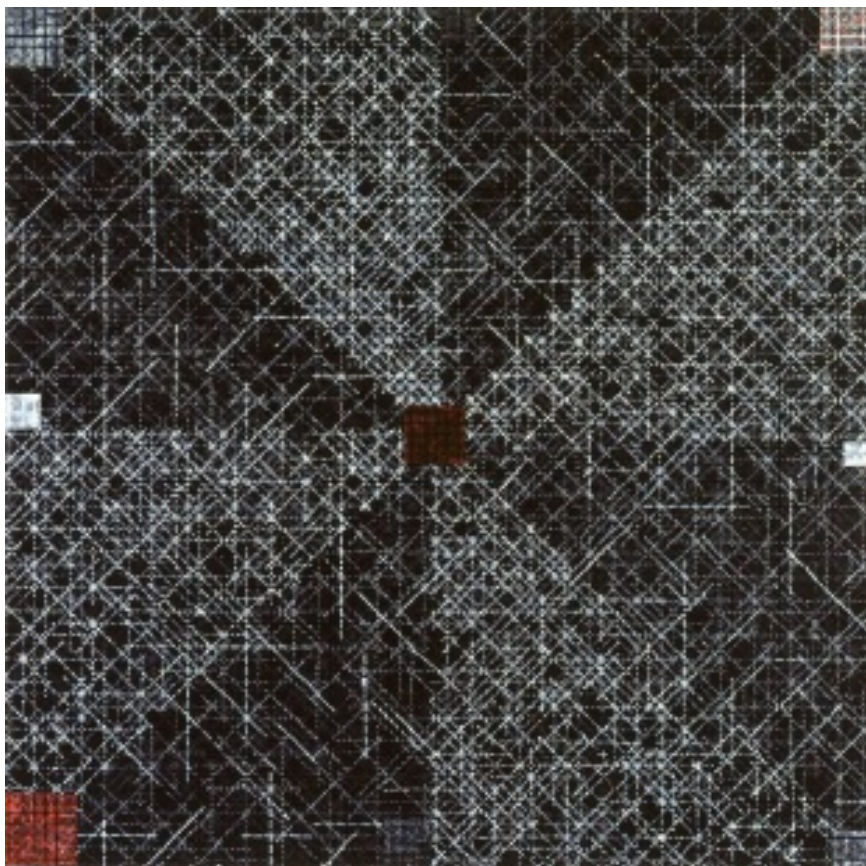


GALERIE KARSTEN GREVE

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丁乙
“微光”

展览 2014 年 10 月 18 日至 12 月 31 日

开幕式 10 月 18 日下午 5 时至 8 时

艺术家丁乙亲临现场

Karsten Greve 画廊荣幸宣布将举办中国当代艺术最为重要的艺术家之一——丁乙的个展“SCINTILLEMENT”（微光）。丁乙的作品是对于肖像及具象艺术影响的主动间离，在其艺术实践的最初阶段，他就试图摆脱中国传统和学院经典的束缚，转而选择抽象艺术。无论是架上还是纸本作品，丁乙通过徒手重复绘制相同的单元构造整个画面，无处不在的线条，和持续再现的十字符号，使观者联想到交错纵横的地图，而靠近画布时，又更显示其无限性。

丁乙认为他的作品无内在意义，他曾将创作目的描述为：“以中立的态度，记录当下最具特征性的极速城市化进程所遗留下的痕迹。”由于超越了通常意义的价值判断，丁乙将自身的日常感受转化到画布或画纸上。他所居住的中国最繁华的大都市上海，白天喧嚣悸动，夜晚灯火通明，彻夜无眠，通过作品中不断积累和交织并置的符号，表达了城市的无休无止。如同 21 世纪的点彩派艺术家，丁乙耐心地反复应用这一技巧，借高密度展开的鲜艳色彩表现城市夜晚霓虹光中当代生产力的谵妄。方形十字不断扩张，无任何联想的单纯符号产生膨胀和收缩的节奏，向观众暗示：时间是我们时代狂热的城市生活最强大的独裁者。

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在丁乙 1980 年至 1990 年的早期创作中，他特别强调机械的特征，线条严谨整齐，将其中的个人因素削减到最低。1990 年后，艺术家逐渐自由放松。“十”字仍然是画面无所不在的唯一，但他放弃尺子作为辅助工具，形状逐渐倾斜，直到演变成一个新的符号“X”，尽管有差异但还是相同。从那时起，丁乙的架上和纸本作品，由于其中倾斜的线条，画面的空间产生丰富的变化。符号的倾斜结构也使得颜色的渐进柔和起来。1997 年，艺术家尝试在成品布上创作，面料图案基本是典型的苏格兰方格。这种新的实验，把几何形状叠加在几何形状之上，迫使观者再次解读作品的画面。

重复是丁乙艺术创作的基本要素，其意义超越个人的执着，这一行为方式本身，不仅是艺术家潜心、精微的研究过程，也表明身处大都市的喧嚣之中，艺术家不为外界所动，宁静致远的心境。由此可以理解：十字的重复不是简单的技术规则，它更像一剂良药，医治都市生活的普遍困惑，所幸，一切还没有那么糟糕。尽管所有作品演变自同一根源：永恒重现的十字符号，标题永远是“十示”，后注创作年份及作品编号，如果是纸本，就加注字母“B”，然而，丁乙在忠实于十字的同时，从未重复自己，他的作品构图千变万化，色彩变幻无穷。

丁乙 1962 年出生，现工作和生活在上海。1983 年毕业于上海市工艺美术学校，1990 年毕业于上海大学美术学院。丁乙受到国际艺术界广泛认可：先后参加 45 届威尼斯双年展（1993 年），横滨三年展（2001 年）和广州三年展（2002 年）等国际重要展览。2008 年，意大利博洛尼亚现代美术馆为他举办了个展。自 2005 年起，丁乙一直担任上海视觉艺术学院的教授。

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DING YI

SCINTILLEMENT

October 18 to December 31, 2014

Opening October 18 from 5pm to 8pm in the presence of the artist

The Karsten Greve Gallery is pleased to announce the exhibition *Scintillement* dedicated to the artist Ding Yi, one of the unequivocal protagonists of contemporary Chinese art. Ding Yi's work reflects a voluntary detachment from all iconographic and figurative reference. Since the beginning of his practice, the artist has moved away from Chinese tradition and the academy, choosing abstraction instead. Whether in paintings or drawings, the works of Ding Yi are made through the repetition of the same module manually applied over the entire surface. The line that is omnipresent and reproduced everywhere is the + sign, which keeps reappearing, evoking a kind of mapping where possible routes are multiple and when looked at closely, infinite.

Ding Yi conceives his works as devoid of any intrinsic meaning, the artist's purpose being to "*record the traces left by the very rapid urban development that characterizes today's world, while maintaining a neutral position.*" By-passing any judgment, Ding Yi transposes all his perceptions onto canvas or paper. The vibration and insomnia of cities, notably of Shanghai where he lives, are rendered through the accumulation and configuration of juxtaposed signs. Like a 21st century pointillist, the careful and constant application of the technique reveals an overview where the delirium of contemporary productivity is evoked by vivid colours, often inspired by the neon signs illuminating the city, and the density of the composition. The proliferation of square crosses, a sign that is pure and free of any association of meaning, creates a rhythm of expansion and contraction that becomes a metaphor for the frenzy of urban life, dominated by the great tyrant of our era, which is time.

At the beginning of his production between 1980 and 1990, Ding Yi created works characterized by a technical mannerism where formal precision made it possible to minimize any personal dimension. Since 1990 the work of the artist has been freer. Still omnipresent but no longer drawn using a ruler, the cross was gradually tilted until it evolved into a new sign, different yet still the same. It is thus that the + became an x. From that time on, the surfaces of the works show lines on the bias that enrich the space of the paintings or drawings. Developing obliquely, the configuration of the signs also softens the colour tones, offset by the gradation. In 1997 the artist began to use printed fabric, most often the tartans typical of Scottish kilts. By superimposing geometric shapes, this new experiment made it possible to later accentuate the frame of the works.

Repetition is a fundamental component of the work of Ding Yi. More than obsessive, the gesture of the artist should be considered as a precise and patient research, a proof of steadfastness and order despite the chaos of the metropolis. In this sense, the repetition of the cross is not a simple application of the rule, but a cure for widespread confusion, which fortunately, is not radical. The eternal evocation of the same sign is also at the origin of the wide variety of Ding Yi's works. Though the title is always the same, *Appearances of Crosses* followed by the year it was done and the reference number of each work as well as a "B" when it comes to drawings, the incalculable

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possibilities of the compositions and the variety of colours used allows the artist to never repeat himself, while remaining faithful to the module.

Born in 1962, Ding Yi lives and works in Shanghai. He obtained a first degree from Shanghai Arts and Crafts Institute in 1983 and a second with the Department of Fine Arts at the University of Shanghai in 1990. Ding Yi enjoys international recognition and has participated in the Venice Biennale (1993), the Yokohama Triennale (2001) and the Guangzhou Biennale (2002), among others. In 2008 the Museum of Modern Art of Bologna in Italy dedicated an important solo exhibition to the artist. Ding Yi has been an art professor at Institute of Visual Arts in Shanghai since 2005.