

Kiki Xuebing Wang: *Ripples*

July 1 - August 5, 2023

No. 4 - 165 Wuyuan Rd. Shanghai

LINSEED is pleased to present Kiki Xuebing Wang's (b. 1993, China) solo exhibition "Ripples" from July 1 to August 5, 2023. Showcasing the artist's latest works, the exhibition addresses the embodied process of art-making and explores "the difference between the visible and the visual." Yuan Fuca, curator, writer, and researcher based in Beijing and Boston, had a conversation with the artist about the new series of paintings and wrote the following article regarding the exhibition:

The first glimpse reveals a multitude of elegant bodies stretched across the canvases. They are numerous and alike, layered into a landscape of sorts. The shapes and movements of these figures compete for my attention, appearing adorned, bejeweled, polished. Perhaps the painter prefers her paintings to be viewed at dusk, when the light transitions from day to night. These forms linger in the half-light, evoking Cézanne's biblical landscapes. Yet, a peculiar angle may allow a peek beyond the bodies or shadows cast upon them, which may interfere with the purity of their form. A fracture (*déchirure*) in these bodies may be perceived not as a representation, but as a memory or space that contains and reveals violence. How can a fracture be a form that gazes back at us?

On a second look, the intense gestures of cutting and wiping serve as a continuous background, repetitively performed as if the pictures need to be made and remade every hour. In this way, the vitality of a shell or a butterfly, is either appreciated or simply ignored because it has no meaning or symbolism. But the painter urges us to look at it repeatedly until the natural objects leap out at us or alter our usual position as viewers or interpreters of the composition. That pure contour grants the natural things to become a field of transformation, an index of the ever-changing phenomenon. When the phenomenon manifests, it becomes momentarily impossible.

The third glance is the charm. In the corner of the room, the painter stands gazing down at a bouquet that feels like a close friend, now estranged. She sometimes worries about its absence but always feels relieved when it is present. To her, the emergence of the bouquet reveals the gap between the present and the imminent. It encompasses the connection between the subject and the depiction, emerging and vanishing in a rhythmic pattern. A still life shows that the inanimate can fill space and animate it. Yet, the inanimate remains a suggestion of harmony yet to be achieved.

These three pictorial proposals - the landscapes of bodies, the contours of natural objects, and the emergence of the bouquet - reveal lost imagery that emerges from an obscure background or appears withdrawn from anachronism. They seem like fractures or memories of fractures without any clear point of origin. The materiality and manifestation of these paintings defy interpretation, what Georges Didi-Huberman called a "symptom," an overdetermined synthesis of visual and temporal disturbance.



Kiki Wang's latest paintings delve into the gestures of layering, cutting, and wiping, and offer a physical approach to visual thinking. Her process involves exploring various historical and painterly efforts that try to negate rational interpretations of an image: the image as form, the image as sign, and the image as visibility. What distinguishes this new series from her previous ornamental work is the difference between the visible and the visual. What can be perceived is visible, but the visual is more about the body and the interconnected world. This creates a unique experience, allowing for the creation of matter, materials, colors, shapes, and lines. For a painter like Wang, the visible representation may be misleading, inviting an ambiguity that a single interpretation cannot resolve. In the beauty of her visual experience, meaning and its material can never be separated again.

Text by Yuan Fuca

About the Artist

Kiki Xuebing Wang was born in 1993, Zhengzhou, China. She obtained her BFA from University of California, Los Angeles, in 2016 and her MA degree from the Royal College of Art in 2020. She currently lives and works in London. Fascinated with common visual patterns, both commercial and natural ones, and reflecting upon their role as cultural rhetorics, Wang's practice delves into our mysterious instincts that charge the visual with emotions. The clinging relationship between feelings and objects is further addressed in her prismatic and grainy color which captures the reflected light radiating and escaping from the surface. What she depicts is both a twilight zone between light and the intrinsic color of objects and a saturating presence of the simulacrum world. As the intensity of emotions and memories fluctuates, Wang's often labyrinthic canvas creates a multi-layered surface that not only probes her experiences but also disrupts the sense of distance between different boundaries, tellingly reexamining the two-dimensionality of paintings.

Her recent solo exhibitions include: "Ripples", 2023, LINSEED, Shanghai; "Marble Dessert", 2023, Sadie Coles x Ginny on Fredrick, London; "Lapwings", 2022, Half Gallery, New York; "Blue Hour", 2022, CLC Gallery Venture, Beijing; "A Robin Red Breast In a Cage, Puts All Heaven In a Rage", 2021, PM/AM Gallery, London; "The Green Ray and The Scorpions", 2020, LINSEED, Shanghai. Her selected group exhibitions include: "The Connection", 2022, Billytown, The Hague; "A Place of One's Own", 2022, Andrea Festa Fine Art, Rome; "Harmonious Arrangement", 2022, Half Gallery, Los Angeles; "SALON", 2022, The Sunday Painter x Guts Gallery, London; "A Couple of: The Dual-mechanism of the New Generation of Asian Artists", 2021, Hive Art Center, Beijing; "Watch the Fire from the Shore", LINSEED, 2021, Shanghai; "Reality Check, Guts Gallery", 2021, London; "John Moores Painting Prize", National Museum Liverpool, Walker Art Gallery, 2021, Liverpool; "Still @Live", MAPA Gallery, 2021, London; "Barbican Arts Group Trust Open", 2019, London; "Sympathetic Magic", Zona Mista, 2019, London.



王雪冰：情意涟漪

Kiki Xuebing Wang: *Ripples*

2023年7月1日 – 8月5日
上海市五原路165弄4号

LINSEED欣然呈现王雪冰 (b. 1993, 中国) 个展“情意涟漪” (Ripples)，展出艺术家一系列全新创作，在绘画创作的具身体验中探索“可见性”与“视觉性”之间的感性差异。展览将于2023年7月1日开幕，并持续至2023年8月5日。策展人，写作和研究者富源与艺术家对此一系列作品展开对话，就本次展览撰文如下：

第一眼。在画布上伸展的优雅身体部位，属于无数人相似的身体，形成了一幅意涵丰富的景观。这些衣饰华丽的身体的形状和动作让我无法移开双眼。也许画家希望观众在黄昏时分欣赏她的画作，当天光逐渐消失，这些身体形态在明暗半暗中显现出塞尚 (Cézanne) 圣经景观般的容姿。然而，若是从一个特殊的视角，观看便会超越这些身体或投射于其上的阴影，成为了对其纯粹形式的干扰。这些身体上的裂痕 (*déchirure*) 不是一种表征，而是包含和展现暴力的一段记忆或一个空间。裂痕如何能够成为一种反凝视的形式呢？

第二眼。艺术家激烈的切割和涂抹行为作为连续的背景凸现出来，艺术家不停地重复这些动作，仿佛眼前的景象持续的被建造和重造。贝壳或是蝴蝶的生命力或得以被欣赏，或因为其没有意义或象征对象而被直接无视。但画家让我们不得不反复观看这些自然之物，直到它们从自己纯粹的轮廓中跳脱出来，避不及防地动摇我们作为观众解读构图时的惯常立场。纯粹的轮廓准许自然之物成为变换的场域，以及千变万化的非凡景象。当某一景象显现的瞬间，便意味着这一景象的不再可能。

第三眼。在房间的一角，画家正低垂双目，凝视着一捧花束，就像凝视着一个已经疏远的朋友。她时而担心他的缺席，但最后总是因为他的在场而感到放心。对她来说，花束是现在的和即将到来的之间的空隙的隐喻。它在画布上有节奏地或隐或现，承载着描绘的主体和描绘本身之间的连接。静物本身证明了这些自然之物可以填充空间，并赋予生机。与此同时，也暗示着空间中尚未实现的平静。

这三个图像喻指——身体的图景、自然植物的轮廓和花束的涌现——展现了从晦涩背景中浮现的（或是从错位中撤离的）失落的图像，像是没有任何明显出处的裂痕或对于裂痕的记忆。这些画作的物质性和表现形式拒绝阐释，而是呈现为乔治·迪迪-于贝尔曼 (Georges Didi-Huberman) 所说的“症状 (symptom)”——一个由多种视觉和时间干扰组织成的合成物。

王雪冰最新的画作深入探究了层叠、切割、涂抹的绘画方法，也为视觉思考提供了一个具身的形式。她的创作结合对多种历史和绘画行为的探索，从而使对图像的理性解读——无论是作为形式的图像、作为符号的图像，还是作为可见性的图像——变得无效。将她的新系列和之前有关装饰题材的画作区分开的是可见性和视觉性的差别。能被认知即为可见，但视觉性则更关乎身体和彼此连接的世界。这也创造了一个独特的体验，让物、物质、色彩、形状和线条的创造都变得可能。对于王雪冰这样的画家来说，可见的表征也许是有误导性的，单一的阐释并不能解读其中暧昧的语义。在她所创造的美妙的视觉体验中，意义及其物质不再分离。



文 / 富源 Yuan Fuca

关于艺术家

王雪冰1993年生于中国郑州，2016年获得加州大学洛杉矶分校（University of California, Los Angeles）艺术学士学位，2020年毕业于英国皇家艺术学院（Royal College of Art）获艺术硕士学位，目前生活与工作在北京。因对日常平凡的，或商业、或自然的视觉纹样，及其对应的文化语言修辞深深着迷，王雪冰的创作试图探索一种神秘的直觉，它使视觉拥有了情感。这种感受与客观之间的粘连，也呈现在她光影婆娑与颗粒沙哑的色彩之中，这一效果好似捕捉刚刚逃离物体表面散漫的反射光。艺术家描绘的不仅是光线与物体内在颜色之间的模糊地带，也是愈发饱和的拟像世界之现实。随着情绪与记忆昼伏夜出，王雪冰迷宫似的画面呈现的多层次平面试图探寻个人经验的强度，而不同边界所营造的迷离的远近关系更是重审着二维画面的可能性。

其近期个展和项目包括：“情意涟漪”，2023，LINSEED，上海；“Marble Dessert”，2023，Sadie Coles x Ginny on Fredrick，伦敦；“Lapwings”，2022，Half Gallery，纽约；“Blue Hour”，2022，CLC画廊，北京；“A Robin Red Breast In a Cage, Puts All Heaven In a Rage”，2021，PM/AM Gallery，伦敦；“绿光与螭”，2020，LINSEED，上海。其近期群展包括：“The Connection”，2022，Billytown，海牙；“A Place of One's Own”，2022，Andrea Festa Fine Art，罗马；“Harmonious Arrangement”，2022，Half Gallery，洛杉矶；“SALON”，2022，The Sunday Painter x Guts Gallery，伦敦；“一双：新亚裔艺术家的双重系统”，2021，蜂巢当代艺术中心，北京；“隔岸观火”，LINSEED，2021，上海；“Reality Check”，Guts Gallery，2021，伦敦；“约翰·莫尔绘画奖”，利物浦博物馆，沃克美术馆，2021，利物浦；“Still @Live”，MAPA Gallery，2021，伦敦；“Barbican Arts Group Trust Open”，2019，伦敦；“Sympathetic Magic”，Zona Mista，2019，伦敦。

