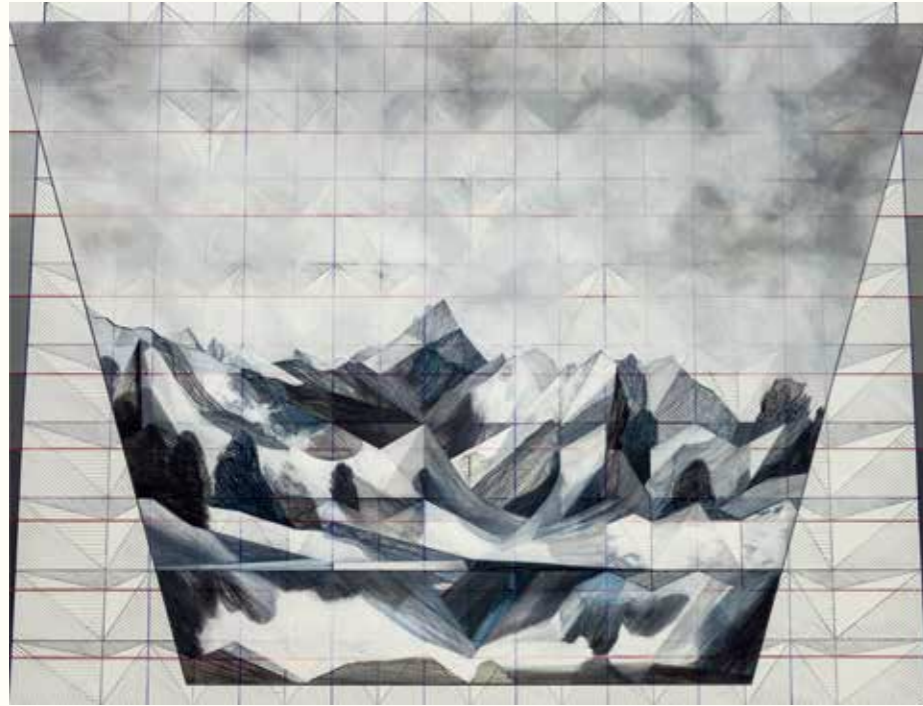


简策: 投射 JIAN CE: PROJECTION

北京空白空间

WHITE SPACE BEIJING

2014.06.14~2014.07.30



《投射》，2014年
布面上丙烯和马克笔
230 × 300厘米
Projection, 2014
Acrylic and marker on canvas
230 x 300 cm

卡尔维诺笔下的李奥尼亚是一座不断自我更新的城市，市民日复一日以崭新的着装和音乐迎接新一天，城市的昔日蜕变成重峦叠嶂的垃圾山，它和当代艺术一样，新形式建立在被摒弃的旧形式上。简策展览“投射”中的作品处处见山：《投影》在画布上排列着马克笔画的直线——它们组成规整的方格、以不同密度的直线填充格子中的三角形。几何底图上，丙烯以错落的灰度构成山峦的图像，山景参考自摄影师安塞尔·亚当斯的黑白自然风光。《第三眼》以传统透视法创作，画面的变线将丙烯绘画的山峦拉长，山岳的光影对比亦因此失重。艺术家把画面余线延伸到展墙上。《高峰》、《深渊》画的也是不同的山体。

简策的基本逻辑是拆解、错置透视法元素，改变透视法规律，以方法论差异建造“自主的虚构空间”（艺术

家语）。透视法是连接画布和现实空间的空中楼阁，阿尔伯特和布鲁内莱斯基的透视理论是简策一直的研究兴趣。艺术家以山的图像作为透视法的实验对象，原因在于山的形状接近透视法的放射状几何结构，山原本沉重的质感在画布上虚构的三维空间被简策转换成二维单薄的质感。比如《投影》的透视规律并非一般远近大小空间辩证学，画面的空间拉扯从远小近大转往高窄，也是为了实验如何错置透视法而改变山的质感。

传统透视法的底色是文艺复兴思想：仿制绘者观者身处的空间，其消失点暗示人只能同时在一个地方看到某个范围的事物，凸显了人肉身的限制——和全知全能全在的神恰好相反。光曾是真理的隐喻，也是现代主义的透明凝视。简策作品并不受限于文艺复兴遗留的空间方法论，也非奥非主义式将具象拆骨。她的绘画扰乱了传统理论中

光、物件和可视世界互相依存的方式，和当下的可视世界互相呼应。哲学家维希留把光分为直接和间接，前者是各种自然/人造光源，后者是电视、监控镜头等通过电子信号实时将事物和私密过度曝光的“光”。地平线和空间的概念也随着光改变，光线传输的绝对速度，实时传播带来的“虫洞”，改变传统的盒子式三维空间。传统理论中允许光线穿行的透明物质：空气、玻璃等“被动”中介，被各种屏幕上的“间接光线”取代，公共空间被电子媒体的“公共图像”所取代（维希留）。当下加速主义机制疯狂生产图像，新的地平线从物理距离的限制变成人们有限的注意力。简策画布上的山势，无非披露这个无法一眼看穿、丰富而单薄的可见世界，像那个在信息垃圾山上不断更新自身的美丽城市。刘秀仪

In Italo Calvino's *Invisible Cities*, Leonia is a constantly self-renewing city, its citizens starting each and every new day with a brand new set of items while the previous day's continuously pile up into gigantic mountains of rubbish. Contemporary art is like Leonia: new forms are continuously constructed upon the remnants of discarded older ones. In Jian Ce's "Projection," mountains are found everywhere: in *Aerial*, an arrangement of straight lines drawn in marker pen form an orderly grid, and lines of different thicknesses pad out the triangles found therein. Atop geometric forms, irregular splatters of gray acrylic form the image of a mountain range, echoing the black-and-white landscapes of photographer Ansel Adams. *Third Eye* employs traditional rules of perspective: the morphing lines of the painting extend a mountain range such that light and shadow contrast yet together appear weightless. Both *Peak* and *Abyss* also take mountains as their subject matter, and the artist extends the lines of these paintings onto the exhibition wall.

The essential pursuit of Jian Ce's work is to disassemble and rearrange the rules of perspective, to modify these rules and use discrepancies in their application to construct, in the words of the artist, "autonomous imaginary spaces." The classical study of perspective is itself a kind of utopian quest to connect an image on canvas to reality; the theories of Leon Battista Alberti and Filippo Brunelleschi have consistently been the subject of Jian's research. Jian takes the mountain as an object of her research because its fundamental form resembles the radial geometric diagrams of traditional perspective. She here compresses the dense material quality of the mountain, normally rendered

in three-dimensional space on the canvas, into a frail, two-dimensional impression. In *Aerial*, for example, the rules of perspective do not belong to the conventional dialectical type, pertaining to distance and size. Instead, the space of the image is transformed into a new form that is tall and narrow—an experiment in dismantling and rearranging that attempts to modify the visual qualities of the mountain.

Classical rules of perspective, as we know them today, originated in the thinking of the Renaissance period: the canvas is a constructed space in which both the painter and viewer reside, and its vanishing points allude to the fact that a viewer can only perceive a certain part of an object in space at any one time, thus magnifying the limitations of human experience in fitting contrast to the omniscience and omnipotence of God. Indeed, sight was once an appropriate metaphor for truth, akin to the transparent gaze of modernism. However, Jian Ce's work confines itself neither to the limitations of Renaissance perspective nor to the dismantling and refraction of perspective found in Orphism, the geometric offshoot of Cubism. Her paintings disturb the relationship between sight, object, and the visible world of classical perspective, instead responding to the current experience of the natural world.

Philosopher Paul Virilio distinguishes between two types of sight: direct and indirect. The former pertains to various natural and artificial sources, while the latter pertains to television, the camera monitor, and other such real-time representations of objects and privately exposed forms of sight carried by electronic signals. Notions of horizon and space shift alongside changes in the speed of optics and transmission; the wormholes of real-time broadcasting have altered traditional notions of three-dimensional space. Classical rules of perspective permitted optical rays to travel through transparent, passive materials such as air and glass: these materials have now been replaced by various indirect screens, and public space has been replaced by the public images of electronic media. In the recent theoretical framework known as accelerationism, machines frantically produce images, and a new horizon, one born of the restrictions of physical distance, manifests itself in the limited attention span of its viewers. The mountains in Jian Ce's paintings reveal this human inability to see through objects, while the rich yet frail visible world is like Calvino's beautiful city, constantly renewing itself upon growing mountains of discarded information. **Venus Lau** (Translated By Dominik Salter Dvorak)