

**Ke Jipeng**  
**柯济鹏**

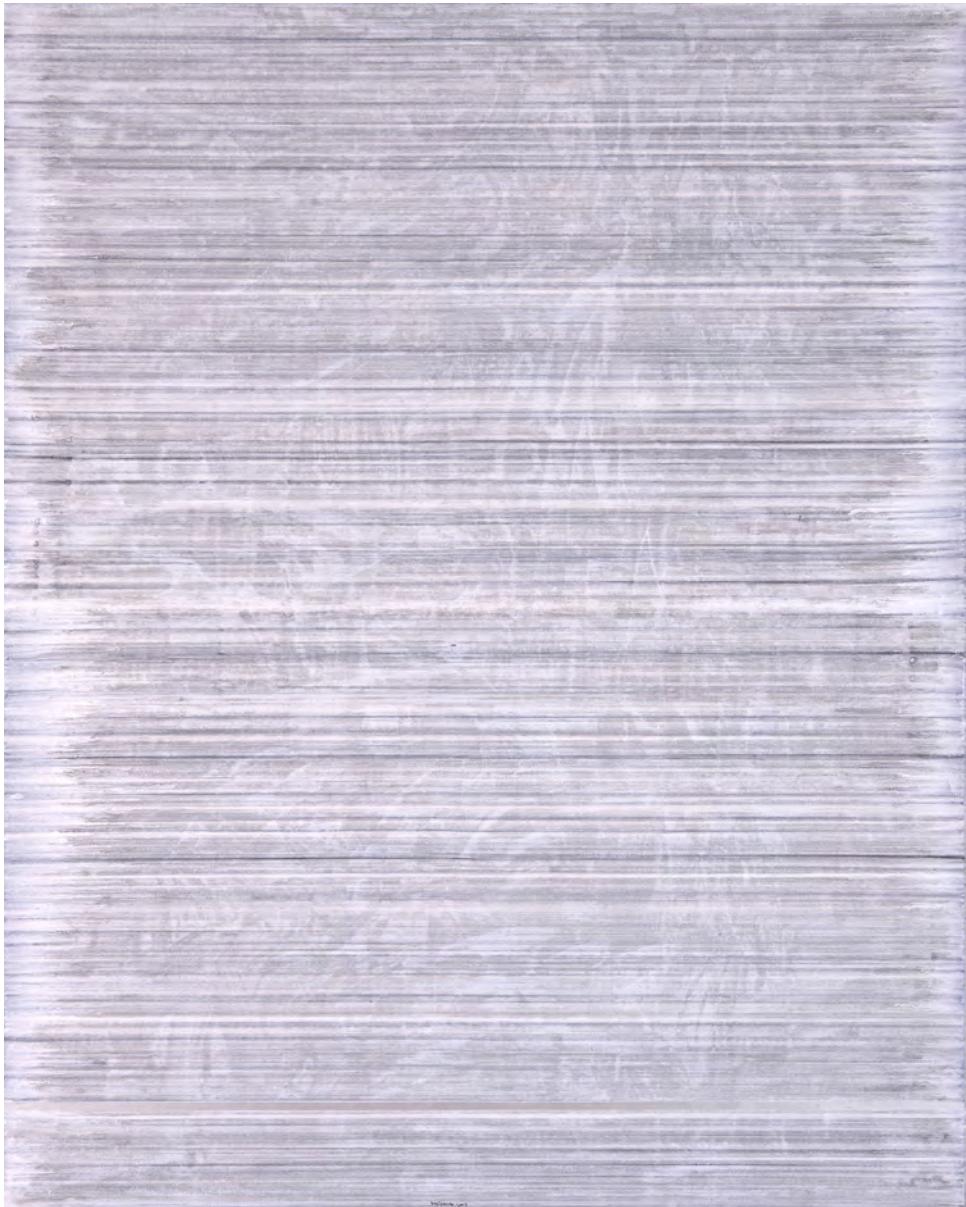


**ODRADEK**

08.02.2018 - 00.00.2018

VERNISSAGE - 08 février 2018 / 18h - 21h00

NOCTURNE - 00 février 2018 / 18h - 21h00



Infinite N°.201704  
Acrylic on canvas, 250X200cm  
2017

## De la trace à la vacuité, une pratique de la soustraction

Jipeng Ke revient chez ODRADEK pour une nouvelle exposition utilisant la complémentarité chinoise de l'agir et du non agir.

Depuis 2010, Jipeng Ke trace inlassablement des lignes horizontales qui, par le trait de pinceau appliqué de manière continue et discontinue combinent et associent le temps et l'espace. Il accumule ces lignes en les superposant et en les laissant correspondre par transparence les unes aux autres. Se manifeste alors un rituel ou processus de vie amalgamant des couches de couleurs blanches et noires diluées.

Tout se passe comme si la main à l'œuvre n'avait plus besoin de tracer des signes lisibles et identifiables. Elle fait correspondre le blanc et le noir comme elle met en dialogue le plein et le vide. La charge codifiée de notre langage disparaît ainsi au profit d'un acte méditatif auquel nous sommes invités à participer de manière contemplative.

L'acte de peindre s'avère simple, extrêmement simple, mais ce faisant, il s'inscrit dans une culture chinoise millénaire afin d'en dévoiler la vacuité. *Le trait de peinture* associé au geste du poignet prend son envol à partir de la toile vierge et n'a pas de fin. Les lignes répètent que l'acte de peindre est associé au temps et à l'espace pour contribuer à leur matérialisation esthétique. Ce perpétuel même geste humble et ouvert à l'infini s'adresse à nous. Il nous associe à une compréhension méditative du temps en devenir. Temps que nous pouvons maintenant interpréter selon les cheminements de notre propre regard qui « se vide » et retourne à la page blanche.



Infinite NO.201707  
Acrylic on canvas 250X200cm  
2017



Infinite NO.201713  
Acrylic on canvas 250X200cm  
2017



Infinite NO.201709  
Acrylic on canvas 70X80cm  
2017

De ce fait, Jipeng Ke apparaît comme un peintre bouddhiste à la recherche de l'expression la plus abstraite du trait de pinceau. Il additionne dans l'agir de la main des moments temporels et soustrait par le non agir tout ce qui limite son geste. Pour l'artiste accompli, l'acte performant de peindre se développe de deux manières différentes et cependant associées de l'agir et du non agir, que sont aussi l'addition et la soustraction.

Il nous conduit maintenant vers une autre compréhension de l'accumulation, une matérialisation vaine du temps.

Étant donné que Jipeng Ke utilise de la peinture diluée, le blanc se mélange au noir ou se combine avec lui, tout comme l'addition devient soustraction. Il n'est donc plus question de comprendre le travail de l'artiste de manière raisonnable mais plutôt comme un rituel célébrant une part inaliénable de l'infini.

由限至无，一则减法运算

Simone Schuitem

比利时布鲁塞尔圣·律克艺术学院教授

柯济鹏以一种中国式的“有为”与“无为”的绘画思辨和行为方式，回到ODRADEK开始他的新展览。

从2010年起，柯济鹏开始持续不懈地画直线，这些连续的、抑或不连续的绘画痕迹，将时间和空间结合起来。他把这些线条堆积起来，使它们重重叠叠在一起，彼此相互渗透、相互应和，画面显现出了一种混合着稀释了的白色和黑色的色层，由此揭示了关于生命的一种仪式或进程。



Infinite NO.201705  
Acrylic on canvas 250X200cm  
2017



Infinite NO.201712  
Acrylic on canvas  
70X80cm  
2017

一切都是自然而然地发生，似乎作画过程中的“手”不再需要描绘那些清晰可辨的符号。它只是让黑白混合一起、相互呼应，就像是让盈虚对话一样。这时，语言的功能或任务消失了，并让位于沉思，这些线条把我们带进入了凝视和冥想。

这种画直线的动作不过是简单的、甚至是极其简单的行为，但它回归到一种以揭示“虚无”为目的的悠久的中国文化当中。画家是从空无一物的画布上移动手腕开始画直线的，但这一划却没有止境。线条不断重复着，而动作便与时间和空间结合在一起，显现出其美感。这个持续的、谦恭而又向着“无限”延伸的动作便与我们展开了对话，它领着我们去思考那处于时刻变化当中的时间——我们的视线随着线条缓慢移动，眼神放空后又重回到耗费了时间的“空白”画面。

柯济鹏就像是个佛教徒式的画家，他一直在寻找着痕迹的最抽象的表达方式。在手的移动这一行为当中，他凝聚了转瞬即逝的时刻的“有为”，又删减掉了限制他动作的一切的“无为”。对于这位成熟的艺术家来说，恰当的绘画行为是两种不同方式的结合：一种“有为”与“无为”的思辨，既要做加法也要做减法。

现在他把我们引向对堆积的另一种理解——收集时间这一徒劳行为的显现。

由于柯济鹏使用了经过稀释了的颜料，白混合着黑，抑或说黑白结合在一起，就像是加法变成了减法一样。至此，我们不应该通过惯用的方法来理解艺术家的作品，而应该把它作为理解无限的一种仪式和方式。



Infinite NO.201619, Acrylic on canvas 120X150cm, 2016



Infinite NO.201701  
Acrylic on canvas 150X120cm  
2017

From trace to emptiness, a practice of subtraction

Simone Schuilen (Professor of Saint Luc Arts College, Brussels)

Jipeng Ke returns to ODRADEK for a new exhibition using the Chinese complementarity of action and non-action.

Since 2010, Jipeng Ke tirelessly traces horizontal lines which, by a continuous and discontinuous application of brush strokes, combine and associate time and space. He accumulates these lines by overlapping them and allowing them to correspond, transparent to each other. Thus emerges a ritual or a life-process that blends layers of diluted white and black colors.

Everything happens as if the hand at work no longer needed to draw legible and identifiable signs. It just mingles the white and the black as it puts in dialogue the full and the empty. The codified burden of our language thus disappears to the benefit of a meditative act to which we are invited to participate in a contemplative way.

The act of painting is simple, extremely simple, but in doing so, it takes part in the millennial Chinese culture in order to reveal its emptiness. *The painted line*, associated with the gesture of the wrist takes off from the blank canvas and has no limit. The lines repeat that the act of painting is associated with time and space in order to contribute to their aesthetic embodiment. This endless same humble and open gesture to the infinite is speaking to us. It associates us with a meditative understanding of time in becoming. Time that we can now interpret according to the paths of our own gaze that "empties" and returns to the white page.

As a result, Jipeng Ke appears as a Buddhist painter looking for the most abstract expression of the brush stroke. With the actions of his hands, he adds up temporal moments while subtracting by non-action all elements that limit his gesture. For the accomplished artist, the performing act of painting develops in two different and nevertheless associated ways of action and non-action, which are also addition and subtraction.

He now leads us to a different understanding of accumulation, a vain embodiment of time.

Since Jipeng Ke uses diluted paint, the white mingles with the black or combines with it, just as the addition becomes subtraction. It is no longer a matter of understanding the artist's work in a reasonable way, but rather as a ritual celebrating an inalienable part of infinity.

## Ke Jipeng

Born in Guangdong, China in 1979;  
Graduated from Fine Arts School of South China Normal University with BA in 2003 and  
Guangzhou Academy of Fine Arts with MFA in 2014; As a visiting scholar invited by Institute  
Saint-Luc in Brussels, Belgium in 2015.  
Teaches at the College of Arts of South China Agriculture University since 2003.

### Awards:

- 2012 The Third Prize of The 1th Academy Exhibition Oil Paintings in Guangdong · Guangzhou, China  
2007 Award for Young Generation Artists · Guangdong Museum of Art, Guangzhou, China  
2005 Ermenegildo Zegna grant for «UNIDEE in Residence 2005-International Program» · Cittadellarte-Fondazione Pistoletto, Biella, Italy

### Residence:

- 2015 ODRADEK Residence, Brussels, Belgium  
2009 National Museum of Contemporary Art, Korea-IASK Changdong National Art Studio, Seoul, Korea  
2005 «UNIDEE in Residence 2005-International Program» Cittadellarte - Fondazione Pistoletto, Biella, Italy

### Solo Exhibition:

- 2018 From trace to emptiness, a practice of subtraction · ODRADEK, Brussels, Belgium  
2016 A Stroke - Ke Jipeng Solo Exhibition · Rainbow WallArt Gallery, Beijing, China  
2015 Narrative of Nothing - Ke Jipeng Solo Exhibition · ODRADEK, Brussels, Belgium

### Group Exhibition:

- 2018 Return to Ontology:Tracing the source abstract art in the new period of Guangdong · Guan Shan Yue Museum, Shenzhen, China  
2017 Beyond Expression: A Chinese action for termination of presentation · Baijia Lake Art Museum, Nanjing, China  
2017 N LIVE - The Invitation Exhibition of Contemporary Art of Foshan 2017 · Exhibition Center of Foshan Library, Foshan, China  
2017 Beyond the Representational · Justart Space, Guangzhou, China  
2017 Bridge · The Ucity Art Museum of GAFA, Guangzhou, China · V.GORG Art Space, Guangzhou, China  
2017 PARABOLA - Guangdong New Youth Contemporary Art Invitational Exhibition  
2017 Return to Ontology: Tracing the source abstract art in the new period of Guangdong · Lingnan Museum, Dongguan, China  
2016 In the dream built environment-Mottled visual · Sun in Sky, Guangzhou, China  
2016 Moderately Publicizing - Guangdong contemporary art invitational exhibition · Xiamen International convention and exhibition center, Xiamen, China  
2016 Art Shenzhen 2016 · Shenzhen Convention & Exhibition Center, Shenzhen, China  
2016 A Painting -A World· Shangyi Space, Guangzhou, China  
2016 Mirror Show - Exchange exhibition between Xinjiang and Guangdong artists· Xinjiang Museum of Contemporary Art, Wulumuqi, China  
2016 Rules and Regulations Asian Silklink International Art Exhibition (ASIAE) · The Ucity Art Museum of GAFA, Guangzhou, China · Art Museum of Nanjing Normal University, Nanjing, China  
2016 South Action –the Paraphrase of the Invitation Exhibition of Contemporary Artists in the

Peal-river-Delta City Pavilion of Contemporary Art (Guangzhou Pavilion)- Zhongshan EXPO Centre, Zhongshan, China

- 2015 Bank of Experience – Abstract Painting Works Exhibition · 21 Space Art Museum, Dongguan, China  
2015 Young Thinkers: Courage and Freedom · Art Museum of Imperial City, Beijing, China  
2014 COART · Shuhe, Lijiang, China  
2013 Bridge · Plot - Invitational Exhibition of Canton Contemporary Art · Sancai Gallery · Poly World Trade Center Expo, Guangzhou, China  
2013 Underlying Force: A Group Exhibition of Guangzhou Contemporary Art's Generating Line · 53 Art Museum , Guangzhou, China  
2012 The 1th Academy Exhibition Oil Paintings in Guangdong · The Ucity Art Museum of GAFA, Guangzhou, China  
2011 Youth Apartment Phase 4: Shanshang Art Space, Shantou, China  
2011 Theme Joint Exhibition of < City of Design > + Youth Apartment · Shenzhen Convention & Exhibition Center, Shenzhen, China  
2011 Subtle Oriental Sound-Contemporary Art towards the Nature · South Art Museum, Guangzhou, China  
2010 Invisible Wings · Times Art Museum, Beijing, China  
2009 Youth Apartment Phase 2 Auditorium · Auditoria DaLiang, Shunde, China  
2009 Chinese Young Contemporary Artists Series II · Moon Gallery, Hong Kong  
2009 Korea International Art Fair (KIAF) 2009 ·COEX, Seoul, Korea  
2009 Youth Apartment Phase 3· Guangdong Museum of Art, Guangzhou, China  
2009 South Action - China Pingyao International Photography Festival 2009 · Pingyao, Shanxi, China  
2009 Over the Rainbow · Hong Kong Visual Art Centre, Hong Kong  
2009 Changdong Open Studio «cue!» 2009-National Museum of Contemporary Art, Korea, Korea - Changdong National Art Studio, Seoul, Korea  
2008 Chinese Contemporary Art Document Exhibition 2007 · Wall Art Museum, Beijing, China  
2008 M-Zone-China & Korea Young Artists Show · Scola Contemporary Art, Beijing, China  
2008 Youth Apartment - The 23th Asian International Art Exhibition (AIAE) Peripheral · The Ucity Art Museum of GAFA, Guangzhou, China  
2007 Moderately Publicizing · PIFO New Art Studio, Beijing, China  
2007 «A-ONE» 2007 Korea - China-Japan Exchange Group Exhibition · Metro Gallery · Daegu Dong Gu Culture Athletic Center, Daege, Korea  
2007 Go! Go! Go! - The 2nd Art Exhibition by Guangdong Young Generation · Guangdong Museum of Art, Guangzhou, China  
2006 The 4th Japan-Korea-China Friendship Exhibition · The Fukuoka Asian Art Museum, Fukuoka, Japan  
2006 Liu Yi District Contemporary Art Exhibition · Times Museum-A Member of Guangdong Museum of Art, Guangzhou, China  
2005 Unidee in Progress 2005 - Open Studio· Cittadellarte-Fondazione Pistoletto, Biella, Italy  
2004 Open Attitude - The First Art Exhibition by Guangdong of Young Generation · Guangdong Museum of Art, Guangzhou, China  
2004 Guangdong Artists Celebrate the 55th Anniversary of P.R. China · Guangdong Museum of Art, Guangzhou, China  
2003 Microwave - PARK19 Contemporary Art Exhibition · PARK19 Art Space, Guangzhou, China

# **ODRADEK**

Rue Américaine 35  
1050 Bruxelles

vendredi et samedi  
14h - 18h ou sur rendez-vous

[www.odradekresidence.be](http://www.odradekresidence.be)  
+32 475 27 38 77