

PRESS RELEASE: 7/14/2008

MARATHON 马拉松

TWO LINES GALLERY
平行线画廊

August 2-31st 8月2日--31日
Reception: 2008, Saturday August 2nd, 4-7pm
开幕时间: 2008, 8月2日下午4-7点

策展人: 彼得·温·路易斯
Director: Peter Wayne Lewis

伊灵 画家 YI LING-Painter
李晓峰 雕塑家 LI XIAOFENG-Sculptor
彼特·温·路易斯 画家 PETER WAYNE LEWIS-Painter
谭思考 雕塑家 LAURENS TAN-Sculptor

伊灵 李晓峰 彼特温路易斯 谭思考

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www.twolinesgallery.com
T:86-84599423 C:13693176332
策展人: 彼特·温·路易斯 Director: Peter Wayne Lewis
Hours: Tuesday-sunday 12-6 pm 画廊时间: 星期二-星期日 12:00-18:00
画廊地址: 北京朝阳区酒仙桥4号798艺术区
798 Art Zone No. 4 Jiuxianqiao Lu Chaoyang District, Beijing

马拉松 MARATHON

MARATHON REFERS TO THE MOST GRUELING RACE IN THE OLYMPIC; 26 MILES of PURE HELL. One must have endurance, stamina, a strong mind and a will to survive. The human brain and body is pushed to the limits of possibilities. The artists that I have selected to be in the show reflect this perspective. This is a group of mature artists still expanding the possibilities of what can be achieved in their personal work. Never accepting the status quo, but rather begging the question of what lies beyond one's imagination and intellect.

The Marathon event is no doubt a choreographed event of the human body and mind, and as well, is reflective of Language. I believe that language is contained in gesture as well as spoken work. The deaf speak with their hands; primitive cultures tend to use bodily gestures. We could probably agree that the first art form was dance, which contained meanings that were eventually transferred into the spoken and then written word. The participating artist's echo various forms of embedded ecriture -- gestures that speak about communication and functions -- also a transcendent cultural paradigm, which binds the human family together with language. Painting as well as sculpture is also choreography of the body, mind and spirit. When one approaches a painting or sculpture, it is beneficial to imagine the maker in his or her dance of the imagination, which is contained in the poetics of space as well as form.

马拉松：奥运会所有运动中的极限挑战，整整 26 英里地狱般的煎熬。思维和身体的承受力都被推向了极至，要坚持下来必须拥有超人的耐力和坚定的信念。此次展览的艺术家都体现了这一精神：他们心志成熟，不断开拓，永不止步，探求一个人对其想像力和思维能力的超越。马拉松毫无疑问是人类刻意安排的对心志和体能的考验，但同时也是语言的反映形式。我认为语言是包含在动作手势和说话活动中的：聋哑人使用手语，原始人使用体态语。舞蹈作为最先出现的艺术形式，其动作所表达的意义后来都被引入了我们所说的话和所写的字之中。参展艺术家所使用的各种各样的“内在文字(embedded ecriture)”就是这样一种具有交流功能的“手势(gesture)”，也是一种至高无上的文化模式，它们把人类和语言紧密的联系在一起。同样，绘画和雕塑也是人类身体，思想和精神的一种有的着深刻意义活动。当一幅画或一件雕塑摆在我们面前，我们可以试着去想像作者创作这件作品时脑海中构思和思维的跳跃，这会对我们理解作品有很大的帮助。

Yi Ling- Born in Shanghai lives in songzhuang

Yi's use of embedded language, hieroglyphics is quite apparent even to the on initiated eye, if only one would spend the time to see. We navigate through the world with sight and vision, touch. Li's journey on bicycle across Zhong Guo profoundly changed him, by his witness first hand of the local traditions of the variety of ethnic populations of inner as well as outer China. This became a rich resource of intellectual food as well as imagery from the roots, which are deep in the history of Zhong Guo.

伊灵一生于上海，现住在宋庄。

他所使用的“内在语言(embedded language)”和象形文字明了易懂。无需任何相关概念和知识，我们单凭视觉，触觉和想像就能穿梭于他的世界。他曾骑自行车走遍了整个中国，亲眼见到了国内外各民族的人们的传统生活。这次经历为他的理解力和想像力提供了来源于中国历史的丰富的养料，也深深的改变了他。

Li Xiaofeng-Born in Hubei lives in Beijing

Li's work is a direct reflection of ancient Chinese culture being represented in our age, with a sly nod to post-modernism. Li uses the phrase which is the equivalent in Asia to Post Orientalism. All historical imagery and artifacts are source materials to be used as the contemporary artist chooses. Sampling happens in architecture, music, literature, dance, sculpture and so on through all human endeavors. Li chooses the real fragments of Ming-Qing-blue-white porcelain as materials in his work for he has been obsessed by the research and collecting of ancient porcelain over years. Like an old monk mending his robe of patches or an ancient artist making a jade dress he assembles his pieces from China's past.

When hundreds of porcelain fragments are arranged into a complete order representing a single garment, it begins to speak the full language and codes left by our forefathers. There is no question that these sculptural objects reflect a collision of time and space; past and present. Li's real and compelling artifacts are intended to convey culture to the populace without irony, but rather with passion and conviction to truth in materials.

李晓峰-出生于湖北，居住在北京。

他的作品带有一些后现代的特点，他使用了“后东方主义(Post Orientalism)”的表达方式，直接反映了古老的中国文化在现代社会的展现。所有古代的意象和手工制品都能作为当代艺术家的创作来源，他们可以从古代的建筑，音乐，文学，舞蹈和雕塑等中提取元素。

这类作品他选择的基本材料是货真价实的明清青花瓷片，选择这样的材料基于多年来痴迷于古代瓷器的研究和收藏。整个过程就如同老和尚做百衲衣或古人做金缕玉衣一般，一点点，一丝不苟地用银线把一块块打磨好的瓷片打孔串联起来。当几百块的瓷器有序地排列在一件衣服中我们甚至能够从这一块块碎片中读到古代人留给我们的信息密码，当这些从沉寂的地底下挖掘出来的古代瓷片，通过艺术家制作的一件现代的衣服重新反射今日的阳光时，略有文化的人都会在她的面前浮想联翩，残片吗？衣服吗？……这无疑在过去与今天的一场对话，我想衣服只不过是这件作品的借口或托辞，而文化才是作品真正想要传达的意义。

Laurens Tan-Born in the The Hague, Holland of Chinese parents

Laurens' compelling analyses of language is used as basis for his recent sculpture, 3D constructions, industrial design, photo media and screen works.

His studies in Chinese conversation is constantly interrupted by his inquisitive and interrogative nature- never able to accept meanings and contexts at face value, and using every opportunity to use language to unlock customs and values, otherwise obscured from view. His is a close and constructive observation of Beijing's cultural urban dilemmas that started with his Beng Beng series and

continues with BabaLogic, the predicament of globalism and identity. For Laurens language provides the interface to reveal social, cultural and ethical difference. 谭思考一生于荷兰海牙，华裔。

他近期的雕塑，3D 作品，工业设计，照片和影像都建立在他对语言的精密分析的基础之上。他有很强的好奇心，这常常阻碍他学习汉语，因为他从不单从表面意义理解一个文本，总是试图用语言来阐释风俗和价值观，却经常被表象所迷惑。他的作品从《蹦蹦》系列就开始近距离，用建设性的眼光来观察北京都市文化的矛盾现状，接下来还有《巴比仑塔逻辑思维》，表现了全球主义和自我定位的困难处境。他的语言为揭露社会，文化和道德观的分歧提供了一种丰富的可能性。

Peter Wayne Lewis—Born in Kingston, Jamaica lives in New Jersey, Boston, and Beijing

Peter describes an idea in theoretical physics which is called *string theory*. It postulates that all matter in the universe is made up of vibrating strings. The raw material and matter of human beings also exist as strings. This idea links physics to his great love, music. According to string theory, if we could magnify a point, we would actually see a vibrating string. Matter is a series of assembled points, not unlike a strand of DNA. The vibration of the strings

creates harmony. The laws of physics can be compared to the laws of harmony. The universe can be compared to countless vibrating strings which reveal a symphony of color and light. Peter's paintings in the Marathon Exhibition represent an on going series of painting titled Strings/Booster, that echo his belief systems about the nature of existence and reality.

Peter's choice to paint the unknown through the language of abstract painting hopefully leads to some sort of resonance, something of permanent value. He strives to present reflections of his collective inner world and share some time and space in which individuals find their own answers and inspiration. They are not meant to inform, but to transform. Ultimately, the paintings live and die in the eyes of the viewers.

彼特·温·路易斯出生于牙买加的首都金斯顿，现居住美国新泽西、波士顿和北京。

他认为宇宙万物都是由一根根颤动的线构成的，包括人类自己，即他的“线理论（String Theory）”；如果我们放大这个点，我们就能看到一根根颤动的丝线（Vibrating String），一系列的组合的点，有些类似 DNA 的结构，每根丝线的颤动造就了宇宙的和谐，而宇宙和谐的规则和物理学的规则道理是相同的。这无数条颤动的线奏出了宇宙浑厚华滋的乐章。彼特这次马拉松的展览将展出名为《线/狂热者》系列的几幅代表作，表现了他对自然的现实存在的信仰。彼特选择去通过抽象绘画的绘画语言来表现未知，能够引起共鸣，留下永恒的价值。他努力表现他的内心世界，努力使每个人和艺术家分享的时间和空间中，找到自己的答案和灵感。他不是告知，而是去转换。毕竟，一幅画的诞生和灭亡，在每一位观众的眼里都有不同的机缘和含义。

6:10 pm 7-20-08

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