

平面生物

展览日期：2022年10月15日—2022年12月11日

出品：千高原艺术空间

策展人：许晟

艺术家：毕蓉蓉

作品媒介：绘画、织物、装置、影像

展览地点：四川省成都市高新区盛邦街，铁像寺水街南广场，千高原艺术空间

电话：+ 86 - (0) 28 8512 6358

邮箱：info@1000plateaus.org



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毕蓉蓉的创作以“纹样”和“编织”为人所知。她提取建筑，海报，动植物，风景，或者抽象物体的表面纹样，再将它们进行编织和组合。她的创作从绘画出发，不仅包含了绘画，影像，装置等媒介，还有她自己独特的编织手法。她运用基本的纺织工艺，将毛线，塑料，金属丝线等材料编织成采集的纹样，并呈现它们独特的肌理和质感。在这其中，她甚至会加入发光灯点，金属片等材料，构成一个综合性的平面结构。从另一个层面来说，毕蓉蓉也在用“编织”的手法来梳理自己的创作脉络，她的不同作品都像是编织过程中的丝线或者基底，这些作品以各自的方式延展，生长，又共同组成一个紧密交织的整体。

通过重组，融合，以及冲突的过程，这些纹样暴露出原本深藏于视觉之下的，各自所属群体和地点所具备的文化，知识，社会，或者自然演变的脉络。正如策展人许晟所说：墙面是建筑的纹样，街道是城市的纹样，植物是自然的纹样，而服装的褶皱是生活的纹样……纹样往往是抽象的，沉默的，无表达的，但是，它们整体的形态，细腻的细节，肌理的材质，无不透露出暗藏于时光，生命，或者自然流转中的无形力量。对这些纹样的研究，观看，以及由此而来的冥思与想象，既是对时代大潮中纷繁复杂之表象的一种梳理，也是对古人所说的“格物致知”的实践。

不同的纹样就像一个个等待解答的谜题，而毕蓉蓉在这些谜题中穿行，又将自己的作品脉络变成了另一种纹样。从画笔的游走到光影的延展，从绘画平面到真实空间，再回到一个更广义的平面，这些作品在不同的材质和维度中穿行。它们依然像一个谜题，却因为其有机的构造而被赋予了精神性的生命。它并不是固定的，而是不断生长的，是一个编织平面中的生物。它吸收新的素材和思考获得养分，形成作品；而作品中的每一根线条都像它的神经末梢，不断向外延展。这就是“平面生物”的由来。如今，它即将在千高原艺术空间中展现自己的一部分真容。

展览将持续至12月11日。

Animal in Two Dimensions

Duration: October 15, 2022- December 11, 2022
Organizer: A Thousand Plateaus Art Space
Curator: Xu Sheng
Artist: Bi Rongrong
Media: Painting, Textile, Installation, Video
A Thousand Plateaus Art Space, South Square, Tiexiang
Temple Riverfront
Tel: + 86 - (0) 28 8512 6358
E-mail: info@1000plateaus.org



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Bi Rongrong's creation is known for "patterns" and "weaving". She extracts the surface patterns from buildings, posters, animals and plants, landscapes, or abstract objects, and then weaves and combines them. Her creation starts from painting, which not only includes painting, video, installation and other media, but also her own unique weaving craftsmanship. She uses basic textile techniques to weave wool, plastic, metal wire and other materials into collected patterns and present their unique detail and texture. Among them, she even adds materials such as luminous light points and metal sheets to form a comprehensive plane structure. On the other hand, Bi Rongrong is also using the "weaving" technique to comb her own creative journey. Her different works are like strings or bases in the process of weaving. These works extend and grow in their own ways, and together form a closely intertwined whole.

Through the process of reorganization, integration, and confrontation, these patterns reveal the culture, knowledge, social, or natural evolution context of their respective groups and places that were originally hidden from the eye. As the curator Xu Sheng put it: the wall is the pattern of architecture, the street is the pattern of city, the plant is the pattern of nature, and the wrinkle of clothing is the pattern of life... The patterns are often abstract, silent, and expressionless, but their overall shape, delicate details, and texture materials all reveal the invisible power hidden in time, life, or natural circulation. The study and observation of these patterns, as well as the meditation and imagination that come from them, are not only a kind of sorting out the complicated appearances in the tide of the times, but also a practice of the ancestors' saying "learning from the nature of things".

Different patterns are like puzzles waiting to be answered, while Bi Rongrong walks through these puzzles and turns her work into another pattern. From the brush to the extension of light and shadow, from the painting plane to the real space, then further to a broader plane, these works travel through different materials and dimensions. They are still like a puzzle, but they are endowed with spiritual life because of their organic structure. It is not fixed, but growing. It is an animal in a woven plane. It absorbs new materials and ideas to obtain nutrients and form works; Each line in the work is like one of its nerve endings, extending outward. This is the origin of the exhibition title "Animal in two dimensions". Now, it is about to show part of its true face in A Thousand Plateaus Art Space.

The exhibition will last until December 11th, 2022.