

应物会影-姜吉安个展

In-between Object and Shadow-Solo Exhibition of Jiang Ji'an



策展人：鲍栋

展览时间：2016年10月16日—12月4日

开幕时间：2016年10月16日，下午3:00

展览地点：亚洲艺术中心（北京）

地址：北京市朝阳区酒仙桥路2号大山子798艺术区(798东街)（周一休馆）

联合主办：

凯撒世嘉文化传播 www.caissaart.com info@caissaart.com

亚洲艺术中心 www.asiaartcenter.org beijing@asiaartcenter.org

凯撒世嘉文化传播与亚洲艺术中心荣幸地宣布，即将于 2016 年 10 月 16 日至 12 月 4 日在亚洲艺术中心（北京）举办“应物会影 - 姜吉安个展”，这是艺术家继 2009 年“两居室-绘画装置”之后的首次个展。

姜吉安的艺术可以概述为在再现中(representation)思辨再现系统本身，把再现的方式作为再现的内容再现出来。从九十年代初开始，他的艺术实践不断延展至今，但在每一个阶段都是把“再现”问题举隅于特定的例子中，在直观体验中生成出思辨维度。因此，他的艺术是一种感官内省的、思想自指的艺术，是把“现实”理解为一种既定秩序，因而把只把“现实”视为一种待定状态的艺术。



《寒木雪路雪木寒》局 180x40,37x14cm 现成品绘画 2016
Winter Wood Snow Road Snow Wood Winter 180x40,37x14cm
Ready-made painting 2016

《两居室》是他在 2007-2009 年间完成的装置作品，他用明暗素描的方式把绘画的光影法覆盖到了一套两居室的空间和所有的物品上，用绘画中的视错觉再现把“现实”同化，而有意为之的错乱光影关系又在不断地使观者怀疑这个被再现化了的“现实”。姜吉安的绘画作品则把我们带入了一种媒材、图像与物品的互衍关系中，例如：丝绢被制作成墨，墨被用

来在丝绢上描绘出一张绢本绘画，而制墨所剩的残渣则被用来制作所绘事物的模型，构成了一种诗学中的回文体。



《简渚行.之一》 22x6,21x8 现成品绘画 2016
Lines Infused on Bamboo Slips (Part 1) 22x6,21x8cm
Ready-made painting 2016

在他最近的绘画作品中，这种“再现的诗学”则引入了更为丰富的“词汇”，鹤迹、树影、虫形这些传统中国画题材的形象以剪影方式被描绘在一张被描绘出的起伏不平的绢面上，这些剪影同时也被用来形成绢面上下重叠的视错觉，它们既是传统图像，也是画中物形，亦是再现手法。



《两居室》局部 绘画装置 2007-2009

A Two Bedroom Place (No. 1) 366X264X200cm

Painting Installation 2007-2009

这个展览所强调的即是姜吉安对事物与其再现之间，或者说，对“物”与“影”之间关系的把握：“物”并不是“影”的依据，“影”也不是“物”的替代，人们以为看到的是真实，却只是遇到了影子——我们可以“应物”（correspond to object），却只能“会影”（encounter with shadow）。



《正反合》局部 64x64cm,31x18cm 现成品绘画 2016
Positive and Negative Conjoined 64x64cm,31x18cm
Ready-made painting 2016

关于艺术家

姜吉安, 1967 生于山东烟台, 1992 毕业于中央美术学院民间美术系, 获硕士学位。现工作、生活于北京。作品被美国纽瓦克博物馆、韩国釜山文化会馆、澳门艺术博物馆、中央美术学院美术馆等机构收藏。重要个展包括 2016 年凯撒世嘉文化传播与亚洲艺术中心(北京)联合主办“应物会影 - 姜吉安个展”, 2009 年望京北纬 40°社区内“两居室个展”, 2007 年 798K 空间“姜吉安绢本绘画个展”。重要联展包括 2016 广州红专厂当代艺术馆“天下往来 - 当代水墨文献展 2001-2016”, 2015 意大利卡斯格里亚艺术中心、希腊雅典艺术中心“意文本 - 中国当代艺术展”, 2015 年德国波恩当代艺术馆“中国式书写的维度”, 2014 年北京民生现代美术馆“中国当代艺术年鉴展”, 2014 美国布罗德美术馆“未来的回归: 来自中国的当代艺术”, 2013 广州时代美术馆“脉冲反应: 一个关于艺术实践的交流项目”等。2013 《库艺术》年度

最具观念性水墨艺术家，《新京报》年度艺术家，2012 第七届 AAC 艺术中国年度影响力水墨提名奖，《艺术财经》中国当代艺术权力榜，1998 第四届中国工笔画大展，丹青奖，1987 中国国际青年艺术展，优秀奖。

关于策展人

鲍栋是工作居住在北京的中国新一代艺术评论家与独立策展人。1979 年生于安徽，2006 年硕士毕业于四川美术学院艺术史系。2005 年至今，他在诸多艺术机构策划过大量的展览，包括尤伦斯当代艺术中心、上海民生现代美术馆、朱拉隆功大学艺术中心、广东时代美术馆、A4 当代艺术中心等等；他曾受邀参加各种学术论坛及研究项目，并曾在中国多所艺术院校做短期讲学和客座讲座。2014 年，他荣获亚洲文化协会（AAA）艺术奖助金，同年入围国际独立策展人协会（ICI）独立视野策展奖候选人。

In - Between Object and Shadow

-Solo Exhibition of Jiang Ji'an

Curator: Bao Dong

Exhibition Period: 2016.10.16 - 12.04

Opening: 3:00 p.m., October 16th, 2016

Venue : Asia Art Center (Beijing)

Address: Dashanzi 798 Art Dist., No.2, Jiuxianqiao Rd., Chaoyang Dist.

Organizer: Caissa Culture Communication/ www.caissaart.com info@caissaart.com

Organizer : Asia Art Center/ www.asiaartcenter.org beijing@asiaartcenter.org

Caissa Culture Communication and Asia Art Center are honored to announce "In-Between Object and Shadow –Solo Exhibition for Jiang Ji'an" to be held from Oct.16 to Dec.4 at Asia Art Center. This is the artist's first solo exhibition since 2009's "Two Room Flat."

Jiang Ji'an's art can be summed up as representation in which he engages upon systems of representation. His artworks present modes of re-presentation as re-presentational content. In each phase of his art practice, which has gradually expanded its scope from the beginning of the 90's all the way to the present, the artist highlights the issue of re-presentation synecdochically through specific examples. He generates a cogitative dimension through intuitive visual experience. Hence, the art he makes is characterized by sensory introspection and self-referential reflection. It regards "reality" as a pre-established order. Therefore he treats the "real" as a kind of art whose status is pending.

Two Room Flat was an installation made by the artist between 2007 and 2009. Using black-and-white drawing technique he covered a two-room space and everything in it with shading effects commonly seen in painting. He assimilates "reality" to his painterly, *trompe l'oeuil* re-presentation, yet his purposefully disordered relations between light and shadow continuously cause the spectator to doubt this re-presentation of "reality". Jiang Ji'an's paintings transport us into the mutually derived relations among medium, image and object. For example: silk fiber is rendered into colored ink; this ink, in turn, is used to depict a silk-scroll painting upon silk fabric; the residue of the silk from ink-making is then used to make a miniature model of the depicted object, constituting a poetics of palindromes.

In his most recent paintings, this kind of "re-presentational poetics" has introduced an even richer vocabulary. Footprints of cranes, shadows of trees, shapes of bugs—all these visualizations of traditional Chinese pictorial themes are depicted as silhouettes across a wrinkled piece of silk cloth, which is itself a depiction. At the same time, these silhouettes help give form to a *trompe l'oeuil* effect whereby one piece of silk fabric seems to overlap another. Not only do they constitute traditional images, but they're also shapes of objects in the painting, as well as a re-presentational means.

This exhibition emphasizes Jiang Ji'an's grasp of the relationship between objects and their re-presentation, that is to say, between the object and its "shadow". The object isn't the basis for the shadow, and the shadow is not a substitute for the "object". People think they're looking at the truth, whereas they've only encountered a shadow: we can "correspond to the object" (yingwu), yet can only engage in an "encounter with its shadow" (huiying)

About the Artist

Jiang Ji'an, 1967 born in Yantai, 1992 Master Degree in China Central Academy of Fine Arts. Now Resident in Beijing. Works has been collected by Newark Museum (USA), Busan Cultural Center (Korea), Macao Museum of Art (China), CAFA Art Museum (China), and so on. Vital Solo Exhibition includes 2016 In-between Object and Shadow - Solo Exhibition for Jiang Ji'an organizers by Caissa Culture Communication and Asia Art Center. 2009 Two Room Flat, North Latitude 40°Community in Wangjing, Beijing. 2007 Jiang Ji'an Solo Exhibition, K Space. Vital Group Exhibitions includes 2016 Being and Inking - Documenting Contemporary Ink Art, Redtory Museum of Contemporary Art, Guangzhou. 2015 Epoch Writing - Chinese Contemporary Art invitational Exhibition ▪ The First Round, Epoch Art Museum, Wenzhou. 2015 Cultural Context - Chinese Contemporary art Exhibition, coopculture, Saluzzo, Italy. Post - Calligraphy in Chinese Contemporary Art, Kunst museum, Bonn, Germany. 2014 The Exhibition of Annual of Contemporary Art of China, Beijing Minsheng Art Museum, Beijing. 2014 Forum on Future Returns: Contemporary Art from China, Eli and Edythe Broad Art Museum, Michigan State University, East Lansing, USA. 2013 Pulse Reaction - An Exchange Project on Art Practice, Times Museum, Guangzhou. 2013 Most conceptual ink painting artists of the year by KUART. Artists of the year 2013 by The Beijing News. 2012 the 7th Award of Art China the Nomination of ink. Be elected to Art Power 100 by L'OFFICIEL ART. 1998 DanQing Award, the 4th Chinese Painting Exhibition. 1987 Merit Award, China International Annual Youth Art Exhibition.

About the Curator

Bao Dong, who lives and works in Beijing, belongs to a new generation of art critics and independent curators in China. Born in 1979 in Anhui Province, Bao Dong graduated in 2006 with a Master's degree from the Art History Department of the Sichuan Academy of Fine Arts. From 2005 until the present, he has curated countless exhibits for a wide array of art institutions, including Ullens Center for Contemporary Art, Shanghai Minsheng Art Museum, the Art Center at Chulalongkorn University (Bangkok), Guangdong Times Museum, A4 Contemporary Arts Center, etc. Previously he's been invited to attend a number of academic forums and research projects, and has given various short-term lectures and seminars in art colleges all over China. In 2014, he was awarded an art fellowship by the Asian Cultural Council (ACC). In that same year, he was shortlisted as a nominee for the Independent Vision Curatorial Award of Independent Curators International (ICI).