



"Egyptian Swimming Pool", 2014  
Marker pen on paper.  
80 x 120 cm / 47 1/4 x 31 in  
Courtesy Galerie Perrotin



"Diamond", 2014  
Marker pen on paper.  
65 x 50 cm / 25 1/2 x 19 3/4 in  
Courtesy Galerie Perrotin

**Dawei DONG "A SINGULAR POINT"**  
Curated by Fu Xiaodong

**Galerie Perrotin, Hong Kong**  
**January 16 - March 4, 2015**

Galerie Perrotin is pleased to present the first solo exhibition of Chinese artist Dawei DONG in Hong Kong, opening on January 16.

Text: Fu Xiaodong

I have known Dawei for a decade now. When I first knew him, he was still known as the precocious poet in school. We met again when he first returned from Paris upon finishing his studies in France; we talked about the surprise factors of street art, from him, I always hear new vocabularies. Dawei had a serious attitude, his definitions for various concepts were meticulous; he also likes the nervousness and logic to words, and he grasps minor differences to almost a sensitive degree of poetry writing. Later, his works present the same qualities. A marker pen felt tip defusing through paper, a beginning of an unconscious mistake through negligence, has become a system of an entire creation. "Singular Point" is the point before the big bang of the universe, an existence without shape and form. All matter and energy emerges from this singular point extending into infinity. In all similarities to the singular point before the touch between pen and paper, ready with accumulation of time, space, the flow of kinetic energy, an open system is born.

How to derive a complete system via the limited character of the material from a contingent ink point, is indeed Dong's specialty. Through thousands of methodic and eliminative attempts by controlling time, temperature and humidity, a puddle of ink eventually transforms into a web weaved by interactively restrictive, colliding, complex but orderly ink dots. Those dots incredibly reek of gentleness and toughness at the same time, displaying a layer of mathematics as well as pictograms with space for imaginations. By exercising the limitations of the medium, Dong invents one set of rules after another. Once a set of rules has been exhausted, he starts the next adventure on paper. There is no repeat in his works but traces of exploration, like linear trajectories generated

董大为 《奇点》  
由付晓东策展

贝浩登 (香港)  
2015年1月16日至3月4日

贝浩登 (香港) 很荣幸为中国艺术家董大为举办香港首次个展, 展览于2015年1月16日开幕。

文字: 付晓东

初识董大为, 大概是十年前, 他是校园里出了名的少年老成的诗人。再次遇到, 是他刚从巴黎留学回来, 一起讨论街头奇袭性的作品, 在他那里总能听到一些新的词汇。他态度一直很严肃, 对各种概念的界定一丝不苟, 喜欢字和词的紧张感和逻辑性, 对于微小的把握具有诗人的敏锐和较真。后来, 发现他的作品也是一样, 他敏感于笔尖戳到纸上晕化开来的痕迹, 一个来自无意识的错误的起点, 一个日常的充满挫败感的经验。将疏忽作为工具, 成为了他整个创作系统的开端。“奇点”是大爆炸宇宙形成之前的那个点, 没有固定形状, 没有体积的不可思议的存在。一切质量和能量由此涌现, 从无扩展为无限。就如同笔尖和纸张接触之前的那个点, 由于时间和空间的累积, 势能和动能的流动, 在不相连的自我定义中, 衍生出一个开放性的系统。

如何控制一个随机偶然性的墨点, 并用其材料自身的限定性衍化出整个系统, 正是董大为苦心钻研的领域。通过控制时间、温度、湿度等不同方法的有条理的排除性尝试, 一滩绵软的墨点, 终于成为了互相限定、掩映、碰撞、叠压、纷繁错综的存在。它们不但秩序井然, 而且软硬兼施, 表达不可思议的柔软和坚硬, 既有数学与象形, 又有空间与致幻。他利用材料自身的局限发明一个又一个游戏规则, 当这个规则穷尽到极限, 便开始下一次的历险和尝试。在他身后, 没有重复的路, 只留下一连串披荆斩棘的痕迹。如同一支箭, 从起始一个接一个的占据每一个点, 组成一个线性的轨迹。无限的本质是没有尽头, 董大为的每一个点永远规定着下一个, 无法分解, 是一个动态的整体。运动的连续性, 正是现实条件所限制的次序。空间加之时间的纬度, 董大为用精准控制的点占据了每一个可能性的位置, 过程被分解一个一个位置, 时间凝固了。这些点在画面上让世界停了下来, 我们看到了现实中的一个平面的纬度, 一支已经在靶上的成功射出的箭。

by arrows. The nature of infinity is endlessness. Dong's one dot limits the next, indivisible as a dynamic whole. The continuity of the movement is restricted by realistic order. Dong precisely controls every dot to occupy every possible point in both space and time. The space is disassembled into points while the time is standing still. Those dots on paper stop the world and show us a flat globe in reality, as well as an arrow hitting the center of a target.

Dong's paper painting works catch people's eyes with tempting sensibility: delightful color scheme, vivid and humid traces with subtle variations. The eyeable appearance covers the conceptual core the artist bestows on. Dong confines himself in restrictive rules, applies basic and unimaginative elements to find freedom in a rigid environment. Like a mathematician derives a formula, he continuously segments and integrates the whole creation system. The artist practices the rate and time of the permeation between pen and paper. Every change of a specific element can diversify both structure and form. An initial point is like a germ and will grow by itself – one is all, all is one. The point is singular and meanwhile extended. Dong's works do not act on visual sense, neither on artistic experience, but emphasize on building internal rigorous logic and the entire interactions. Tactfully, the sensibility and the tenderness inside the poet infiltrate the harsh rules. Dong puts his logic, calculation and complicated work at the back of the paper. At the front side, it is pure and simple as new snow, insensibly evoking emotions, symbolic images and leading people into an amusing visual world.

"Dust to Dust" relies on its uncontrollable gravity of color to complete the most mysterious aspect. The process of completing the painting is no longer just a presentation of a visual result, but through the descension of the pastel dust, a thorough and evenly remix of color occurs in the air, this process further decomposes and enhances the idea of painting. The body movement during painting is preserved by the layers of color compressed on its own. Dong yet again starts from one single element – the falling dust to achieve two results, the controlled and the uncontrollable; the certainties and the contingencies. Dong discusses the mutual effect of materialistic matter and intentional act during the creation of an artwork, the final results becomes a proof of the process. Prescription of nature and the innate materialistic is the natural aspect while the aspect of automatism and self-regulation is the cultural. By provoking the different existing characteristic condition of the medium with the artist's thinking process, the combination of the natural and cultural creates a balanced mid point between two extremities. Dong solidifies an idea of creation, not just a mere expression onto paper, by doing so, the artist create an experiment, a method, a way of thinking.

#### About Fu Xiaodong:

Born in Shenyang and now based in Beijing, Fu Xiaodong is an independent Chinese curator, artist and critic. In 2004, Fu studied Art History and Theory in China Central Academy of Fine Arts and meanwhile worked as an editor in the magazine Contemporary Art News. In 2006, she was invited to the Art Institute of Peking University as a visiting scholar. Since 2008, she has been the executive chief editor of the magazine Fine Arts Literature. She has curated projects including "Through the Body", University of Toronto Art Centre, Toronto, Canada and The Armory Show – China Focus Section, PIER 92&94, New York, USA in 2014.

他的纸本作品以诱人的感性力量吸引人的凝视，令人愉悦的色彩组合，变化微妙而湿润的带有灵韵的痕迹。这种赏心悦目的外观极大的具有迷惑效应，艺术家所隐藏的观念性内核却躲在背后暗笑。董大为把自己限定在有限的游戏规则之中，使用最基本的无趣的元素，在严苛的限定中找到自由，如同一个数学家推衍公式一样，不断的分割整合工作系统。他把笔和纸的渗化的时间和程度作为材料特殊的物质性，每一个特定元素的变化，都能够衍生出结构和形式上的生长。一个初始的点就是一个胚芽，会自动开始生长。其一代表一切，一切尽在其一。它是自我单一，同时又具有延伸力。董大为的作品并非作用于视觉，并不依赖于美观，而是以内在严密的逻辑和自我关联的完整性建立。偏巧，一个诗人的感性又温和的洗涤着规则的严酷，他把所有的逻辑、计算和复杂的劳动隐藏在画面之后，而画的正面如同新雪初降，不着痕迹的勾带起情感、温情和象征性，从感知上萦惑人进入趣味横生的视觉世界。

《尘归尘》色粉系列作品，则是利用颜色依靠自身重力的下滑、跌落留下的痕迹，将不可控制之处，成为作品的最神秘处。而完成作品的涂抹的过程，已不再只是为视觉结果的呈现，而是为了下滑的粉尘在时间与空间之中均匀充分的搅拌，再次提出了对绘画这个行为分解和追问。人在绘画时，身体在运动中的过程，被以色粉层层叠压的方式保留了下来。董大为再次从一个元素出发，出现了双重的结果，可控与不可控，确定性与偶然性。被忽略的粉尘在劳动过程中物质状态的双重改变，成为过程的证明。董大为讨论了作品形成过程中的人与物质的互相作用，在被决定的条件中不断寻求差异性，同时也是文化社会生产的一种秩序和模型。以思考的形式去挑战被决定的条件。被规定和物质的是自然的，自动和自我调整是文化的。自然和文化的不同形体互相作用，一个接一个，跨越了一个连续的不可打破的空间，从而成为两极之间的中介。董大为将思想创造的的形式凝固于画面之上，并不是表达，而是呈现出一条思维之路，其本身也是具有实践性的创造之路。

#### 关于付晓东

生于沈阳，2003年鲁迅美术学院国画系获硕士学位，留校担任《美苑》杂志责任编辑，并在国画系教授实验课程。2004年研修于中央美院人文学院，并担任台湾《当代艺术新闻》编辑。2006年北京大学艺术史系访问学者。2008年担任梯级艺术空间艺术总监，并任《美术文献》杂志执行主编。2014年策展包括《体识 - 中国女性艺术家影像展》，加拿大多伦多，多伦多大学艺术中心；《你中奖了！——双飞项目》，纽约，军械库中国焦点。



"Dust to Dust", 2012  
Pastel on wood  
Installation dimension varies  
Courtesy Galerie Perrotin

**Dawei DONG was born in 1981, Dalian, China. He lives and works in Beijing, China.**

#### ART EDUCATION

- 2011** Obtaining DNSEP with congratulations by the jury in ENSA-Bourges (Ecole Nationale Supérieure d'Art de Bourges), France  
**2009** Obtaining DNAP with congratulations by the jury in ENSA-Bourges, France  
**2004** Obtaining the Bachelor of Arts in LuXun Academy of Fine Arts, China

#### SOLO EXHIBITIONS (selection)

- 2013** "Achromatic Ripples", Space Station, Beijing  
**2012** "Repetition and Multiplicity", Space Station, Beijing

#### GROUP EXHIBITIONS (selection)

- 2014** "The New Generation Of Abstract Art", Si Shang Art Museum, Beijing, China; "Soft Abstraction as Constellation", UCCA Store, Beijing, China; "Remodernization: WuHan 3rd Documentary Exhibition of Fine Arts", Hubei Art Museum, Wuhan, China; "New Vision world", 789 Art Center, Beijing, China; "Single Tone", NuoArt Gallery, Beijing, China; "Jiang Han Star Project: CLIMAT", Wuhan Art Museum, Wuhan, China; "A Room Not Of One's Own", Space Station Gallery, Beijing, China; "Manual Machines", Art Seasons Gallery, Beijing, China; "New Abstract: Chapter 1", Hadrien de Montferrand Gallery, Beijing, China  
**2013** "Young Ink - The 8th International Ink Art Biennale of Shenzhen, Guan Shanyue Art Museum, Shenzhen, China; "15th Lishui International Photography Festival", Lishui Exhibition Hall 2, Lishui, China; "Two Cities Memories: from Guanghuamen to Tiananmen", Seoul City Hall Art Gallery, Seoul, South Korea; "Antenna Space Shanghai Opening Exhibition", Antenna Space, Shanghai, China; "Transparency", Space Station, Beijing, China; "AMNUA International Poetry Intergration/2013: The Look of Poetry", Nanjing, China; "The Shade of Time: Five Artists", Art Seasons, Beijing, China  
**2012** "Independent", Gallery Force, Beijing, China; "See/Saw, Collective Practice in China Now", Ullens Center for Contemporary Art, Beijing, China; "Diamond Leaves: Brilliant Artist Books from around the World", CAFA Art Museum, Beijing, China; "The New Directions: Young Chinese Contemporary Artists", MMOMA, Moscow, Russia; "Also World", T Art Center, Beijing, China; "Painting Lesson 2, Negative and Positive Style", Yang Gallery, Beijing, China; "At Rest-The 5th Chinese Abstract Art Exhibition", PIFO Gallery, Beijing, China  
**2011** "24 Showing, G.Art, Nanjing, China, "Yeast", Art Seasons, Beijing, China  
**2011** "You Are My Landscape", 01100001 Gallery, Beijing, China; "Gichet Fermé", House of Culture Bourges, France; "In Vitraux #2", L'hospice St Roch Museum, Issoudin, France

董大为. 1981年生于大连. 现于北京生活工作

#### 艺术学习

- 2011** 法国布尔日国立高等艺术学院, 获国家造型表现学位  
**2004** 鲁迅美术学院, 获学士学位

#### 个展

- 2015** "奇点", 贝浩登画廊, 香港, 中国  
**2013** "无秀波", 空间站画廊, 北京, 中国  
**2012** "果园和梨园之间有九棵树", 空间站画廊, 北京, 中国

#### 部分群展

- 2014** "轻抽象的星丛", 尤伦斯艺术商店, 北京, 中国  
"第三届美术文献展", 湖北美术馆, 武汉, 中国  
"江汉繁星计划: 气候", 武汉美术馆, 武汉, 中国  
**2013** "青年墨语 - 第八届深圳国际水墨双年展", 关山月美术馆, 深圳, 中国  
"诗的样子", 南京艺术学院美术馆, 南京, 中国  
**2012** "SEE/SAW: 中国当代集体创作实践", 尤伦斯当代艺术中心, 北京, 中国  
"钻石之叶 - 全球艺术家手制书展", 中央美术学院美术馆, 北京, 中国  
"风向", 莫斯科现代美术馆, 莫斯科, 俄罗斯  
**2011** "今晚没有演出", 布尔日文化中心, 布尔日, 法国  
"在彩色玻璃里", 伊苏丹圣劳克美术馆, 伊苏丹, 法国

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Opening hours: Tuesday - Saturday 11am - 7pm

For any images used, kindly state:  
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#### Media Preview Invitation:

A media preview will be taking place on Friday January 16th 2015 from 5pm to 6pm.

For more information and press enquiries, please contact:  
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