

黄金时代 | 刘任

展期：2018年9月8日—2018年10月21日

地址：上海市龙腾大道2879号302室

开幕：2018年9月8日，下午4至7时

刘任在东画廊举办的第三次个展中将展示其最新的“草纸砖画”系列。在该系列作品中，他以富于辩论性与诗意的表达，呈现对文学、历史、哲学主题的描绘，并给予深刻理解。

在过去的十年里，刘任挖掘了大量伴有字典解释的英语词汇、体现生死观念的中国古典诗歌、最近以来的重点新闻故事与社交媒体帖子，为其在草纸上的创作提供资料与来源。这些内容与信息尽管在即刻的当下很容易被消磨掉甚至是被完全遗忘，却能够忍受时间之流的冲刷，而拥有意识、成为自觉。艺术家通过赋予草纸新的形式，在“绵软”与“坚固”的和谐融合中建立起刻画这种张力的基础。渗透进草芥之微的图像与文本因此显示出多层次的品格并提醒我们：一切想象、科技与欲望不过是生存冲动与焦虑的投射。

层层叠叠的草纸被压紧密实，像是一摞摞厚重的书，依旧保留着粗糙的边缘，而草纸起皱之后形成的波纹图案不断涌现，隐约透出曾被揉搓的痕迹，也制造出浅浮雕的效果。在这个过程中，刘任采用了中国绘画的装裱技术，来处理通常被丢弃在厕所的草纸。他将草纸完全浸湿在水中，小心翼翼地用一张覆盖住另一张。质感的强化令其趋近于一种陈述事件与人物、神话与传说的传统类型——“画像砖”或“砖画”，以衡量特定对象的伦理道德能力。刘任在他的“草纸砖”上孕育出对人类社会加速变革的反思，利用图示记录并撰写我们这个时代的内核。

在题为“黄金时代”的展览中，刘任援引了查尔斯·狄更斯在小说《双城记》（1859年）中的著名段落——“这是最好的时代 / 这是智慧的时代 / 这是信仰的时期 / 这是光明的季节 / 这是希望之春 / 人们面前有着各样事物 / 人们正在直登天堂”。他将这些文字置于《时代》杂志的封面语境中，同时配合中国经济改革的口号“时间就是金钱，效率就是生命”作为标题。刘任借鉴“意象叠加”的方法，从诠释学和批判性的维度出发，抵达华丽时代下这个国家的底色。

刘任（生于1983年）毕业于上海大学美术学院版画系（2007年），现工作并生活于上海。刘任的创作主要涉及绘画、雕塑与装置。他往往从身边日常的材料中寻找灵感，在干净工整的视觉形态背后隐藏感性累积与文本解析。他关注时间的流逝、生命的消耗以及人的存在状态等各种碎片化的信息。刘任的作品曾在余德耀美术馆（上海，2017年），chi K11 美术馆（上海，2016年）、上海民生现代美术馆（上海，2016年）、上海二十一世纪民生美术馆（上海，2015年）、中央美术学院美术馆（北京，2015年）、上海喜马拉雅美术馆（上海，2014年）等机构展出。他的个展包括“春江花月夜”（东画廊，上海，2016年）、“旁白”（空白空间北京，北京，2011年）、“2008102020091112..8:35...”（东画廊，上海，2009年）等。

Time | LIU Ren

Duration: 8 September 2018 – 21 October 2018

Address: Unit 302, 2879 Longteng Avenue, Shanghai

Opening: 4 – 7 pm, 8 September 2018

LIU Ren's third solo exhibition at Don Gallery features his most recent series of "straw-paper-brick-paintings," in which he develops a profound understanding of portraying literary, historic, philosophical themes with polemical essences and poetic nuances.

Over the last ten years, LIU has mined the archives of English vocabularies mapped with dictionary meanings, Chinese classical poems on views of life and death, significant news stories and social media posts in the recent period for paintings on straw paper. Easily consumed or utterly forgotten though they might be in the immediate present, such contents and messages are capable of becoming conscious when petrified by the harsh stream of time. The artist underlies the tension through a harmonious merger between "softness" and "hardness" by giving new form to straw paper. The images and texts infiltrating the abject material thus operate at multiple levels, invoking imagination, technology and desire as the locus of both our impulses and anxieties of being.

Compressed into compact structures, either deliciously thick as stacks of books with rough edges, or gently crumpled as fibres of rags with embossed patterns, the sheets of straw paper alter its behaviour of being discarded in a toilet yet encounter the technique of mounting Chinese paintings. The process, which involves completely soaking the paper in water and carefully overlaying one on top of another, reinforces the quality texture as "painted bricks" or "brick paintings", the traditional genre depicting events and figures, myths and legends to measure the moral and ethical capacity of the subject. LIU fosters his reflection upon the accelerating transformation of human society on the "straw-paper-bricks," asserting himself as the pictorial historiographer of our time.

In the exhibition entitled "Time," LIU refers to Charles Dickens's famous saying in *A Tale of Two Cities* (1859)—"It was the best of times / it was the age of wisdom / it was the epoch of belief / it was the season of Light / it was the spring of hope / we had everything before us / we were all going direct to Heaven." Having it recontextualised as the cover of *Time* magazine with the widespread slogan of China's economic reform "Time is Money, Efficacy is life" as its caption, he employs the method of "superposition" to access the hermeneutic and critical dimensions of the flamboyant era in relation to the realities of the modern country.

LIU Ren (b. 1983) graduated from Department of Printmaking, Fine Art College of Shanghai University (2007), currently living and working in Shanghai. LIU's practice mainly involves painting, sculpture and installation. He so often draws inspirations from the mundane materials in which the integrated perceptions and textual analytics are concealed under the guise of clean, neat and orderly forms. He attends to the passage of time, the consumption of life and the state of being, and all sorts of fragmented information. LIU's work has been presented by Yuz Museum (Shanghai, 2017), chi K11 art museum (Shanghai, 2016), Shanghai Minsheng Art Museum (Shanghai, 2016), Shanghai 21st Century Minsheng Art Museum (Shanghai, 2015), CAFA Art Museum (Beijing, 2015), Shanghai Himalayas Museum (Shanghai, 2014), etc. His solo exhibitions include "Spring, River, Flowers, Moon, Night" (Don Gallery, Shanghai, 2014), "Filtrate" (White Space Beijing, Beijing, 2013), "Merciful" (White Space Beijing, Beijing, 2011), "2008102020091112..8:35..." (Don Gallery, Shanghai, 2009), etc.