

纸遁——来自劳森伯格的礼物

艺术家：叶永青

2017年4月7日 - 2017年6月23日

金杜艺术中心将于2017年4月7日到6月23日举办艺术家叶永青纸上作品展览《纸遁——来自劳森伯格的礼物》。展览包括了艺术家多年创作的80余件纸上作品，28件直接创作于著名美国艺术家劳森伯格1980年代来中国定制的特殊纸张。还有一件大型纸上综合材料作品将由叶永青在展览现场完成，他将在艺术中心的现场持续工作十天以上，他反对“工作室”这个概念，认为自己在任何地方以及任何人的目光下，都可以创作。叶永青现场创作的理念来源于他对“纸”的理解。他认为纸意味着便携，意味着自由，特别是中国传统中的文人画经典作品，很多都来自旅途上的“边走边画”。叶永青相信“艺术”，“艺术家”和“美”都应该是自由的，因为思想是自由的。所以他不仅仅自己是一个各类纸的收藏家，也是一个热衷于把他的最灵动的想法和最微妙精致的感受随时表现在纸上的艺术家。

“遁”是中国古代法术的一种，是一个借由某种媒介而消逝进而获得自由的方式。叶永青的遁法正是在各种各样的纸中实现的。英文名称“Paper Chase”来自一个14世纪的英国游戏。人们在乡间奔走寻找用纸留下的提示，每个提示都指引向下一个目的地。叶永青把此次展览中的每一件作品也视为通向自由的一个线索和提示。而“劳森伯格的礼物”不仅仅一种物理性的历史遗产，更是把艺术与游戏，与生活，与行走完全结合在一起的精神启迪。

参展作品既有“遁”法中那种“隐身”的神秘特征，又有“paper chase”中天真幽默的游戏感。其中关于“万叶集”的部分，是看似非常简单的纸上“圈圈点点”。叶永青使用了“万叶”这个题目，是想将它们与植物和大自然联系起来。植物是最基本的自然成员，它们的叶子猛然看去是全然相同的，但是仔细一看却又个个有区分。这种如叶子一般的特性正是叶永青想要寻找的：静下心来仔细一看，每一笔都自有情态。他想要验证，如果一直以这种最简单的方式来表达，可以产生出多少不同的可能性。

另一类明显有波普风趣的综合材料拼贴作品中，运用了多种公共符号：红叉，箭头，格子……。将这些符号与当时当地发生在叶永青私人时空中的情境联缀起来，逐渐把公共符号私人化，成为一种艺术家自己的手笔和语气。

纸袋作品系列，则是艺术家在自己的垃圾中信手捡拾创作的。纸袋本来是十分完整而鲜明的商业设计，而在商品被取出之后其社会功能就结束了，但是它表面的图像还完好存在。解构和破坏这种目的鲜明的商业图像则是一种有趣的游戏。悖论在于，另一个纸袋通过再次创作被“设计”出来了。

展览空间选择的九种颜色与叶永青二十年来的纸上作品所使用的颜色一致。目的是想要让观者更加接近叶永青创作中最富特色的其中一个要素：色彩，展示作品的永恒魅力是如何从“色彩”这种简单元素中创造出来的。

关于艺术家

叶永青，1958年生于云南昆明。1982年毕业于四川美术学院绘画系油画专业，现任四川美术学院教授。曾在北京、上海、新加坡、英国伦敦、德国慕尼黑、德国奥格斯堡、美国西雅图等地举办个展。

叶永青的近期个展：“芊子园——叶永青特展”（香港巴塞尔艺术博览会，香港，2016）；“芊子园续篇——叶永青”（龙门雅集，上海，2016）；“镀金时代——叶永青的游走”（亚洲艺术中心，北京，2015）；“赭石集——叶永青2012近作”（成都当代美术馆，成都，2012）；“断裂的流动——叶永青个展”

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(余德耀美术馆, 上海)。叶永青参与重要联展: “威尼斯双年展: 文化·精神·生成”(威尼斯, 意大利, 2013); “年度马爹利非凡艺术人物”(北京今日美术馆, 2012); “成都双年展”(成都, 2011); “中国当代艺术 30 年历程”(民生美术馆, 上海, 2010); “碰撞——关于中国当代艺术实验的 30 个案例”(中央美术学院美术馆, 北京, 2009); “中国艺术三年展”(广州, 2002); “20 世纪中国油画大展”(中国美术馆, 2000); “法国现代艺术国际博览会”(巴黎大皇宫美术馆, 法国, 1990); “中国现代艺术大展”(中国美术馆, 北京, 1989)。作品被中国美术馆、美国古根汉博物馆、英国三角艺术基金会、民生美术馆、龙美术馆等艺术机构收藏。



金杜艺术中心 (KWM artcenter)

金杜艺术中心于 2016 年 10 月 20 日正式开幕, 位于北京 CBD 区环球金融中心二层。艺术中心由金杜律师事务所与金杜艺术基金会支持创立。中心共计 700 平方米, 包括展览展示空间, 贵宾接待室, 和教育教学空间, 将用于呈现专业的艺术展览, 推介国内外的优秀艺术家, 尤其在罕见艺术机构身影的北京经济中心区域, 开展一系列多角度, 高品质的艺术教育或课程, 培养高品质的艺术爱好者和收藏家, 扩展中国艺术的国际影响力, 成为中国当代文化的有力传播者。

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Paper Chase – Presents from Rauschenberg

Artist: Ye Yongqing
2017.4.7 – 2017.6.23

From 7 April to 23 June 2017, KWM art center is delighted to present a solo exhibition of works on paper by Ye Yongqing entitled “Paper Chase – Presents from Rauschenberg”. Including over eighty works on paper, it covers 20 years of Ye Yongqing’s creative output. There will be twenty-eight works in the show created on a special edition paper manufactured by American artist Robert Rauschenberg (1925 – 2008) in China in 1982. Also Ye Yongqing will be onsite creating one large new art work during the exhibition. This site specific work is inspired by Ye Yongqing’s understanding of “paper” as a material. By using paper, he is not restricted to a studio space to express himself. Paper gives him the freedom to move from place to place allowing him the experience of freedom which he can then represent. Ye believes that as paper is easily portable it carries connotations of freedom recalling how in ancient China, many traditional master literati paintings on paper were started, worked on or completed while the artist was on the move.

The Chinese title ‘Dun’ refers to an ancient and mystical Taoist form of teleportation. Ye often alludes to the idea of escaping or disappearing through a medium, in this case, paper. The English title ‘Paper Chase’ comes from a 14th century English game of the same name. It is a travelling game played outdoors where the discovery of clues in the form of pieces of paper left in the countryside leads one from point a to b. Ye Yongqing sees each work in the exhibition as a demonstration of, and clue to, his attainment of freedom. Ye Yongqing’s use of the Rauschenberg paper in a number of works is not simply concerned with historically referencing the past. It embodies the inspiration given to him by Rauschenberg to combine the arts, playfulness, life and travelling into his art works.

In the exhibition there are seven different series of works. Each of the works in the exhibition convey both the mysterious characteristics of ‘Dun’, “disappearing/escaping” and the innocent and humorous spirit of the game “Paper Chase”. Particularly note worthy are the Manyoshu series, the collaged manuscripts and the paper bag series. Ye Yongqing uses simple circles and dots that resemble leaves in the Manyoshu series. The Japanese word ‘manyoshu’ translated into Chinese is 10,000 Ye. ‘Ye’ means leaves in Chinese. Leaves always look the same on first sight, but different when you take a second closer look. In these works Ye is looking for a similar effect: the fact that every mark has its uniqueness hiding under superficial similarities.

There are a number of collaged manuscripts in the exhibition using public symbols such as red crosses and arrows. Ye wishes to personalise these public symbols by incorporating them into his visual arrangement. These symbols almost begin to take on the illusion of being Ye’s own secret coded language.

The Paper bag series are made on discarded paper bags selected from the artists own rubbish. Each Paper bag already has a complete and obvious commercial design attached to it, but its social

function finishes when the commodity is taken out leaving the surface design still intact. Ye Yongqing enjoys deconstructing and destroying their original commercial purpose. However, Ye is cognisant of the

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irony that while he is re-purposing the original use and integrating it into his own visual language, the final result could be re-used as its original function.



The nine colours selected to cover the exhibition walls reflect the colour commonalities between Ye Yongqing's work on paper over the past 20 years. The scheme serves to bring the audience closer to the key components that make Ye Yongqing's art work so unique and demonstrate how simplicity of colour can be the key to producing works of timelessness.

About the Artist

Ye Yongqing was born in 1958 in Kunming, Yunnan Province in China. He graduated in 1982 from the Oil painting department of the Sichuan Fine Arts Institute in Chongqing. He is a professor at the Sichuan Fine Arts Institute.

His work has been exhibited in many cities in China, Singapore, Europe and the US. Ye Yongqing's recent solo exhibitions include: OVERGROWN GARDEN – Ye Yongqing 2016, Art Basel Hong Kong, Hong Kong, 2016; OVERGROWN GARDEN Sequel – Ye Yongqing, LONGMONT ART PROJECT, Shanghai, 2016; Gilded Age – The Wanderings of Ye Yongqing, Asia Art Center, Beijing, 2015; Ocher Stone Album: Ye Yongqing's Recent Works, Museum of Contemporary Art Chengdu, 2012; Ye Yongqing Broken Flow, Yuz foundation, Jakarta, 2011.

Important Group Exhibitions include the Global Art Center Foundation: Culture, Mind, Becoming, Pallazo Mora, Venice, Italy, 2013; Martell Artists of the Year 2012, Today Art Museum, Beijing, 2012; CHENGDU BIENNALE, Chengdu, 2011; Thirty years of Chinese Contemporary art 1979-2009, MinSheng Art Museum, Shanghai, 2010; Collision---Experimental cases of contemporary Chinese art, CAFA Art Museum, Beijing, 2009; Guangzhou Triennial, Guangdong Museum of Art, Guangzhou, 2002; Chinese Oil Painting in the 20th Century, National Art Museum of China, Beijing, 2000; French Modern Art Expo, Grand Palace Fine Arts Museum, Paris, France, 1990; China Avant-guard, National Art Museum of China, Beijing, 1989.

金杜艺术中心 (KWM artcenter)

The KWM artcenter opened on 20th October 2016. It is located on the second floor of the WFC center CBD in Beijing. The new art center is supported by the law firm King & Wood Mallesons and an KWM Art Center affiliated private art fund. The KWM artcenter has over 700 sqm of exhibition space, including an exhibition space, a VIP room and an educational space. It will be used to present and promote artists both domestically and overseas. In particular, it will act as a rare art institution at the heart of the economic central area in Beijing. It will provide high-quality art educational activities and courses aimed to cultivate art lovers and collectors. It serves to improve the international influence of Chinese Art and become a powerful communicator of Chinese Contemporary Art.

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