

卜镛：小园就尺
Bu Di: The Composition of a Garden

新闻稿
Press Release

艺术家 | Artist: 卜镛 | Bu Di

策展人 | Curator: 杨紫 | Yang Zi

开幕时间 | Opening: 2020.10.17 16:00

展览时间 | Exhibition Dates: 2020.10.17-11.18

地点 | Venue:

蜂巢（北京）当代艺术中心 | Hive Center for Contemporary Art (Beijing)

地址 | Add.

北京市酒仙桥路4号798艺术区E06 |

E06, 798 Art District, Chaoyang District, Beijing, China

蜂巢（北京）当代艺术中心荣幸地宣布，将于2020年10月17日在主展厅A厅推出卜镛的个展“小园就尺”，展览将持续至11月18日。此次展览囊括了艺术家一系列架上绘画近作，同时，展厅依据艺术家多年来对建筑的研究和探索设计，呼应卜镛绘画中对创作过程、秩序和精神性的强调。这也是艺术家自2016年“卜镛”同名个展之后，时隔四年，在蜂巢当代艺术中心推出的第二次个人展。展览由独立策展人杨紫策划。

卜镛于1970年生，九岁出版第一本中国儿童画集，十六岁时在香港展览中心举办儿童及少年时期绘画创作的展览。近十年，他的绘画汲取广阔时间维度内中外美术史的造型手法，在北京和上海等地多次个展中，其作品形态持续推进、更迭。

展览名“小园就尺”，其中的“尺”字概括了艺术家对绘画节奏和结构精确性的把握，又令人联想起南宋诗人陆游的诗篇《小园》。这组诗歌写就于诗人被劾论后回乡之际，吟咏出平淡、宁静生活间的哀叹。卜镛近作亦流露出类似优雅和沉郁并存的情愫——艺术家在生成个人化的语言系统的同时，暗示出一条紧张的、繁复的外部世界轮廓。

在本次展览之中，展场宛如一间搭盖于角落的小型工作室，还原了他的工作状态：在对佛教艺术史和建筑设计领域积累丰富经验的基础上，他花费大量精力将自己沉浸在相对封闭的环境之中，观摩电影、雕塑、书法、绘画，从对造型历史的凝视中寻找复合的创作图像来源，通过横向对比和揣摩不同类别艺术形式，完成绘画。卜镛把题材锤炼成绘画的过程戏称为“合并同类项”，即在保留“同类项”的基础上，对形式的冗余“系数”消减和整合——让藏匿在众多图像中的骨骼和结构变得视觉上可感。这些“骨骼”常以炭笔涂画在架上绘画的颜料表面，如用尖刀镌刻的阴文；或者呈具有一定厚度的、弯曲转折的线条，勾勒出复杂的形体或纹路。顺着这些“骨骼”，观众能依稀辨认出有树木的圆明园风景，费穆的经典电影《小城之春》，或者摆出各类经典姿势的身体。同时，透露在作品背后的“故事场景”也被合并，例如《格律-3》之中，林间风景与侧卧于沙发的“裸女”被并置在一张画面之中整齐划分开

的领域内，让时空的分野和形式的对应同时展现。分割区块和并置图像的手法几乎在收录于“小园就尺”的全部绘画中反复出现，其中一些让人联想起埃及艺术中横带状排列结构；区块之间严谨的比例关系，又体现出艺术家对现代主义艺术史的熟稔程度。尽管包含着丰富的线条和块面，卜镝的绘画并未呈现出扁平化的趋势，反而是具纵深感和敦厚感，呼应了作品创作过程中所参阅的文脉积淀。

Hive Center for Contemporary Art (Beijing) is honored to announce Bu Di's solo exhibition "The Composition of a Garden" in Hall A, opening from October 17 to November 18, 2020. This exhibition includes a series of recent paintings by the artist. The design of the exhibition hall is based on Bu Di's years of study, research, and exploration in architecture, whilst echoing his emphasis on the creative process, arrangement, and spirituality in his paintings. This exhibition is curated by independent curator Yang Zi.

Born in 1970, Bu Di published the first catalogue of Chinese children's paintings at the age of nine. At the age of sixteen, he held an exhibition of children's paintings at the Hong Kong Convention and Exhibition Centre. Within the past ten years, Bu Di has absorbed the modeling techniques of Chinese and global art history in a broad spectrum of time. In Bu Di's various solo exhibitions in Beijing and Shanghai, the structure of his works has been continuously developed and evolved.

The word "composition" in "The Composition of a Garden" summarizes the artist's grasp of the rhythmic and structural precision in his paintings, it also reminds one of the poem "Little Garden" by the poet Lu You of Southern Song Dynasty. This group of poems was written when the poet returned to his hometown after being dismissed in the chanting of the lament of the ordinary and peaceful life. Bu Di's most recent works also reveal the coexistence of elegance and melancholy -- while the artist develops a personal articulation arrangement, there is an implication of a tense and complicated outline of the outside world. The setting of this exhibition resembles a small studio built in a corner, restoring the artist's working situation. Based on his comprehensive knowledge in Buddhist art history and architectural design, Bu Di devoted to exploring movies, sculptures, calligraphy, and paintings self-immersed in a relatively confined space, in search of complex imagery resources from the history of sculpting to complete paintings through horizontal contrast and considerations of different types of art forms. Bu Di jokingly calls the process of tempering the subject matter into a painting "combining similar items". That is, based on retaining the "similar items", the redundant "coefficients" of the form are reduced and integrated, making the covert "skeletons" and structure in many images becomes visually perceptible. These "skeletons" are often painted with charcoal on the surface painting, such as inscribed with a sharp knife; or they might be curved and twisted lines with a certain thickness to outline complex shapes and lines. Tracking these "skeletons", one can faintly recognize the scenery of Yuanming Yuan with trees, subjects from Fei Mu's classic movie "Spring in a Small Town", or bodies in various typical poses. Simultaneously, the narratives revealed behind the works have been consolidated. For example, in "Rhymed Syntax 3" the forest scenery and the naked woman lying on the couch are juxtaposed in neatly divided areas in the image, allowing the division of space-time and the correspondence of forms to be displayed at the same time.

The technique of block-division and image-juxtaposition is almost repeated in all paintings included in "The Composition of a Garden", some of which are reminiscent of the horizontal sequential layout in Egyptian art. The meticulously proportioned relationship between the blocks also manifests the artist's understanding of Modernist art history. Though containing abundant lines and blocks, Bu Di's paintings do not present a tendency of dullness. On the contrary, they reveal a sense of insight and sincerity, which echoes the accumulation in culture referred to in his creation of the artworks.