简策 | 大幻影
12.17, 2016 - 1.20, 2017

简策在空白空间的第四回个展"大幻影"将在2016年12月17日开幕，展览将呈现她最新的绘画及装置作品。

此次展览以让·雷诺阿的经典电影《大幻影》（La Grande Illusion，1937）为题，为观众呈现《导览》和《新人》两组架上新作，以及一件步入式绘画装置作品《我的城堡之王》。

在《导览》中，简策将带指示观众体验一组场域内的架上作品，它们的创作原型来自美术史中的名作，例如委拉斯凯兹在17世纪为玛格丽特公主创作的肖像 ,塞尚笔下的圣维克多山之景 ,丢勒为艺术家撰写的实践教程《量度四书》（1525），以及杜尚生前的最后一幅画作《Tu M'》（1918）。

肖像和风景的题材在绘画中被广泛的接受并应用为主要表达方式，而同时也代表绘画这一媒介早已过时的功能性。与之相反的是以蒙德里安、斯特拉为代表的开拓性抽象主义，和以波尔克、杜尚为代表的观念主义。它们强有力地反映了绘画的历史发展进程和其自我认知能力。艺术家讽刺地引用了一种典型的博物馆式体验，让观众在导览员的讲解中受到理想化观点的支配。

此次展出新的绘画是基于艺术家在透视景观系列的实践之后的创作。它们在旧作的基础上更进一步，将作品所在的平面媒介与观众所在的真实空间相连。它们并不是在对那些名画进行简单地复制，而是在将它们以虚拟图像的形式进行重现，让人们不禁问道："画"是什么？"画"又在哪里？它是作品内部的这个图像？还是覆盖于画布表面的整个创作？这是一个和绘画的幻觉主义理解方式本身一样古老的问题——但是在当今数码影像的背景下，老式的视觉绘图技术和透视的失真效果又与图像发生了新的联系。这个问题也在《我的城堡之王》中的黑盒子里得到了体现。在这一作品中，具有几何形状的柏拉图立方体以不固定的多样结构和壁画的方式呈现，为封闭的主观精神创造了一个如梦如幻的视觉模型。

《新人》讨论了一个不同于普遍意义上人类本体（或是观者本体）的"他者"概念。这些巨大的人物形象被他们所代表的角色、文化和性别所塑造并变形——虽然他们的外表现代或怪异，但是他们的姿态仍借用了一种以社会身份为主导的传统塑像方式，以及那些对另一性别的人、外国人，和以"象人"为代表的怪人所产生的主观预期。

在全球移民和难民现象的影响下，当今的国际社会正在发生着巨大的变化，尤其是在欧洲。在这一历史时期，既成的刻板印象和排外的保守态度正以史无前例的显著方式存在。这些"新人"是奇人、怪异的陌生人和外来人，但他们无个性特征的机器人式外貌也塑造出了一幅幅带有乌托邦色彩的超人类肖像。

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。2011-2016年，在洪堡大学攻读艺术和图像史博士学位。现工作生活于柏林与北京。近期展览包括："大象"，NON Berlin 艺术空间，柏林，德国（2016）；I'm not a robot，Philine Cremer 画廊，杜塞尔多夫，德国（2016）；"我们的绘画"，央美术馆，北京，中国（2016）。

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WHITE SPACE BEIJING

JIAN CE | The Grand Illusion
12.17, 2016 - 1.20, 2017

We are delighted to announce the opening of JIAN Ce's fourth solo exhibition at WHITE SPACE BEIJING, *The Grand Illusion* will open on December 17th, and presenting her recent works in painting and installation.

The exhibition, whose title alludes to Jean Renoir's film classic *La Grande Illusion* (1937), includes two groups of recent paintings, *Guided Tour* and *New Folks*, and the installation *King of My Castle*, which is an isolated walk-in room within the exhibition space.

In *Guided Tour*, JIAN Ce leads the viewer through a course of site-specific paintings showing anamorphous versions of famous artworks, such as Velázquez' 17th century portrait of Infanta Margarita, a view of Montagne Sainte-Victoire by Cézanne, a woodcut by Dürer from his artist tutorial *Unterweysung der Messung* (1525) and Duchamp's last painting *Tu M'* (1918).

While genres like the portrait or landscape are commonly accepted as 'painting', they also represent its obsolete function, whereas the groundbreaking abstraction of Mondrian and Stella or conceptualism of Polke and Duchamp reflect its historical discourse and self-understanding. By dictating ideal viewpoints, the artist ironically quotes a typical museum experience, with a guide telling you how to look at artworks.

Following her previous perspectival landscapes, these works take a further step in linking the flat medium to the viewer's actual space. They don't copy, but re-stage iconic paintings as virtual images, raising the question of what and where the painting is: Is it the image within or the composition on the canvas in front of you? It's a question as old as painting's illusionism itself – but in the context of today's digital imagery, old optical techniques and perspectival distortions gain new relevance.

This is also the issue in the black box situation of *King of My Castle*, where geometric Platonic solids are shown as anamorphous constructions and wall paintings, creating a hallucinatory model of the closed subjective mind.

The series *New Folks* addresses concepts of the 'other' body, as opposed to the normal human (or the viewer him-/herself). The oversized figures are shaped and distorted by the role, culture and gender they represent – and despite the modern or grotesque portraiture, their poses still refer to traditional iconographies of social status as well as projected ideas of the other gender, the foreigner and the freak, famously represented by the Elephant Man.

In times where society, especially in Europe, is changing dramatically due to global migration and refugees, stereotypical images combined with xenophobic wariness are more present than ever. Those *New Folks* are curiosities, weird strangers and aliens, but they might also form some utopian portrait gallery of enhanced human beings with their anonymous, android-like appearance.

JIAN Ce (b.1984, Shandong Province, China and moved to Germany in 1988) graduated from the Berlin University of the Arts in the master class of Georg Baselitz, Daniel Richter and Robert Lucander in 2008, and graduated from the Humboldt-Universität and Freie Unversität Berlin with a Magister Artium degree in Art History in 2009. From 2006-2007 she studied at Goldsmiths College, London. From 2012-2016 she was a PhD candidate in Art and Visual History at the Humboldt-Universität. Currently working and living in Berlin and Beijing. Recent exhibitions include: *Elephant*, NON Berlin Project Space, Berlin, Germany （2016）；*I'm not a robot*, Galerie Philine Cremer, Düsseldorf（2016）；*Our Painting*, Yang Art Museum, Beijing, China (2016).