

简策 | 舰队  
6.30 - 8.5, 2018

我们很高兴地宣布，简策在空白空间的第五回个展“舰队”将在2018年6月30日开幕，展览将呈现她最新的绘画作品。

“舰队”是简策自2016年开始的组画创作的系列之一。作品受到英国海军发明于第一次世界大战期间，涂于己方舰体以躲避德国鱼雷的“舰船迷彩”(Dazzle Painting) 图案启发。这种图案以几何涂绘混淆物体三维造型，使舰体呈现为二维的平面图案，由此对敌方透过潜望镜侦察战舰造成干扰。这与艺术家在创作中的长期课题有着诸多吻合：真实空间、实物与其在平面性的绘画作品中所呈现出视觉变形和错觉之间的关系。艺术家采用迷彩图案生成假象、伪装和解构形体的手法，创作出近似立体主义的平面作品，同时营造出庞大，乃至压抑的体量感。另一方面，艺术家对于可拼接的组合绘画形式的探索，让作品得以超越传统单幅绘画的概念，进一步强化了作品与特定空间联系的特征。

这些战舰外观绚丽，其实却是巨型、精密的杀戮机器，二者之间形成了怪异的矛盾。在军事话语中，战舰往往被高度审美化，其庞大的船身和杀伤力强大的炮筒，反而被赞为庄严且独特的“美”，就像披挂铠甲的战士。然而，“迷彩”不单是一种美学样式，更是一种早已有之且至今盛行的军事策略，它凭借科技手段和军力，使己方具备最大程度的隐形性能。艺术家通过在大幅画面中分别描绘的不同舰船的局部，试图将本次展览的空间变成泊满船只的码头，或由高挑的金属船身所围筑的迷宫，观众仿佛置身一个压抑的现场。

简策长期关注技术、知识、视觉经验与（艺术的与非艺术的）图像生产之间的交叉区域。她的绘画往往从某些相对具体的概念、形象出发，并在绘画过程中逐步消解它们。这一过程使得理性的观念、严谨的结构与富有表现力的媒介质感、艺术家的手感相互碰撞。在建构原则与“破坏性”的拆解，以及绘画性的笔触之间，生成的那种创造性的张力，成为她作品的重要特征。在她反复思考自己为作品设置的清晰概念以及随之而来的那些问题的同时，利用一种绘画性的细节来进行自由的抽象处理——在这个层面上，她既讨论了绘画的一些基本问题也触及了绘画的本体。

简策，1984年出生于中国山东，1988年移居德国。2008年毕业于柏林艺术大学美术系，Georg Baselitz, Daniel Richter 和 Robert Lucander 大师班。2009年毕业于柏林洪堡大学和自由大学艺术史系（硕士）。2006-2007年，就读于伦敦大学金史密斯学院。2017年，获得洪堡大学艺术与图像史博士学位。近期展览包括：Bannermen, Gallery SU:，首尔，韩国（2018）；The Second Self, Peres Projects, 柏林，德国（2017）；验证码, Philine Cremer, 杜塞尔多夫，德国（2017）；穿越欧洲, Whiteconcepts, 柏林，德国（2017）；大幻影, 空白空间, 北京（2016）；大象, NON Berlin 艺术空间, 柏林，德国（2016）。现工作生活于德国柏林与中国北京。

空 | 白 | 空 | 间  
WHITE SPACE BEIJING

**Ce JIAN | Armada**  
**6.30 - 8.5, 2018**

We are delighted to announce the opening of Ce Jian's fifth solo exhibition at WHITE SPACE BEIJING, *Armada* will open on June 30<sup>th</sup>, featuring her recent paintings.

*Armada* is part of a series of composite paintings which Ce Jian started in 2016. The initial idea came from a technique known as "dazzle painting," which was invented by the British during World War One to protect ships from being hit by German torpedoes. The concept behind dazzle camouflage is to essentially transform a three-dimensional *body* via abstract geometric painting into a two-dimensional *image*, as perceived deceptively by the eye, such as through the enemy's periscope. Jian's current work revolves around the questions touched on by these potential parallels: the material body and real space in relation to virtual bodies and spatial illusions in painting. The works in *Armada* deal with the illusionism, camouflage and the dissolving shapes of the ships, which appear cubist and flat as a visual surface, but are in reality massive and threatening physical bodies. At the same time, seeing them as a combinable series helps her to overcome the classic singular tableau – thus opening her painting toward a more site-specific strategy.

There exists a strange discrepancy between the colorful appearance of the ships and their true nature as sophisticated, colossal killing machines. Warships are often highly aestheticized in military discourse, where their massive form and powerful cannons are praised for their elegance and unique "beauty," much like the armored human warrior. Camouflage is not just an aesthetic phenomenon, but a historical as well as a modern-day strategy, where deceitful invisibility comes along with technological strength and military power. By using large formats and the fragmented body of warships, the artist tries to evoke the feeling of looking at a port full of ships, or of being surrounded by a labyrinth of towering metal vessels that close in on the spectator with oppressive presence.

Ce Jian has always been drawn to the intersecting realms of technique, knowledge and visual experience, of artistic and non-artistic image production. Usually she begins with relatively concrete concepts and digests and transforms them through the process of painting, thereby allowing the rational idea and formal structure to collide with the spontaneous expressive potential of the material medium and her own hand. The productive tension between constructive principles and destructive fragmentation or gestures is a consistent trait of her work. While she ruminates on a given work concept she set herself and the issues surrounding it, she also explores painterly details as a space for free abstraction – and on this level, she raises fundamental questions regarding painting itself and its ontology.

Ce Jian was born in 1984 in Shandong Province, China and moved to Germany in 1988. She studied at Goldsmiths College, London from 2006-2007 before graduating in 2008 from the Berlin University of the Arts in the master class of Georg Baselitz, Daniel Richter and Robert Lucander. She also earned a Magister Artium degree in Art History from the Humboldt-Universität and Freie Universität Berlin in 2009. She received a PhD in Art and Visual History from Humboldt-Universität of Berlin in 2017. Her recent exhibitions include: *Bannermen*, Gallery SU:, Seoul, Korea (2018); *The Second Self*, Peres Projects, Berlin, Germany (2017); *CAPTCHA*, Galerie Philine Cremer, Düsseldorf, Germany (2017); *Transeuropa*, Whiteconcepts, Berlin, Germany (2017); *The Grand Illusion*, WHITE SPACE BEIJING, Beijing, China (2016); and *Elephant*, NON Berlin Project Space, Berlin, Germany (2016). She currently lives and works in Berlin and Beijing.