

环中

——自然追随抽象

2017年8月3日 - 2017年9月22日

金杜艺术中心将于 2017 年 8 月 3 日至 2017 年 9 月 22 日呈现群展《环中——自然追随抽象》。

我们的展览的名称来自中国古代哲人庄子的概念：“环中”。“枢始得其环中，以应无穷”（庄子·齐物）。这个概念是指圆环中心的空洞。圆环代表具体的严格的现实世界，而之间的空洞则是抽象，空灵和自由之处。庄子同样认为，得到“环中”，才可以应对“无穷”。2017 年美剧《亿万》中有一位由艾舍·凯特·迪伦扮演的跨性人（gender non-binary）泰勒·梅森，具有非凡的理性推理和数学结构的能力。当泰勒谈到股票变量的可预见性时说过这样一句话：“自然追随抽象。”这个声明似乎也可以作为一个完美的副标题，它概括了我们在二十一世纪早期对创作抽象图像的某些本质思考。

由此我们邀请了跨越代际和国别的 14 位艺术家，来到我们展览的“环中”，在被金融中心环绕的现实中，来检验 20 世纪关于抽象艺术的传统问题是否在今天离散的艺术创作环境中仍然生效：先验还是经验？抽象还是自然？与抽象性紧密相连的那些关键词：同质性，普世性和理性是否仍然有附着力？或者是否某种来自社会 and 经济学概念上的“抽象”进入了视野，更多地折射着一个当下的世界，而不是现代主义中无限延展的个人主体？……

我们把这些关于抽象性的基础思考置于另一层有趣的探问中：展览环境设计用夸张简洁的现代主义线条与作品形成推拉变化的合力或张力，观者可以与之进行参照解读。展览包括了架上，雕塑，摄影，编织和陶瓷多种形式，展示“抽象”作为一种视觉印象是如何可以轻易地跨越不同媒介。同时也想分享“视觉抽象”的双面性：一方面高度亲和无差，一步就可以迈进日常生活；另一方面，深度牵连着对视觉语言的哲学思考，对诸般庸知成见仍然可以发动生猛的攻击。

参展艺术家

戈子馥、睢安奇、李向阳、刘刚、刘爽、孟禄丁、柯好理、王光旭、谢桂香、徐渠、余友涵、赵要、张怀儒、HVN 设计工作室

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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Huan Zhong - Nature Follows Abstraction

2017.8.3 – 2017.9.22

KWM artcenter is honoured to present “Huan Zhong - Nature follows Abstraction”, a group exhibition of 14 artists running from 3 August to 22 September 2017.

Our exhibition title derives from the 4th century B.C. philosopher Zhuang Zi’s concept of ‘Huan Zhong’ in his essay ‘On levelling all things’. ‘Huan Zhong’ refers to the space within a circle. The circle represents the realistic world, while the space refers to the abstract and intangible. Zhuang Zi believed that the “essential” can be attained only when one investigates “Huan Zhong”. If one understands ‘Huan Zhong’ then one can understand nature better. Through committing to abstraction, can an artist have a better understanding of nature? In Showtime’s 2017 television series Billions, Asia Kate Dillon’s gender non - binary character Taylor Mason logically concludes ‘nature follows abstraction’ while explaining the predictability of a stock market transaction. This statement seemed to be a perfect co-title encapsulating how we contemplate the nature of abstract image making in the early 21st century.

KWM artcenter has invited both intergenerational and international artists to participate within our own little ‘abstract’ space surrounded by the ‘reality’ of the World Financial Centre and ask if traditionally 20th century questions concerning abstract art such as: “Transcendental or Experiential?” “Abstraction or Nature?” are still relevant in today’s de-centralised art making environments. Does the homogeneity, universality and rationality associated with abstraction still hold? or has a more ‘social’ or ‘economic’ abstraction taken its place reflecting the present world rather than being an extension of the individual.

These fundamental musings are put to the test by positioning the works against an exaggerated ‘modernist’ exhibition design which encourages a comparative reading of the works. The exhibition, which includes paintings, sculpture, photography, textiles and ceramics, demonstrates how the look of abstraction easily crosses mediums. It asks one to acknowledge how, on the one hand, visually, abstraction has been so readily absorbed into daily life and yet, on the other hand, still has the ability to surprise and shock people’s preconceptions of what can be considered art.

The participating artists are Ge Ziyu, Ju Anqi, Li Xiangyang, Liu Gang, Liu Shuang, Meng Luding, Tim Crowley, Wang Guangxu, Xie Guixiang, Xu Qu, Yu Youhan, Zhao Yao, Zhang Huairu and Studio HVN



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 centre CBD in Beijing. The new art center is supported by the law firm King & Wood Mallesons and an KWM artcenter 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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