Graduate Show to view the diverse selection of art and design work on display featuring fine art, sculpture and a variety of other artforms by the 2017 graduates.

The 2017 Prize was awarded to Jingze Du, a student of Fine Art at NCAD, for his piece, Images/ Reflets dans l'eau (pictured).

With this piece, Du examines the aesthetic and ethic of the images used. The images are treated similarly to physical materials, becoming purely informative objects. The result of this is that the work becomes more fair-minded and less subjective.

Du notes his awareness of the distortion of meaning. He says "Meaning can be altered by the composition or the distortion of images. As an object can never really exist on its own, the purpose of an image changes when it's placed in relation to another, e.g. an exchange of dialogue occurs between multiple realities." Du intends to focus on



the construction of the narrative within the frame of the painting. He sees that images exist purely as they are in the painting - a metaphor as such - rather than symbols.

Of Images/ Reflets dans l'eau, Du comments that the "world today consumes visual information at an aggressively accelerating rate. Meanings and values are becoming increasingly unstable. Time, or the immediacy of the availability of information, determines how we react and perceive the reality presented (McLuhan, 1994). The boundaries between the conscious and virtual realities are gradually diminishing."



Jingze Du was born in China in 1995. At the age of thirteen he moved to Ireland with his family, where he lives today. He will graduate with a BA(Hons) in Fine Art from NCAD later this year.



## **An Interview With Jingze – Young Irish Based Artist, Painter, and Photographer**

May 4, 2017

**As part of our ongoing celebration of young budding talent in Ireland, we had the pleasure of chatting to up and coming Irish based artist and N.C.A.D. student Jingze. Here Jingze gives us a sneak peak into his artistic beginnings – as well as his inspirations, processes, and favourite works.**

**What is your name, where are you from, and what age are you?**

I'm Jingze, 21 years old. Galway, but I spent most of my early years in China.

**What was it like moving to Ireland?**

Crazy amount of rain. Plug socket bothered me for a while too.

**When did you first begin drawing/painting?**

I started learning intensely when I was 5. It was all black and white pencil drawings, very academic and strict. Painting came later when I was 14.



**What are you currently working on that is exciting you?**

Much of my work involves images. My photo libraries are full of cut-outs, screenshots, daily photos, library pages... I treat images a bit like physical materials. Everything is foreign but all slightly relatable. It's good because I could have less attachment to them. The results can be more fair and less subjective in a way. I guess the most exciting part is the distortion. In this distortion, a lot of interesting things happen.

**Tell us about your process, where do your ideas stem from?**

Everywhere really. It could be a curve I saw on a dress, or maybe a shadow of a tree, and how it falls on a wall. Even the texture of the wall could do something interesting to the shadow. It

usually could be up to months before I start with a painting. I carry all the projects in my head everywhere. Everything that I see, touch and experience sort of inform the work in a way. I really want to make something that's fresh and long lasting.





**What is your favourite piece of work that you have done and what inspired it?**

It's always my latest one, where my idea of what I want it to be is usually the most mature. Everything that I saw and happened around me around me sort of fed into it. In the most recent ones, I'm really interested in the conflict between the real and virtual of the digital media.

**Did you always know you wanted to be an artist?**

I still can't say I know exactly what an artist means. I remember I always wanted to be someone great and inspiring. I guess the greatest perk that comes with it though is the knowledge and freedom.

**What are your thoughts on being a young artist in Ireland today?**

In Ireland, it's a bit difficult to make a living off creating art alone: one who always has to fight for opportunities, ideas, and support.

**Do you think young artists in Ireland play a crucial role in society?**

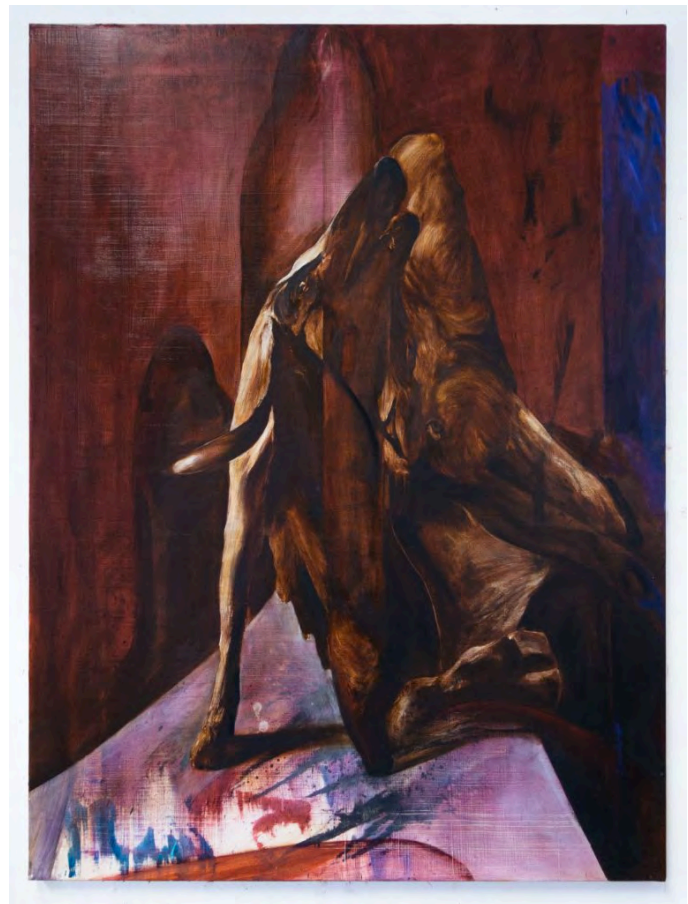
Yes! From the Yes campaign, to the ongoing Repeal campaign, the young artists were great at getting everyone actively together. The energy was amazing!

**How do you know when a piece of work is finished?**

I don't really. There always could be something more to be done to a painting. I guess the best way to explain it is to stop before the painting stops talking back.

**Do you have any upcoming exhibitions?**

Our graduate show opens on the 9th June. See you there!





## In The Picture: Du Jingze, Painter

*October 10, 2016*

**Du Jingze was born in 1995 in Yantai, China. Trained in a traditional Soviet academic way from the age of 5, Du was taught to focus solely on figurative drawing.**

Since moving to Ireland in 2008, he quickly began to learn and absorb the Western methods of image making. In 2011, he appeared on RTE's The Late Late Show for winning a prize in the Texaco Children's Art Competition. In 2015, he became one of the five finalists of Ireland's Canon Young Fashion Photographer of The Year. Du is currently a 3rd year undergraduate student at the National College of Art and Design in Dublin. He is expected to receive a BA in Fine Art Painting in 2017 before going on to further studies. He recently held his first major solo show, *Nostalgia, Waves*, at Dublin's Pallas Studios.

Melding words and images, Du aims to generate a dialogue, discussing not only the figurative hints and representations, but pushing the painting into a hyperreality of multiple worlds. Thus, creating the feeling of freedom and individuality that Du brings to his personal aesthetic.

