

美术

MEISHU NO.2

策展人：鲍栋

Curator: Bao Dong

艺术家（按笔划）：王三庆、申亮、李易纹、朱砂、金石、栾雪雁

Artists (Order by strokes): Wang Sanqing, Shen Liang, Li Yiwen, Zhu Sha, Jin Shi, Luan Xueyan

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“美术”是中国二十世纪以来艺术史中最具代表性，也最为复杂的一个概念，它源于法国17世纪的“beaux-arts”，英译为“fine art”，日译成“美術”，新文化—五四以来，中国则直接用这个词来涵盖绘画、雕塑、书法、工艺、建筑、等几乎所有的视觉艺术领域，并延伸到了摄影、戏剧、电影等相关的艺术门类中。从“文雅的艺术”（beaux-arts），到“美的艺术”（fine art），再到“美術”，及至“美术”，在这个过程中，词语的含义不断扩大也不断地转移，以至于“美术”一词足以勾起整个中国艺术现代性的历程。

即使在今天更流行的“艺术”及“当代艺术”的比较下，“美术”已经显得陈旧过时，但它依然能够给我们提供一个纵深的背景与牢靠的支点，用来理解今天的中国当代艺术里的很多现象——这正是我们把这个不定期的系列性展览叫做“美术”的缘由。

“美术 NO.2”聚焦的是纯艺术与实用美术，以及民间美术之间的互动互衍现象，涉及书法、字体设计、篆刻、器物、绘画等各种美术门类。在中国美术传统中，这些门类之间没有严格的专业界限与分工，各门类之间也一直互相影响。实际上，这种共存共生的状态在任何时代的日常生活中都是一种自然现象，而现代性所规划的学科门类分化反而或许是一种偶然。

在这次展览中，王三庆、金石、李易纹的作品都有中国的文字艺术传统有关，王三庆把书法、水墨、装裱及诸多的传统艺术语言整合成为了一种新的视觉综合体，发展出了一种纯粹中国传统脉络下的拼贴与波普；金石收集人们刻在旅游区路边竹干上的“留言”，再把它们制作成了茶则与拓片，完成了一次书法的文野之辩；李易纹则是用篆刻的手法与形式刻绘网络小黄图，让图像的低俗转变成了形式的高雅。

与文字艺术相关的还有设计师朱砂的字体设计，他把金农的书体与现代印刷宋体结合成了一种闲逸的风格。申亮的作品则是他在旧书封面上的涂鸦，这些涂鸦未必与封面的内容有关，但激活了那些过去时代的封面设计。栾雪雁的绘画所描绘的是今天中国人日常生活的一角，她以摄影式的构图与画中画式的结构，精确安排着物件、装饰与环境之间的关系。

——鲍栋

MEISHU NO.2

“美术” (meishu, fine art) has been considered as the most archetypal and most comprehensive concept throughout the history of art since the 20th century. Originating from the French term “beaux arts” used in the 17th century, “fine art” is the correspondence in English and “美術” in Japanese. Since the New Culture Movement and the May Fourth Movement, the term in Chinese has been widely applied to refer to art in all forms including painting, sculpture, calligraphy, craftsmanship, architecture, and various types of the visual arts. Furthermore, its denotation covers photography, theatre, film, and other categories related to art. From “beaux arts”, “fine art” to “美術” and “美术”, the term has continuously expanded and transferred its denotations throughout. “Fine art” as a term thus underpinned the process of modernity of Chinese art in all aspects.

Comparing with the more acclaimed terms “art” and “contemporary art” of today, “fine art” seems to be old-fashioned and outdated. The term, however, still provides us with a deep background and solid foundation to understand the diversified phenomena in the circles of contemporary Chinese art. This is precisely why we named the occasional series of exhibitions “fine art”.

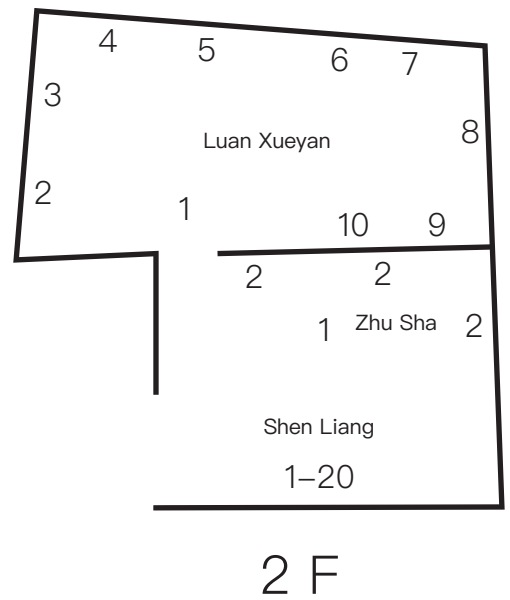
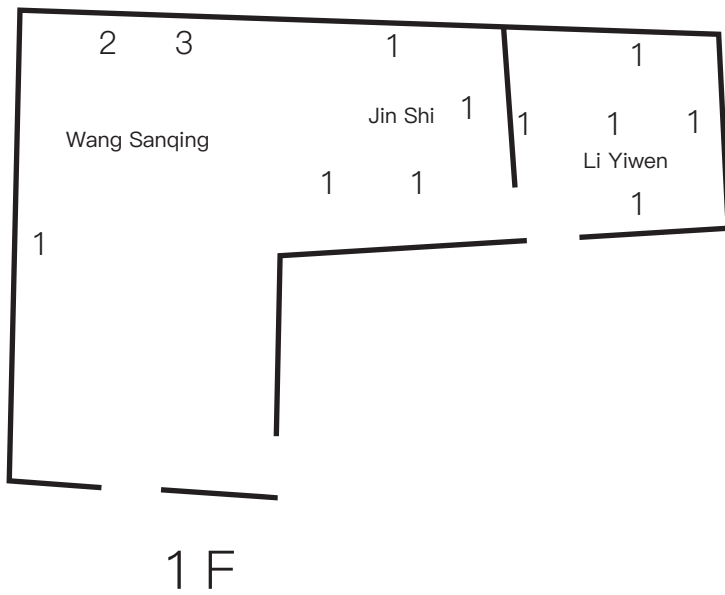
“Fine Art No.2” examines the interaction and interplay among pure art, applied art, and folk art, bringing together calligraphy, typography, engraving, objects, painting and other forms of art. Within the tradition of Chinese fine art, the above-mentioned forms have not been strictly categorized and classified, accordingly, each type has influenced one another. In effect, such a status of coexistence and symbiosis is by all means a natural phenomenon in everyday life in any era. The division of disciplines based on the modernity may be simply occurring by chance.

The exhibition features work by Wang Sanqing, Jin Shi, and Li Yiwen, which are closely related to the artistic tradition of Chinese writing. Wang Sanqing integrated calligraphy, ink wash painting, decoration and framing and other traditional artistic languages into a new visual composition, initiating a genre of collage and pop art within an exclusive context of Chinese tradition. Jin Shi has engaged in an argument on the difference between “rudeness and refinement” in calligraphy by transforming the inscriptions on bamboos left by the tourists on the street in the tourist attractions into tea caddy spoons and rubbings. Li Yiwen turned the vulgar pornographic images collected from the web into an elegant form through engraving.

Designer Zhu Sha’s type design is also associated with the art of writing, in which he established a new, unrestrained style by incorporating Jin Nong’s calligraphic style into the modern-day printed Song typeface. Shen Liang’s works are mainly the graffiti he sketched on the covers of the old books, which rejuvenated the book design of the times even though they are not necessarily relevant to the covers. Luan Xueyan’s paintings offer a glimpse of today’s everyday life of Chinese people. With the photographic composition and the picture-in-picture structure, the artist exquisitely dealt with the relationship among objects, decoration, and the environment.

Miscellaneous Objects is created by mixing those “objects” scattered in my studio with sensibility. It’s the “sundry” to my satisfaction.

— Bao Dong



Wang Sanqing

- 1、The Abode of Tao, Mixed media, 350x300cm, 1996
- 2、Comity, Mixed media, 49x90cm, 2002
- 3、Caution: Love, Mixed media, 50x38.5cm, 2009

Li Yiwen

- 1、“Pornographic Seals”, rice paper, ink pad, Shoushan stone, Balin stone, variable dimensions, 2008–2018

Shen Liang

- 1、Brain-Washing No.2, Found book, acrylic, 15x20.5x4.5cm, 2015
- 2、Post Dinner No.1, Found book, acrylic, 19x13x6cm, 2017
- 3、Wild Mating, Found book, acrylic, 20.5x14.5x7.5cm, 2015
- 4、Post Dinner No.2, Found book, acrylic, 19x13x6cm, 2017
- 5、Brain-eating amoeba, Found book, acrylic, 18x13x2cm, 2017
- 6、Stealing the Crane, Found book, acrylic, 19x13x6cm, 2016
- 7、To Add One Metre to an Anonymous Mountain, Found book, acrylic, 20.5x14x2.6cm, 2016
- 8、No Better, Found book, acrylic, 26.3x18.7x1.5cm, 2017
- 9、Miss., Found book, acrylic, 19x13x6cm, 2016
- 10、Red Swallows as Soulmates, Found book, acrylic, 21x14.5x4cm, 2017
- 11、Picture Book: This is China, Found book, acrylic, 21x14.5x3cm, 2015
- 12、Gouache Painting Techniques, Found book, acrylic, 18.3x13x0.3cm, 2019
- 13、Human Body and Painting, Found book, acrylic, 18.5x13x0.7cm, 2017
- 14、Let Me Take A Nap, Found book, acrylic, 14.6x10x1cm, 2019
- 15、Is There Anyone More Awesome than Us? Found book, 20x14x5cm, 2017
- 16、Split, Found book, acrylic, 28x19x0.8cm, 2019
- 17、Literary and Artistic Studies, Found book, acrylic, 18.5x26x0.2cm, 2015
- 18、Fairy, Found book, acrylic, 18.5x13x1cm, 2017
- 19、Against the Sword, Found book, acrylic, 18x11.2x5cm, 2017
- 20、Fine Art, Found book, acrylic, 26x18.5x0.4cm, 2019

Jin Shi

- 1、Decency, bamboo, variable dimensions, 2019

Zhu Sha

- 1、Collected Works of A'Cheng, book design, 184 x 130mm, 2016
- 2、Dongxin Song Typeface, typography, printed on A4 paper, video, 2016

Luan Xueyan

- 1、“Two Screens”, raw silk, fabric curtain, variable dimensions, 2018
- 2、Mini Landscape Series, “Tayuan Village, Ji County, Tianjin”, Water color on paper, 320x410mm, 2015
- 3、Mini Landscape Series, “Huangtukan, Miyun County, Beijing”, Water color on paper, 359x251mm, 2000
- 4、Mini Landscape Series, “Geliagou Village, Chongli District, Zhangjiakou”, Water color on paper, 407x310mm, 2004
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- 7、Mini Landscape Series, “Geliagou Village, Chongli District, Zhangjiakou”, Water color on paper, 410x310mm, 2017
- 8、Mini Landscape Series, “Geliagou Village, Yimatu, Chongli Distric”, Water color on paper, 410x320mm, 2017
- 9、Mini Landscape Series, “Huangtukan, Miyun County, Beijing”, Water color on paper, 359x251mm, 2000
- 10、Mini Landscape Series, “Tayuan Village, Ji County, Tianjin”, Water color on paper, 410x320mm, 2015