

毕蓉蓉个展：纹样 XI-∞

展览日期：2019/06/29 — 2019/8/21

开幕酒会：2019/06/29 15:00-18:00 (星期六)

艺术家：毕蓉蓉

出品：千高原艺术空间

作品媒介：绘画、织物、装置、影像

成都市铁像寺水街南广场千高原艺术空间

千高原艺术空间将于 2019 年 6 月 29 日推出新锐艺术家毕蓉蓉的个人作品展“纹样 XI-∞”，展出她最新创作的，以“纹样”为素材的系列作品。

毕蓉蓉作品中的纹样最初来自英国街头的海报，涂鸦，后来扩展到欧洲各国，中东等地的古建筑的外墙或内部装饰，以及纺织品或日用品的装饰纹样。这些纹样既是不同城市以及各种文化实体的“皮肤”，也是艺术家生活轨迹的碎片式记录。它们作为一个整体，是某种“非中心化的”，不可预料的，同时又在不断扩大，最终朝着无限（∞）发展的“集合”，并由此成为一种地图式的，或者说“拓扑化”的动态，随着时间的变化，展示艺术家不断发展的个人美学和生命经验。目前，这些纹样无论来自哪里，它们作为一个整体，都显现出“东方化”的美学对欧洲文化的影响，这是由艺术家本人的点滴兴趣和取舍而来，却又出乎艺术家本人的意料之外。

毕蓉蓉将收集来的纹样经过手工或数码加工，形成包括了绘画，拼贴，织物，影像，装置等各种媒介在内的综合作品集，它们包含了艺术家对纹样的理解与想象，也包含了她对特定回忆或者经历的表现方式。更重要的，创作的过程是碎片化的“文化皮肤”，以及个体化的“美学取舍”之间的结合。如果说“自我”只能存在于“自我”对于世界的观察，感知，和行动当中，那么毕蓉蓉以“纹样”为线索的持续创作，就是艺术家对“自我”，“自我与世界之关系”，以及其中必然存在的诗意与忧郁的发现之旅。

毕蓉蓉，1982 年生于宁波，现生活工作于上海。在近几年的生活工作中，每当到访一个城市，毕蓉蓉都会收集当地城市的图像素材，如建筑物的装饰纹样等，并将其经过手工或数码加工，从而形成包括了绘画，拼贴，织物，影像，场域特定的装置等多种媒介在内的综合性创作手法。那些出现在她作品中的碎片化图案、纹样失去了原有的语境，却以另一种抽象的形式将空间转换为图像风景。

毕蓉蓉于四川大学中国画山水画专业取得硕士学位，继而在荷兰获得 Frank Mohr 学院绘画专业艺术硕士学位。她近来参展的作品包括在香港 Centre for Heritage Arts & Textile 的空间装置“再编码—纹样 XI-∞”（2020），上海明珠美术馆的空间装置“生长中的风景（III）”（2020），成都千高原艺术空间的个展“纹样 XI-∞”（2019），深港建筑双城双年展的公共艺术项目“关于连结的第 V, X, L, C 种方式”（2019），上海城市空间艺术季的公共艺术项目“流动之物”（2019）。

Bi Rongrong Solo Exhibition: Pattern XI-∞

Duration: 29/06/2019 –31/08/2019

Opening: 29/06/2019, 15:00-18:00, Saturday

Organizer: A Thousand Plateaus Art Space

Artist: Bi Rongrong

Media: Painting, Fabric, Installation, Video

A Thousand Plateaus Art Space is pleased to present Pattern XI-∞, a solo exhibition of emerging artist Bi Rongrong. Open on June 29, 2019, Pattern XI-∞ will feature her latest works centering on “patterns” .

Originally inspired by posters and graffiti seen on British streets, the artist then furthered her investigation into the patterns spotted on the exterior walls and interior decorations of ancient architecture in European countries and Middle East, as well as on textiles and articles of everyday use. The patterns, on the one hand, could be deemed as “skin” of different cities and cultural entities; and on the other, they are also a kind of fragmented records of the artist’ s life trajectory. As an organic whole, they are somewhat “de-centralized” , unpredictable and yet constantly expanding towards an infinite (∞) “collective” . Ultimately, it would result into a map-like, or say “topological” , dynamism, which could cast light on the development of the artist’ s aesthetic vision and life experience during the course of time. Currently, no matter where the patterns are from, collectively they demonstrate a kind of “eastern” aesthetic influence on European cultures. Such is both the result of the artist’ s own interest and artistic choices as well as a pleasant surprise that is beyond her expectation.

Through manual or digital processing, Bi Rongrong has transformed the patterns she collected into a variety of mix media works including painting, collage, fabrics, video and installation. Not only has the artist projected her comprehension and imagination of the patterns onto the works, but she has also integrated her memory, insights and experience into them. More importantly, the process features a combination of fragmented “cultural skin” and individualized “aesthetic taste” . If “ego” could only exist in its observation, perception and actions on the world, Bi Rongrong’ s practice following “patterns” could be seen as a journey of discovery of “ego” , its interplay with the world as well as the poetry and melancholy scattered along the way.

Bi Rongrong was born in 1982 in Ningbo. She now lives and works in Shanghai.

In recent years, Bi kept collecting images of local cities while visiting, images as the ornamental patterns of architectures, and through manual or digital processing, she has transformed them into a various media works. Including painting, tile, fabric, video and site-specific installation. In her works, it applied fragmented patterns that loses the original context, then appeared as another abstract form, transformed the space into a pictorial landscape.

After completing the MA of Chinese Traditional Landscape Painting at Sichuan University, she studied at the MA of Painting Department of the Frank Mohr Institute in the Netherlands. Some of her recent works include installation “Re-encode—Pattern XI-∞” at the Centre for Heritage Arts & Textile in Hong kong (2020), installation “A Growing Landscape (III)” at the Pearl Art Museum in Shanghai (2020), solo exhibition “Pattern XI-∞” in A Thousand Plateaus Art Space in Chengdu (2019), public art projects “Connection Mode No. V, X, L, C” at the Bi-City Biennale of Urbanism\Architecture in Shenzhen (2019), public art project “Things That Flow” at the Shanghai Urban Space Art Season (2019).