

## 新闻稿

### **相遇：约翰·麦克林·王剑**

策展人：方志凌

展览时间：2018年3月23日—5月3日 10:00—18:00（周一闭馆）

开幕时间：2018年3月23日

偏锋新艺术空间即将荣幸呈现展览《**相遇：约翰·麦克林·王剑**》。此次展览，标志着“**ENCOUNTERS 《相遇》**”，一个全新并将持续推出的展览系列开启。聚焦于抽象绘画艺术，通过来自亚洲及西方颇具成就的艺术家与艺术家之间的相遇，探索绘画观念的共通性与差异性。

约翰·麦克林，欧洲颇具声望及影响力的抽象艺术家之一。其艺术的核心紧紧围绕着“绘画、颜色及形状”。受美国抽象表现主义艺术家的影响，他的作品流露着胡安·米罗的返璞归真和恬淡充和之气，却未有沉重焦虑的逼迫感；有保罗·克利的神秘、深沉，但又捕捉不到纠缠着死亡意味的宗教气息；浓郁的人性温暖与毕加索相似，但又不似他的放纵和沉溺。约翰·麦克林对其绘画语言的把握极尽纯粹。

王剑成长于改革开放时期，是近年来颇受关注的中国抽象绘画的 70 后艺术家。2007 年前后，他的绘画经历了自我演变，艺术风格一步步趋近抽象，这既是绘画语言的实践，又展现了一种强烈而微妙的心理自查。充斥着“X”结构的画面成为一种带有简扼视觉符号的焦虑生活的反射面。王剑丰富的绘画语言都尽情尽态，极富感染力。

虽然两位艺术家的绘画艺术的语言风格与内在的精神特质相去颇远，但他们的绘画都淋漓尽致地展示了个人的心灵体验，也非常深刻地触及了一种本真的“时代特质”。他们希望躁动的社会情绪渐渐平复，喧哗的前卫浪潮渐远。换言之，约翰·麦克林的优雅与深情正是后“存在主义”一代欧洲人本真的情愫，而隐含在王剑深沉、晦涩的抽象语汇中的，则是中国 70 后一代愈益成熟时幽深而隐忍的心灵焦灼。

如今，绘画艺术不再是“前卫”与“当代”观念的载体，“形式美”的视觉语言最终转化为复杂深刻的心理体验。在简洁精炼的“时代特质”视觉形式中探寻个人与时代的精神内涵，这既是约翰·麦克林和王剑的抽象绘画的共通之处，也是展览的意义所在。

### **约翰·麦克林**

英国人，1939 年生于英国利物浦，现生活、工作于伦敦。1957 年至 1962 年就读于圣安德鲁斯大学，1963 年至 1966 年期间在伦敦考陶尔德艺术学院学习。从 1966 年起，麦克林任教于伦敦各艺术类院校，并于 1975 年举办了第一次个人展览。1980 年后期居住于美国纽约。麦克林的作品被多家公共艺术机构收藏，如泰特美术馆、维多利亚与阿尔伯特博物馆、剑桥菲茨威廉博物馆、苏格兰国家现代艺术画廊，中国中央美术学院美术馆等。

### **王剑**

1972 年出生于河北邯郸，现生活、工作于北京。2003 年结业于中央美术学院国画系造型工作室。年轻时的王剑曾从事过火车司机这一工作，而后很长一段时间他自主学习，期间广泛阅读了文学、艺术、历史及禅宗等书籍。1996 年他开始在北京寻找艺术生涯的方向，期间从事过编辑、电视编导、美术指导、设计等工作。无论抽象还是极简，王剑的作品显示出早期他对东方哲学的探索，创作日趋成熟时期的诡辩，以及对西方诗歌与社会学渐长的兴趣。

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《相遇》（ENCOUNTERS）是一个全新并将持续推出的展览系列，通过来自亚洲及西方颇具成就的艺术家与艺术家之间的相遇，关注抽象绘画并探讨艺术家之间绘画理念的共通性与差异性。

ENCOUNTERS 一词最早由奥地利神经学家、心理学家维克多·弗兰克提出。1960 年代，哈佛大学的威尔·舒茨将其发展为“基于开放诚信，自尊及（自我）责任的人际互动方法”。

偏锋新艺术空间将以这种方式探索亚洲以及西方当代艺术实践观念，以中国视角发掘蕴含来自世界不同地区艺术家作品共鸣的艺术趋势及其同步性。

起初，抽象艺术就作为一种国际通用的人文语汇——一种被当今中国最优秀的艺术家所推动的途径。而偏锋的目标也在于为中西方艺术家建立意义深远的联系。

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**PRESS RELEASE**

**ENCOUNTERS: John McLean•Wang Jian**

**Curator: Fang Zhiling**

Exhibition Dates: 23 March 2018 – 3 May 2018, 10:00 – 18:00 (Closed on Mondays)

Private View: 23 March 2018

PIFO Gallery is delighted to present the exhibition **ENCOUNTERS: John McLean•Wang Jian**. This show marks the beginning of **ENCOUNTERS**, a new and ongoing series of exhibitions bringing together artists from Asia and the West. **ENCOUNTERS** will put its focus on abstraction in painting and explore the communalities and divergences of notions of painting by juxtaposing accomplished artists.

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John McLean is one of Europe's most influential abstract painters whose work remains to receive the attention it deserves. At the core of McLean's practice is paint, colour and shape. Influenced by American abstract expressionist painters, his work breathes Joan Miró's innocent, unworldly quality and is free from incisive anxiety, instead featuring a touch of mysteriousness and reservedness which can also be found in Paul Klee. There is no trace of the deadly, religious atmosphere often found in abstract expressionist works. However one can clearly sense an inclusively humanistic spirit in McLeans works, that he shares with Pablo Picasso without succumbing to his tendencies towards indulgence and addiction. John McLean has refined his painterly vocabulary to its purest form.

Wang Jian, a post-70s abstract artist, grew up during China's reform period. His work has commanded considerable attention in recent years. Since he switched to abstract art around in 2007, his practice has been profoundly reflecting on individual transformation. His works are both, experimentation in an abstract pictorial language and a very intense and subtle psychological (self)investigation. Very often dominated by an "X-shaped" configuration, the picture planes of his works become membranes reverberating the anxieties of life in a condensed pictorial notation. Wang Jian's wide-ranging abstract vocabulary has today reached its finest charismatic and dynamic manner.

Although the artistic language and spiritual propositions of the two artists' abstract paintings are largely different from each other, their works manifestly exhibit each their own psychological realities and also exquisitely touch upon a kind of genuine "trait of the times". There is hope that the restlessness of the society may diminish bit by bit and the prevailing pressures of being "on" at all times may wane. In other words, John McLean's elegance and affectionateness imply a newly found authenticity of a post-existentialist European, Meanwhile behind the intense and obscure vocabulary of Wang Jian's abstract paintings, there is a hint of the anxiety among many of the post-1970 artists who are getting more and more mature.

The exhibition demonstrates that today, painting as a form of art is no longer a carrier of "avant-garde" or "contemporary" concepts. The regard for "beauty of form" has been eventually transformed into complex and intense psychological experimentation in painting. To explore and appreciate the spirituality of individuals as well as the "trait of the times" in a rather concise visual form, is what both artists, John McLean and Wang Jian's, abstract paintings share. This is the essentially distinctive proposition of the **Encounters**.

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**John McLean**

British, b. 1939 in Liverpool to Scottish parents. He lives and works in London. McLean studied at St Andrews University from 1957 to 1962 and at the Courtauld Institute of Art in London from 1963 to 1966. McLean taught at various art schools in London from 1966 and had his first solo exhibition in 1975. He lived in New York in the late

1980s. McLean's work can be found in many public collections, including Tate, the Victoria and Albert Museum, the Fitzwilliam Museum in Cambridge, the Scottish National Gallery of Modern Art and CAFA Art Museum in China.

### **Wang Jian**

Chinese, b. 1972, Handan, Hebei Province. In 2003, he completed the Plastic Arts Studio course at the Chinese Painting Department, China Central Academy of Fine Arts (CAFA). He lives and works in Beijing. As a young adult Wang Jian worked as a train driver while following a period of self-directed study – reading extensively on literature, art, history and Zen. In 1996 he moved to Beijing to pursue his art career. He has worked as an editor, TV director, art director and designer and completed his studies at the influential China Central Academy of Fine Art in 2003. His work, both abstract and minimal, refers his early exploration of Eastern philosophies and demonstrates in its maturity and sophistication, his growing interests in Western poetry and sociology.

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ENCOUNTERS takes its cue from a term originally coined by Viktor Frankl, an Austrian neurologist and psychologist. In the 1960s Will Schutz at Harvard would further develop "Encounter" as "a method of human interaction based on openness and honesty, self-esteem and (self) responsibility".

PIFO gallery takes this approach beyond its therapeutic origins and explores such notions in artistic practice in Contemporary Art in Asia and the West from a Chinese vantage point with the goal to explore artistic undercurrents and synchronicities that resonate within the paintings of artist from different regions of the world.

From its onset, abstraction in art was devised as an international humanistic language – an approach that today is being carried forward chiefly by some of the best artists in China. It is the goal of PIFO gallery to forge meaningful connections between them and their Western peers.

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