



笔触 b-8 *Brushstroke b-8* (局部 | Detail), 2022. 碳墨纸本 | Charcoal ink on paper. 220 x 152 cm. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

李培 墨息

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2022 年 11 月 4 日至 12 月 17 日

撰文: 费大为

李培是我三十年的老朋友。他的作品在贝浩登 (上海) 和中国公众见面, 我为他感到由衷的高兴。这是他第二次在中国内地的展览, 上一次是在北京的今日美术馆 (2009 年)。

李培 (1956 年) 比我小两岁, 比我晚一年移居巴黎 (1990 年)。和大多数那个时代抵达巴黎的外国艺术家一样, 初来乍到的生活是一段艰难的经历。那时的李培根本没有足够的钱来购买绘画颜料。他阴差阳错地得到了一袋用于野外烧烤的木炭, 想试试看木炭在纸上画画的效果。没想到这一尝试使他从此走上了以木炭为主导的艺术道路, 开始了他在黑白绘画上的种种精彩探险。

木炭在韩国文化中具有特殊含义, 它有除湿、辟邪的功能。在韩国农历正月十五的那天, 人们都要举行烧月亮屋的仪式 (달집태우기), 燃烧用松树枝搭成的月亮屋。燃烧松木的过程所剩下的木炭是一种净化的物质, 具有精神的性质。

廉价的木炭使李培可以放手去探索这种材料的可能性。在黑色的木炭绘画里, 他不再感到自己远隔重洋、背井离乡, 而是以另一种方式

LEE BAE *SOUFFLE D'ENCRE*

Opening Friday November 4, 2022
November 4 – December 17, 2022

Text by Fei Dawei

The friendship between Lee Bae and I began thirty years ago. I feel sincerely happy for him that his works are going to be shown at Perrotin Shanghai and meet the Chinese audience. This occasion marks his second solo exhibition in mainland China, which was preceded by the artist's eponymous exhibition "Lee Bae" (2009) at the Today Art Museum in Beijing.

Lee Bae (born in 1956) is two years younger than me. He moved to Paris in 1990, a year later than I did. For most foreign artists who arrived in Paris then, life was difficult in the beginning. Without enough budget to buy paint, Lee Bae came upon a sack of barbecue charcoal and did some experiments by painting with charcoal on paper. Little did he know that this undertaking would prompt him to turn to charcoal drawing as his main medium and initiate a variety of artistic adventures.

Charcoal has unique meanings in Korean tradition. It is believed that charcoal can dehumidify houses and ward off evil forces. When the first full moon of the lunar calendar rises, people would perform the ritual of "burning the moon house" (달집태우기), setting ablaze a sacred moon structure built up of pine branches. The charcoal carbonized by the burning of pine wood is considered a purifying substance with spiritual implications.

Relatively inexpensive, the medium of charcoal made it possible for Lee Bae to explore various aspects of its materiality. He no longer felt displaced or uprooted when painting with charcoal. In his artistic practice, he found a



笔触 b-11 *Brushstroke b-11*, 2022. 碳墨纸本 | Charcoal ink on paper. 220 x 152 cm. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin



笔触 b-6 *Brushstroke b-6*, 2022. 碳墨纸本 | Charcoal ink on paper. 220 x 152 cm. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

和自己的文化找到了深刻的联系。在这个只有黑白的世界里，李培也感到自己又一次相遇了碳墨、书法和自己的童年生活。

李培三十多年来的木炭绘画整体上是探索同一个问题：怎样做是木炭这种特定的材料才能表达的？木炭自己想要表达的是什么？把人和工具、材料放在同等的位置上，去倾听材料和工具，而不是人对它们的绝对控制，正是这种东方式的思考方式激励着李培的工作。他把木炭如镶嵌画那样在画布的平面上展开，然后打磨成一个整齐的平面，让木炭上的黑色木纹自己放射出斑斓的色彩（“浴火重生”系列）。他把一些燃烧过后的黑色木炭捆起来放在展厅，吸光的墨黑色与白色的展厅之间产生强烈的对比；他将火烧月亮屋的过程影像呈现于展厅，让观众体验木炭的牺牲仪式和木炭在传统文化中的神圣性。他做过一系列类似极少主义的黑白绘画，却在黑白的边缘上漂浮着类似日珥那样捉摸不定的痕迹（“景观”系列）。他的“未命名”布面丙烯材料系列则使用了12层丙烯涂料，赋予木炭墨色的笔触以力透纸背的特殊效果，看上去温润而又神秘。

2020年前后，李培开始了他另一个新的系列“笔触”。在这个系列中，艺术家使自己面对更为严峻的挑战：他用宽笔蘸上被丙烯稀释的黑色碳粉，在白纸上划出宽阔的线条。这个系列最明显的特征，就是一旦下笔就不允许有任何犹豫和改动。此时李培已进入到了东方水墨画和书法的核心领域。一切都取决于艺术家如何下笔、如何运笔。笔法和墨色的运用统领了一切。艺术家在行笔的过程中必须通过极端地控制，以忘却控制。

为了倾听木炭自己的需要，李培非常用心地让线条去唤醒身体内部最深刻的记忆，用以引导手势的运作。运笔前后的每一瞬间都是心理时间的展开。他笔下的线条，既可视作木炭的自我表演，也是艺术家长期积累的文化素养的升华。李培还为笔触的运行保留了很多随机性和偶然性，让手的颤动和线条的翻滚与停顿融入作画的过程。黑色的宽线条笔触在李培的笔下变成自由的、鲜活的、有生命的、自在自在的存在。

way to connect with his cultural root. In this world of black and white, certain themes of Lee Bae's past re-emerged, including charcoal ink, calligraphy, and his own childhood.

Over the last three decades, Lee Bae's practice centers on the same question: What can be expressed by the specific medium of charcoal? What does charcoal want to express? Lee mobilizes a way of thinking rooted in the culture of the East. More specifically, he places himself on equal terms with the tools and materials he uses; he listens to them, rather than manipulating them. In *Issu du Feu*, for instance, he attaches charcoal shards to the canvas in a way much similar to the arrangement of mosaics. Then he grinds and polishes them into an even surface. The black wooden texture of charcoal creates a shiny, multi-layered sheen. For another piece, he places a number of bounded, carbonized pine tree trunks in an exhibition hall. Thoroughly charred, the light-absorbing surface of these tree trunks contrasts with the white walls of the exhibition space. Also included in his previous exhibition is the film footage that documents the process of "burning the moon house", which invites the audience to come to terms with the sacrificial ritual that produces charcoal, as well as the sacredness of this material in traditional culture. For *Landscape*, a group of monochrome paintings that take on forms resembling minimalist works, Lee creates an elusive glow at the convergence between the black and white areas, which may remind one of the visual effect of solar prominence. In a series of acrylic medium and charcoal ink paintings named *Untitled*, he applies a dozen layers of acrylic medium to the canvas. The charcoal brushstrokes look as if they could penetrate to the back of the canvas, appearing both tender and mysterious.

Lee Bae started a new series titled *Brushstroke* around 2020. This time, the artist turns to a greater challenge: he soaks a broad brush in diluted charcoal ink and applies the ink to paper. The most obvious feature of this series is the fact that, once Lee starts, he can hardly hesitate or change the movement of his brush. On this score, Lee moves into a realm that beholds the essence of East Asian ink wash painting and calligraphy. In this realm, how an artist sets the brush to paper and how he wields the brush are of paramount importance. Brushwork and the shades of ink set the tone for the whole piece. When moving the brush on paper, an artist exerts control to the utmost degree, whereby he forgets control itself.

To listen to the voice of charcoal, Lee seeks to activate the memory deeply embedded in his body, by which he guides the movement of his hand. Each stroke is an unfolding of psychological time. As a result, his brushwork can be seen as the self-initiated performance of the medium itself, as well as the



笔触 b-13 *Brushstroke b-11*, 2022. 碳墨纸本 | Charcoal ink on paper. 220 x 152 cm. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

在笔触的游戏中,李培还发展出几个有趣的方向:他的笔触不仅是在平面的二维空间展开,他还试图用拐弯扭转的笔触运作,制造一个在三维空间中的线条。我惊奇地发现,他的宽笔触在转弯后的弧度上甚至还可以看到反光。

因此,李培的“笔触”系列是具有三种维度的作品:平面的二维,空间的三维,和时间的第四维度都在这里聚合。

贝浩登(上海)此次的展览更多地呈现了“笔触”系列中的短线条作品。这些作品展现的或是皱褶起来的长线条、断裂的长线条,或是短线条的铺设。有的短线条还运用了柳树、松树、葡萄藤和橡树等不同树种的木炭粉来制作。它们既体现了艺术家运笔时的心态变化,也是艺术家对画面节奏感的一些尝试。如果长线条是一次深呼吸,那么短线条就是很多次的呼吸和多种思绪的并列。

这次展出的三件雕塑是李培最新的作品,它们证明李培确实有把自己二维的“笔触”系列变成三维的想法,它们预示了李培未来的创作发展思路。

2022年10月21日



笔触 b-9 *Brushstroke b-9*, 2022. 碳墨纸本 | Charcoal ink on paper. 220 x 152 cm. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

crystallization of the artist's thoughts accumulated over a long period of time. Traces of chance and contingency are also present in Lee's brushstrokes, manifested by tremors of the artist's hand, as well as by twists and pauses of the lines. Lee's broad brushstrokes seem to have a life of their own, a liberated, spirited, and vigorous life that exists in itself and for itself.

Several fascinating, even playful, aspects are integral to Lee Bae's practice. His brushwork not only unfolds on a flat, two-dimensional surface, they also conjure a three-dimensional space through twists and swerves. Quite surprisingly, I once found that reflections of light can be glimpsed at the place where his broad strokes make a turn.

Therefore, Lee Bae's *Brushstroke* series should be understood on three registers, namely the two-dimensional plane, the three-dimensional space, and the fourth dimension of time.

This exhibition at Perrotin Shanghai features works of the *Brushstroke* series, especially pieces that demonstrate Lee's short lines. In these works, one can see long, wrinkled lines, broken lines, and arrangements of short lines. Lee created some of these short lines by applying charcoal powder made from willow, pine, grapevine, and oak, which point to psychological changes inherent in the artist's movement of brush and the artist's experiment with the rhythm of the pictorial space. In Lee's works, if a long line can be compared to a deep breath, then short lines are juxtapositions of multiple breaths and thoughts.

The three sculptures included in this exhibition are part of Lee Bae's latest works. They show the artist's interest in exploring the three-dimensional aspect of his two-dimensional *Brushstroke* series. Looking forward, these sculptures may signal a future direction of Lee's artistic practice.

October 21, 2022



李培 Lee Bae
摄影 | Photo: Guillaume Ziccarelli. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

关于艺术家

李培的单色画实践是一场严肃的、沉浸式地步入黑暗的旅程。他巧妙地模糊了绘画、雕塑和装置之间的界限，发展出了跨越类别的抽象美学，为非彩色形式的创作注入了有形的深度与强度。直至 21 世纪初，他一直只使用原始的木炭创作，在画布上用烧焦的木片或木块拼贴出简约而精致的马赛克般的组合，以及采用更为大型的碳化树干进行雕塑般的装置排列。木炭，一种通过燃烧木材获得并用于起火的材料，为生命的循环提供了强有力的隐喻，这进一步激发了李培的探索，包括其中所暗示的时间的第四维度。艺术家近期已经将创作只聚焦于炭墨——一种接近煤烟的物质，李培在其最新系列作品中分别使用了碳墨于布面与纸本上作画，定格了随机的运笔和元素以及蕴含其中的时间。

李培 1956 年生于韩国清道郡，目前工作生活于韩国首尔与法国巴黎。他的作品曾在世界各地的美术馆和机构被广泛展出，包括 Phi Foundation, 加拿大蒙特利尔; Indang 美术馆, 韩国大邱; Wilmotte Foundation, 意大利威尼斯; Paradise Art Space, 韩国仁川; 玛格基金会博物馆, 法国圣保罗德旺斯; 法国瓦讷美术馆; 吉美国立亚洲艺术博物馆, 法国巴黎等。李氏的作品被纳入数个公共收藏, 包括国立当代美术馆 (MMCA), 韩国果川; 首尔美术馆 (SEMA), 韩国首尔; 三星美术馆 Leeum, 韩国首尔; 湖林博物馆, 韩国首尔; Paradise Art Space, 韩国仁川; 玛格基金会博物馆, 法国圣保罗德旺斯; 吉美国立亚洲艺术博物馆, 法国巴黎; 赛努奇博物馆, 法国巴黎; Baruj Foundation, 西班牙巴塞罗那; Privada Allegro Foundation, 西班牙马德里; Medianoche Foundation, 西班牙格拉纳达以及 Phi Foundation, 加拿大蒙特利尔等。

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About the artist

Lee Bae's monochromatic practice is a formal and immersive journey into the abysses of blackness. Subtly blurring the lines between drawing, painting, sculpture, and installation, he has developed his abstract aesthetics across categories to imbue the noncolor with tangible depth and intensity. Until the early-2000s, he worked exclusively with raw charcoal to create minimal, refined, mosaic-like assemblages of charred wooden shards or chunks on canvas, as well as larger sculptural arrangements of carbonized trunks. Charcoal, obtained by burning wood and used to revive fire, offers a powerful metaphor for the cycle of life that has further inspired him to expand his exploration to include the fourth dimension of time. While he has moved on to solely working with carbon black, a substance close to soot, Lee Bae's latest series of pictorial works crystallizes random elemental gestures, which he practices with charcoal ink on both canvas and paper, recording his movement and time.

Born in Cheongdo, South Korea in 1956, now lives and works in Seoul, South Korea and Paris, France, Lee's works have been the subject of solo exhibitions at museums and institutions worldwide, including Phi Foundation, Montreal, Canada; Indang Museum, Daegu, Korea; Wilmotte Foundation, Venice, Italy; Paradise Art Space, Incheon, South Korea; Fondation Maeght, Saint-Paul de Vence, France; Musée des Beaux-Arts, Vannes, France; and Musée Guimet, Paris, France. Lee's works are included in public collections, notably the National Museum of Contemporary Art (MMCA), Gwacheon, South Korea; Seoul Museum of Art (SEMA), Seoul, South Korea; Leeum-Samsung Museum of Art, Seoul, South Korea; Horim Museum, Seoul, Korea; Paradise Art Space, Incheon, South Korea; Fondation Maeght, Saint-Paul de Vence, France; Musée Guimet, Paris, France; Musée Cernuschi, Paris, France; Baruj Foundation, Barcelona, Spain; Privada Allegro Foundation, Madrid, Spain; Medianoche Foundation, Granada, Spain; and Phi Foundation, Montreal, Canada.

More information about the artist >>>