

ORIGINALS

LIMITED EDITION PRINTS

# ZENG JIANYONG



## SET ONE: 6 SIGNED PRINTS

18 X 22 INCHES / LIMITED EDITION OF 170  
ARCHIVAL PIGMENT PRINTS ON HANDMADE BARK PAPER



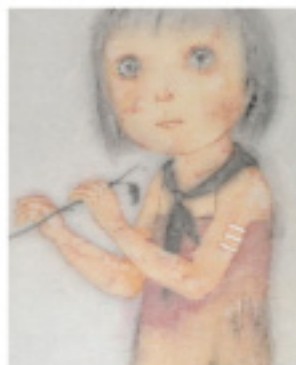
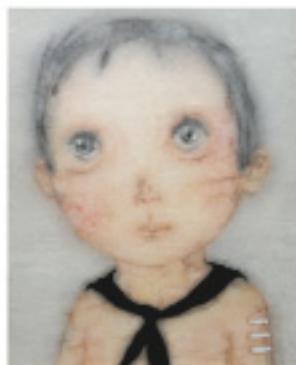
### ZENG JIANYONG

Zeng's paintings depict a single child or group of children in ordinary dress against an empty, neutral background. An armband bearing three horizontal stripes and a prominent black scarf worn about the shoulders identifies the header. Intended as emblems or caricatures rather than realistic portraits, Zeng's children, while discernible from one another, all have a certain trademark look — ruddy marks on their skin that could be blood stains, overly large heads, tiny noses and mouths, and startling silver-grey eyes that look like shattered marbles.

Like Margaret Keane, whose paintings of big-eyed children became an American pop-culture phenomenon in the 1960s, Zeng uses his children's remarkable eyes to fix both the viewer and the subject, providing a focal point for tension and interaction. We look into the children's eyes to see what they see, and to see ourselves reflected.

Zeng has said that as an artist, he "treasures the weaknesses of human nature, such as irrationality and fragility," and tries to tap into these qualities when making his art.

Carol Cheh is a writer and curator based in Los Angeles. Photo by Kathy Amerman.



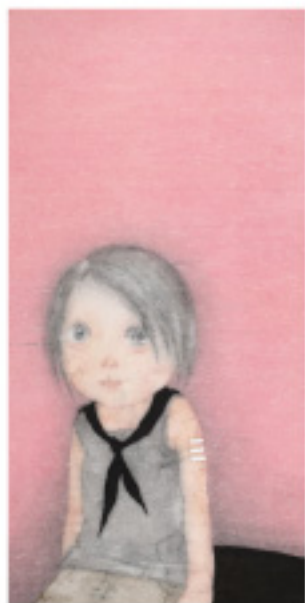
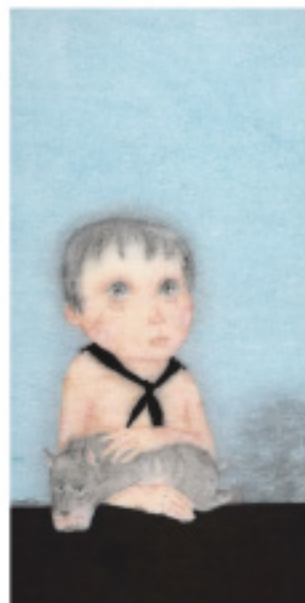
## SET TWO: 6 SIGNED PRINTS

18 X 33 INCHES / LIMITED EDITION OF 90  
ARCHIVAL PIGMENT PRINTS ON HANDMADE BARK PAPER

Header No. 120  
Header No. 119  
Header No. 115



Growing No. 2  
Growing No. 1  
Header No. 116



## SET THREE: 4 SIGNED PRINTS

36 X 44 INCHES / LIMITED EDITION OF 20  
ARCHIVAL PIGMENT PRINTS ON HANDMADE BARK PAPER



Growing  
No. 10  
Growing  
No. 11



Growing  
No. 5  
Growing  
No. 13

## THE ART OF THE PAPER

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- Top:** The paper pulp is dragged into the corner of a vat.
- Top right:** Workers pull the paper pulp through a drag tool before moving it to a wall to dry.
- Right:** Each sheet of paper is then smoothed out by hand.

The handmade paper used for Zeng JIanyong's prints is made from the raw bark of trees. The bark is steamed into a mash and the raw mash, which is dried by sunlight, turns white. The white mash is fermented into paper pulp and the pulp is then dragged in a vat through a tool that produces a well-proportioned water-soaked paper. The paper is placed on a heated wall, one sheet at a time, to be smoothed out and dried. No two sheets of paper are identical.





Photo: Kathy Ammann

**ZENG JIANYONG**

1971, Born in Chenghai, Guangdong, China  
 Graduated from Chinese Painting Department,  
 Huaqiao University.

Currently a professional artist living and working  
 in Beijing and Shenzhen.

**Solo Exhibitions:**

- 2009 *ArtExpo*, New York, NY, USA
- 2009 *Today Art Museum*, Beijing, China
- 2009 *SZ Art Center*, Beijing, China
- 2008 *Eli Klein Fine Art*, New York, NY, USA
- 2008 *Holy Oriental*, Shanghai, China
- 2008 *F2 Gallery*, Beijing, China
- 2008 *Rahrer Fine Art Gallery*,  
Laguna Beach, CA, USA
- 2008 *Heather James Fine Art*,  
Palm Desert, CA, USA
- 2007 *Times Space*, 798, Beijing, China
- 2007 *Jiushi Space*, 798, Beijing, China
- 2008 Numerous international group  
exhibitions



The 18x22 (page 3) and 18x33 inch limited edition  
 signed prints (page 4 & 5) are sold in sets of 6  
 different images. Each set is presented in an acid-  
 free folio made with Eska board, lined in white and  
 wrapped in red buckram. The folio has double  
 magnetic closures and the artist's name is stamped  
 in silver in Chinese and English. The 36x44 inch  
 limited edition signed prints (page 6 & 7) are sold  
 in a set of 4 different images and shipped rolled.

