

庞璇 | PANG XUAN

女

1978年5月6日

2004年，毕业于四川美术学院油画系，获硕士学位
现任教于重庆师范大学传媒学院。

手机: +86 131 9319 8229

电话: +86 023 6532 1305

邮箱: punq@163.com

地址: 重庆沙坪坝区天陈路12#重庆师范大学传媒学院

邮编: 400047

Female

China, b. 6th may, 1978

In 2004, graduated as a master of fine arts from the Oil Painting Department of Sichuan Fine Arts Institute.

At present, teaching in Media Academy of Chongqing Normal University.

Tel: +86 [0]23 65321305

Mobile: +86 [0]13193198229

Add: Media Academy of Chongqing Normal University, 12#, Tianchen Road, Shapingba District, 400074 Chongqing, China

Email: punq@163.com

2010-2011 语词系列 | WORDS & PHRASES series

“语词”的两个方向：一个关于绘画，另一个关于语言（概念），它们像美丽的种子，正在不断生长。

“临摹”将朱杌的画作为对象进行写生，抽取某些局部，各自独立成画。

我尝试用铅笔素描在画布和宣纸上“临摹”水墨的偶然效果，这种方式需要极其理性和大量的时间。

我理解的水墨画是各种笔法的、笔墨的组合关系，就像汉字是笔画的组合关系，文章是字、词、段落的组合关系。因此，画的各部分可以拆分，最小单位可以是一根线、一个墨迹，当这些部分各自独立，脱离原来的语境，新的意义是可以添加进去的。

这些意义可能来自于两种途径：一根线既可以是树枝，也可以表示一块山石；一些点既可以表示鸟的羽毛，也可以看作石头……当这些部分获得自由，就会产生出新的组合关系，如不同的语法、不同的修辞构成不同的意义。好比我只是给出了一些词，但最后的句子可以有很多。随着词的增加，它最终会成为一段落。

我尽量排除感觉、经验，甚至于绘画本身的色彩、形式、绘画语言等，只用最简单的工具老老实实照着对象画，这种朴素的劳作状态，让我很踏实。就像铅笔使得宣纸的表面起毛，正如书法中讲“力透纸背”（出自唐代颜真卿《张长史十二意笔法记》），形容专注和深入。

“小白马”则是对既成概念的重新阐释和分析。

Two directions about the “Words and Phrases”, one is about painting, another is about language(conception), they are like beautiful seeds, are constantly grow.

“Copy” use paintings of Zhu Da as objects to sketch, Extracting some parts, sketching independently into the painting.

I try to use pencil to get “accidental” of the ink effect by sketching on canvas and Chinese paper, this way needs extremely rational and plenty of time.

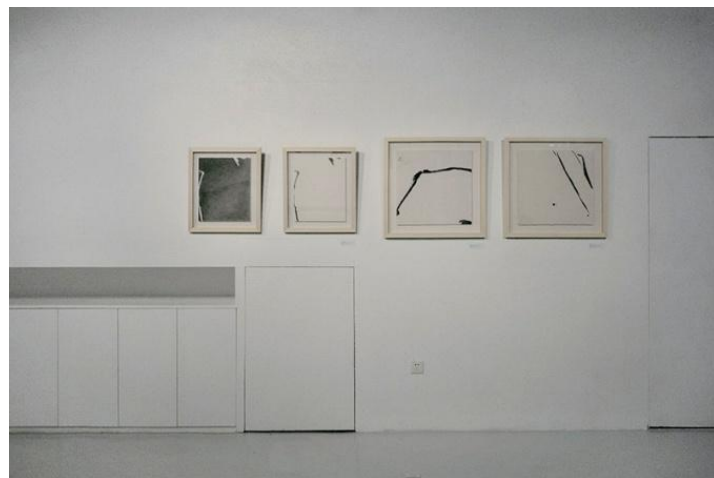
In my understanding, wash painting is the combinative relationship of the various brushwork and writing, just like word or article, word is the combinative relationship of strokes, and article is the combinative relationship of words, phrases and paragraphs. So each part of painting can be split, minimum unit can be just one line or one ink mark, when these parts stand from independent, out of context, only have no specific images and specific referent graphics, new meanings can be added.

These meanings may come from two ways: one is explain from independent point, a line can be considered as a branch or stone, some points can be seen as bird's feather, also can be seen as stones... If these parts are free, it will produce new combinative relationships, different syntax and different rhetoric then constitute different meanings. With the increase of words, it will eventually become a paragraph.

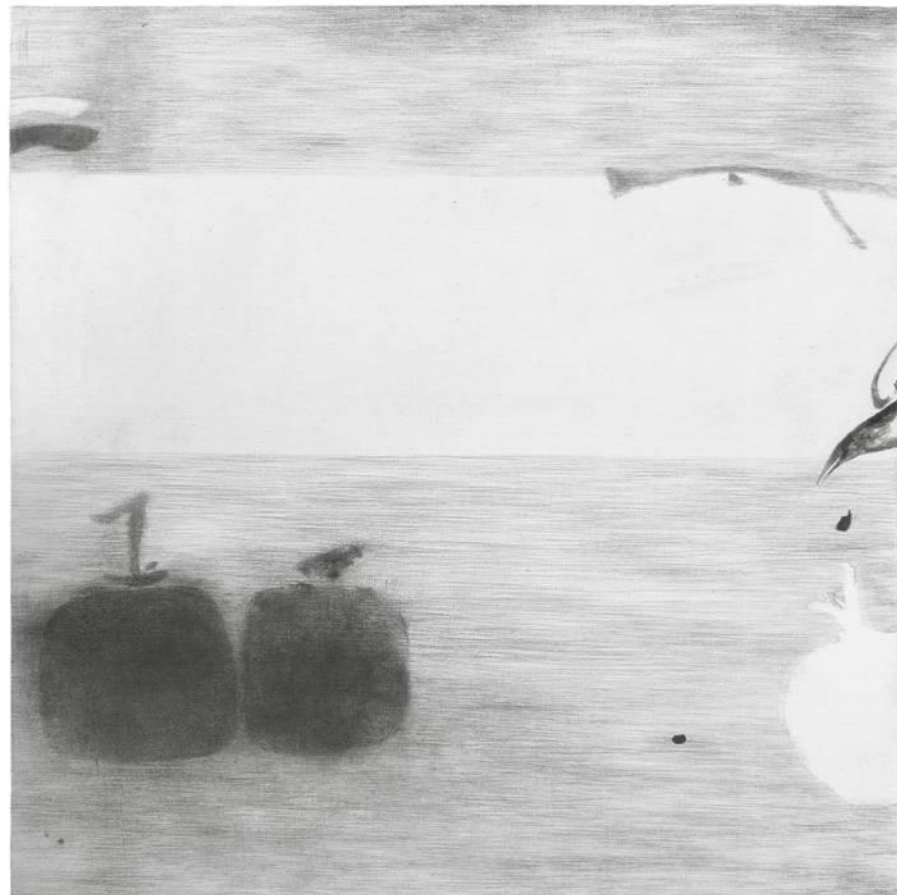
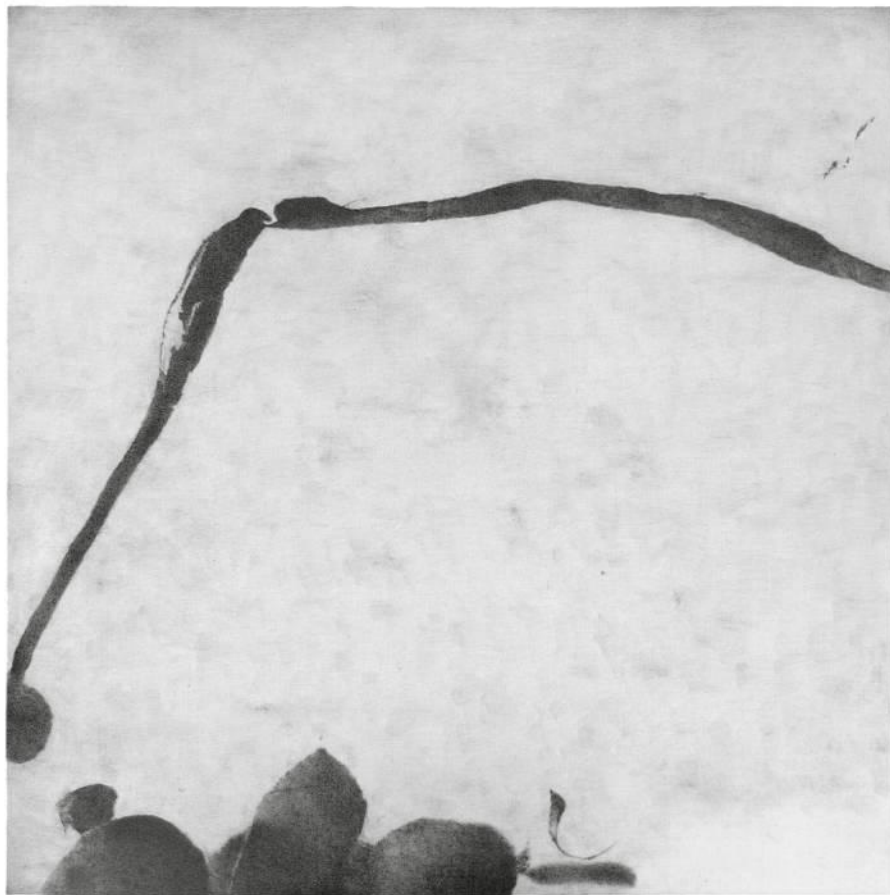
I do my best to eliminate feeling, experience, even the original of painting about color, language, forms, just use the most simple tools, drawing according to the object honestly, such simple Labor condition make me feel very steadfast. Just like the pencil makes the Chinese paper surface of the cottony, with the “Li Tou Zhi Bei” in calligraphy (from Yan Zhenqing “Twelve Strokes Recorded of Zhang Changshi”, Tang dynasty), describe one try hard and put forth his strength in drawing or writing, strength almost through back paper, means deeply attention.

“The White Pony” is again analysis to the accomplished concepts of common expression, idiom, etc.

2010-2011 语词系列 | WORDS & PHRASES series

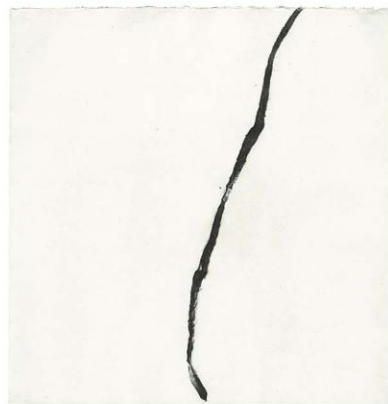


2010-2011 语词系列 | WORDS & PHRASES series



临摹之一, 2010, 画布上铅笔, 125 × 120cm × 2
Copy 1, 2010, pencil on canvas, 125 × 120cm × 2

2010-2011 语词系列 | WORDS & PHRASES series



临摹之二, 2010 -11, 宣纸上铅笔, 50×52 cm×8
Copy 2, 2010 -11, pencil on Rice paper, 50×52 cm×8

2010-2011 语词系列 | WORDS & PHRASES series



临摹之二 (3) | Copy 2-3



临摹之二 (5) | Copy 2-5

2010-2011 语词系列 | WORDS & PHRASES series



临摹之四(1), 2011, 宣纸上铅笔, 44 × 35cm × 2
Copy 4 -1, 2010 -11, pencil on rice paper, 44 × 35cm × 2

2010-2011 语词系列 | WORDS & PHRASES series

“小白马”，作为一个可以不断延展的概念，而不仅仅是一件作品的名称。

把成语“白驹过隙”拆解成笔画——汉字字体的最小单位，再按写字的标准笔画顺序，顺时针排列，形成一个没有具体形象也没有具体所指的图形。

这个虚拟的计时器，只有秒针，时快时慢，有时准确，有时逆行，有时跳跃，有时秒针会消失，然后在另一个位置出现。

这个词（出自《庄子·知北游》）用的是一种修辞方式：白色骏马比喻太阳光，形容时间的飞快流逝，感叹人生的短暂。如果去掉比喻和引申的意义，这个词就仅仅是一种陈述，叙述了一件事：小白马从细小的缝隙前跑过去了。

“The White Pony”, as an unlimited extension of the concept, not just the name of a work.

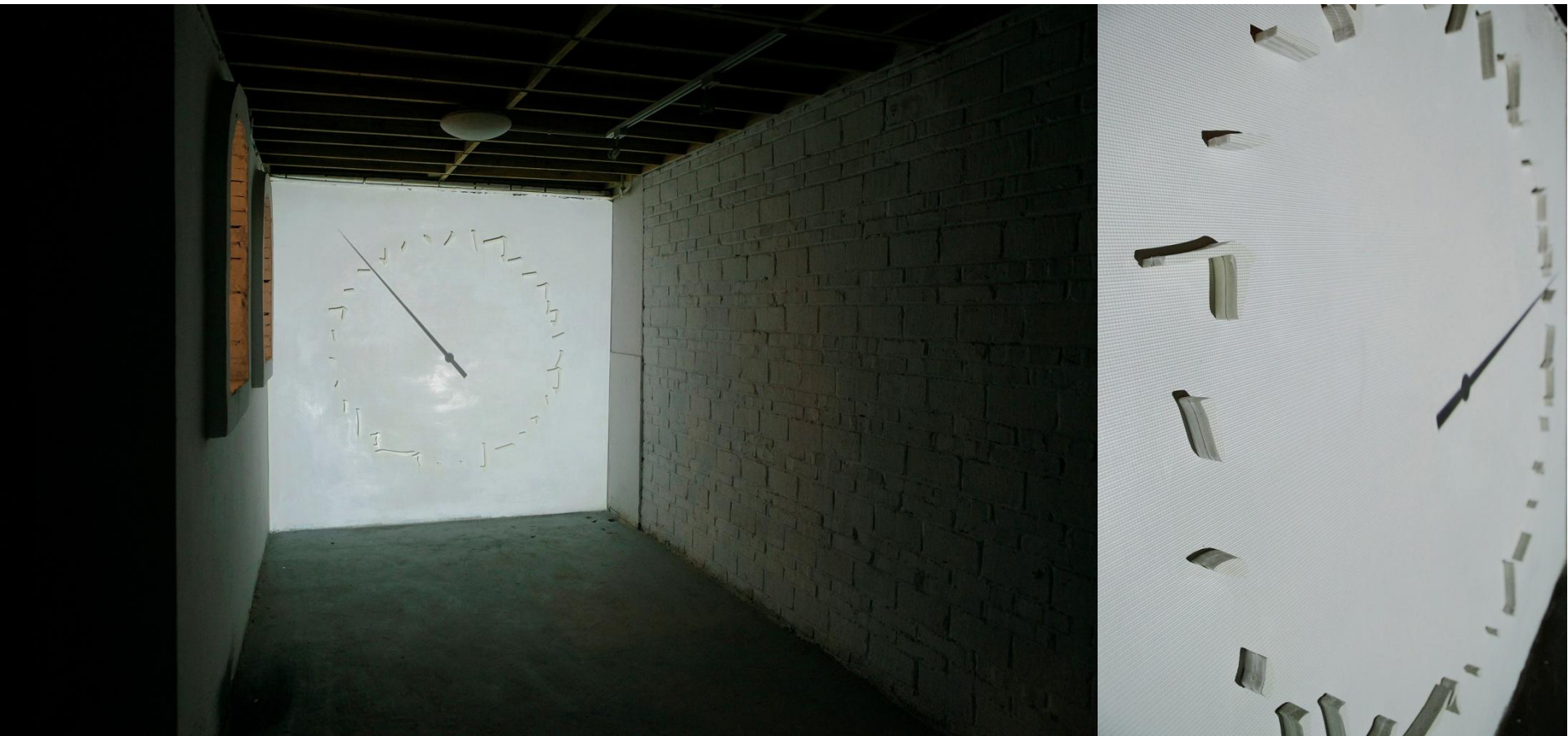
Split the strokes from characters “Bai Ju Guo Xi”(white horse running past aperture), which becomes the smallest unit of the Chinese character, then put the strokes in the order of standard writing process in clockwise direction. Finally it becomes a graph with neither specific image nor referencing meaning.

The virtual timer which only has second hand. It sometimes fast and sometimes slow, sometimes accurately, sometimes retrograde, sometimes leaping, sometimes second hand will disappear and then appear in another location.

This idiom (from Chuangcius “*Knowledge Rambling in the North*”) has a rhetoric expression: the white horse is compared to the sunshine, showing how time flies and sighing how life is short. If remove the parables and extended meaning, this word is merely a kind of statement, description one thing: the small white horse running past small aperture.



2010-2011 语词系列 | WORDS & PHRASES series



小白马非马, 2010, 影像装置, 3分19秒, 持续投影, 4×2.3×2.3米
The White Pony, 2010, video-installation, 3' 19" , continuous projection, 400×230×230cm

2006-2011 | 1天/26000年系列 | 1 DAY / 26000 YEARS series

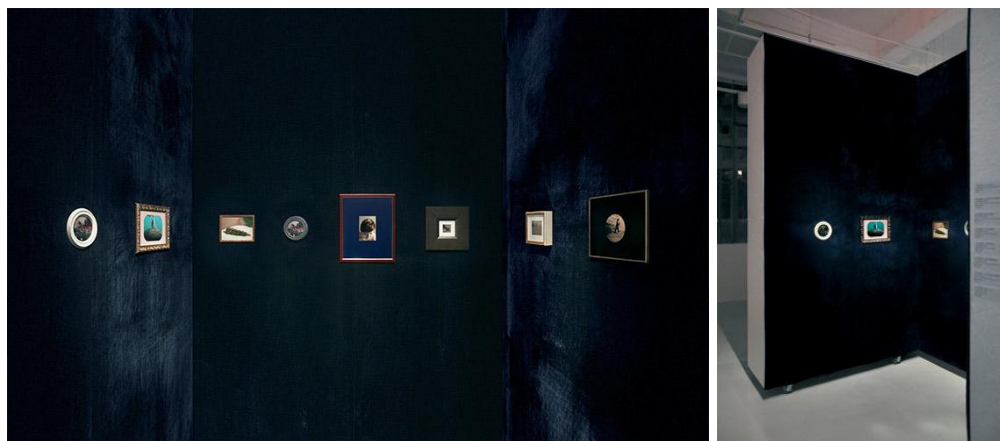
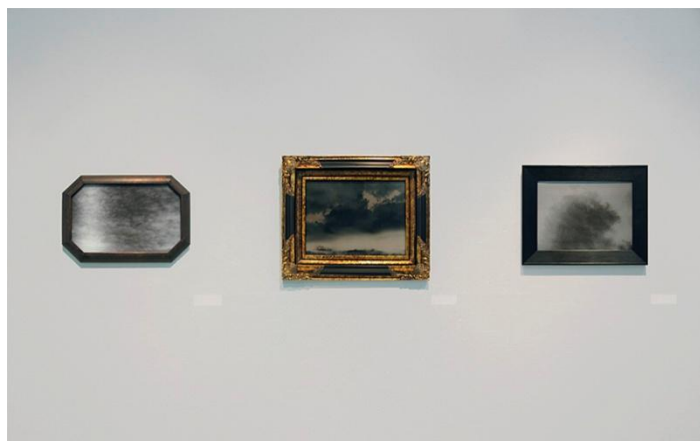
“历史”的可疑性在于所有形成历史语境的素材：宗教神话、民间传说、文学作品等等构成的历史文本。相对于文字，图像产生的歧义性，使得历史可以更为复杂。从人的时间向度上来说，历史也是在不断进行中的，当我们说出“现在”这个词，现在已经成为历史。

“故事”中，图像都是用小数码相机随手拍摄，未经修饰，如果没有画框，不过是一些无用的图片。

“众神”中时间都指向某个事件，关于宗教，而这些事件本身难以确证，更多的是一种靠信仰口传的历史。

“景观 - 花园”，用了一张重庆的城市全景图为影像素材。从小我们就唱着“我们的祖国是花园，花园的花朵真鲜艳……”，飞速的城市化就是我们的现实。

The suspicious of "History" exist in all the historical texts which form the historical context, like religious mythology, folklore, literature, etc. In this series, all the time, pointing to documented historical events, compared with text, images could make history more complex. Meanwhile, according to the time dimensions of human, history is constantly in progress, when we say the word "now", now has become history.



故事, 2011, 摄影装置, 摄影图片 (微喷), 画框, 丝绒, 厚木板, 2×3.5cm×3米

Legend, 2011, Photograph Installation, Gicleé, Frame, Pleuche, Plank, 200×350cm×300cm

Photograph and Architectural Environment, Installation View

2006-2011 | 1天/26000年系列 | 1 DAY / 26000 YEARS series



1924年春, 论雷峰塔的倒掉
Lu Xun's Essay on the Falling Down of
Leifeng Tower, The Spring of 1924



白银时代, 红拂
Silver Age, Hong Fuv



1127年, 清照南渡
Li Qingzhao's Turning Escape, 1127



864年, 玄机杀绿翘
Yu Xuanji's Jealous Murder of Her
Adulterous Maid, 864

故事, 2011, 摄影装置, 摄影图片(微喷), 画框, 丝绒, 厚木板, 2×3.5cm×3米
Legend, 2011, Photograph Installation, Giclée, Frame, Pleuche, Plank, 200×350cm×300cm

2006-2011 | 1天/26000年系列 | 1 DAY / 26000 YEARS series



1598年秋的牡丹亭
The Peony Pavilion in the Fall of 1598



1071-1074年, 苏轼在杭州作僧圆泽传
Su Shi's Master Piece Wrote at Hangzhou,
1071-1074



公元前278年, 屈原投汨罗江
Qu Yuan's Suicidal Jump into Miluo River,
278 B.C.



234年, 南柯一梦
Dream of Empty Joy, 234

故事, 2011, 摄影装置, 摄影图片(微喷), 画框, 丝绒, 厚木板, 2×3.5cm×3米
Legend, 2011, Photograph Installation, Gicleé, Frame, Pleuche, Plank, 200×350cm×300cm

2006-2011 | 1天/26000年系列 | 1 DAY / 26000 YEARS series



571年4月21日 | April 21st, 571



公元前2370年2月17日 | February 17th, 2370 B.C.



公元前525年, 破晓 | Dawn, 525 B.C.



645年, 春 | Spring, 645



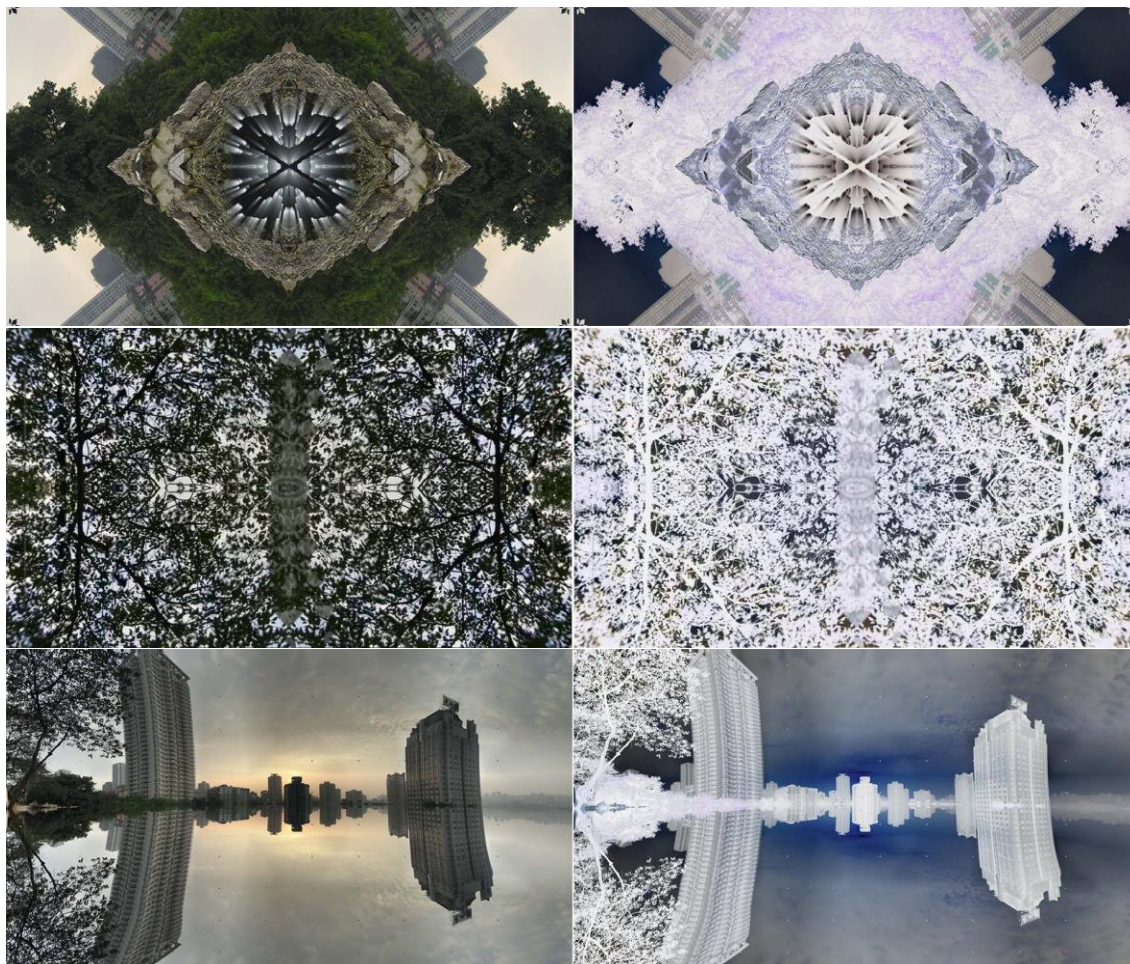
春分月圆之后第一个星期日 | The First Sunday after Spring Equinox Full Moon



662年, 某天 | One Day, 662

众神, 2011, 摄影, 微喷, 30×40cm×6
Myth, 2011, Photograph, giclée, 30×40cm×6

2006-2011 | 1天/26000年系列 | 1 DAY / 26000 YEARS series



花园, 2006, 双频影像, 6分
Garden, 2 Channels Video, Sound, 6mins



影像素材: 360° 全景图, 废墟和建筑, 重庆黄花园大桥。
Video material: 360° panorama, ruins and building, Huang-
hua-yuan Jia Lin river bridge, Chongqing.



VC

Chongqing, China, b.1978

Sichuan Fine Arts Institute, China, 1997-2001 / 2001-2004

In 2001, Pang founded the Haus*M-Commune [HMC], a space for Visual Arts. While do image, painting and installation art act..
At present, teaching in Media Academy of Chongqing Normal University. Living and working in Chongqing and Beijing.

Group Exhibition

- 2010 *Premio Terna 03*, Finalist Award, Italy
- 0 & 1: Cyberspace and the Myth of Gander*, Himalaya Gallery, 501 Contemporary Art Center, Chongqing, China
- 2009 *FORMAT09 International Photography Festival*, QUAD, Derby, UK
- 2007 *Blitzfilm Festival: Blitz-Tonight*, German *CHAOS Film Group Project*, Organhaus*Haus+Duolun, Chongqing, Shanghai, China
- IGBK Project 2007: Dreams of Art Spaces Collected*, International Association of Art (IAA) in Germany, Berlin, Germany
- Starting From The Southwest-Exhibition Of Contemporary Art In Southwest China*, Guangdong Museum of Art, China
- 2006 *Undercurrent, D-Fuse British-China Project*, Cinecity Festival in Brighton, UK
- Re-metaphorize Reality*, Chongqing Art Museum, China
- 2005 *Montpellier | Chine:MC1, 1^{RE} International Biennale of Contemporary Chinese Art in Montpellier*, France
- Archaeology of the Future: The Second Triennial of Chinese Art*, Nanjing Museum, China
- 2004 *Backpacker - Hongkong & Chongqing Art Project I*, Artist Commune, Hongkong, China
- 2002 *The Long March - a visual show of walking*, Lugu Lake, Yunnan, China