



New American Paintings

JURIED EXHIBITIONS-IN-PRINT

153

April/May



Damien H. Ding
Spit-drool | egg tempera on panel with artist frame, 13 x 10 inches



Damien H. Ding
Golf Painting | egg tempera on panel, 14 x 11 inches



Damien H. Ding

Sometimes holy only when severed | oil on panel in mahogany construct, 8 x 7.6 x 5.6 inches

Damien H. Ding

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b. 1992 Nanping, China

Education

- 2021 MFA, Virginia Commonwealth University School of the Arts (VCUarts), Richmond, VA
- 2018 BA, Swarthmore College, Swarthmore, PA

Professional Experience

- 2020-21 Adjunct Instructor, VCUarts, Richmond, VA

Solo Exhibitions

- 2021 *Selfish Paintings*, Braverman Gallery, Tel Aviv, Israel
- 2018 *Weird Paintings*, List Gallery, Swarthmore, PA

Group Exhibitions

- 2021 *Flux*, FAB Gallery, Richmond, VA
- 2020 *More Pain*, VCUarts-affiliated pop-up space, Richmond, VA
- Within Global Isolation: Asian Artists in America*, organized by Hongzheng Han and Chandler Allen (online)
- Art For No Kid Hungry*, ZH Projects, Brooklyn, NY
- 2019 *Daisy Chain*, Fox Garden, Richmond, VA
- Playground*, ZH Projects, Brooklyn, NY

Awards

- 2021 Graduate Teaching Assistant Scholarship, VCU, Richmond, VA
- 2020 Graduate Student Dean's Scholarship, VCU, Richmond, VA
- 2019 Graduate Teaching Assistant Scholarship, VCU, Richmond, VA

Publications

- 2020 Sahar Khraibani, "ArtSeen: Within Global Isolation: Asian Artists in America," *The Brooklyn Rail*
- Chandler Allen and Hongzheng Han, "Why COVID 19 Spurred Us to Create an Online Show Highlighting the Asian Experience in America," *Artsy*, May 6 (online)

I think of painting not only as images but also as objects that act as sources of devotion and reflection. My paintings are about the struggle often experienced in attempts to articulate emotions and to provide a source through which these emotions can be felt. My attempts trapeze around the gaps in half-remembered experiences and the nearness of ideas typically seen as diametrically opposed and separate. These gaps and anti-dualistic ideas manifest in experiences of devotion, fetish, and intimacy. To facilitate intimate engagement with painting, I utilize the material and language of furniture and cabinetry as containers and spaces for my images, reminiscent of domestic altars and small chapels. The particular situations I place my paintings in give rise to the oxymoronic, illogical, and surreptitious—elements that catalyze the generation of strong feelings. These zoomed-in, quiet, sometimes violent experiences hide the possibly expansive and transcendent. Within such constructed contexts, perhaps what "is" can more easily emerge. Yet, I believe what is eventually revealed can often only be felt, and remains difficult to enunciate in text.

