

刁 德 谦
DAVID DIAO

SHADOWS OF FORGOTTEN ANCESTORS

ТІНІ ЗАБУТИХ ПРЕДКІВ

远祖的阴影

刁德谦 David Diao | 远祖的阴影 1 Shadows of Forgotten Ancestors 1, 2017 | 绘画 | 布上丙烯, 乙烯 | Painting | Acrylic and vinyl on canvas | 81 x 122 cm

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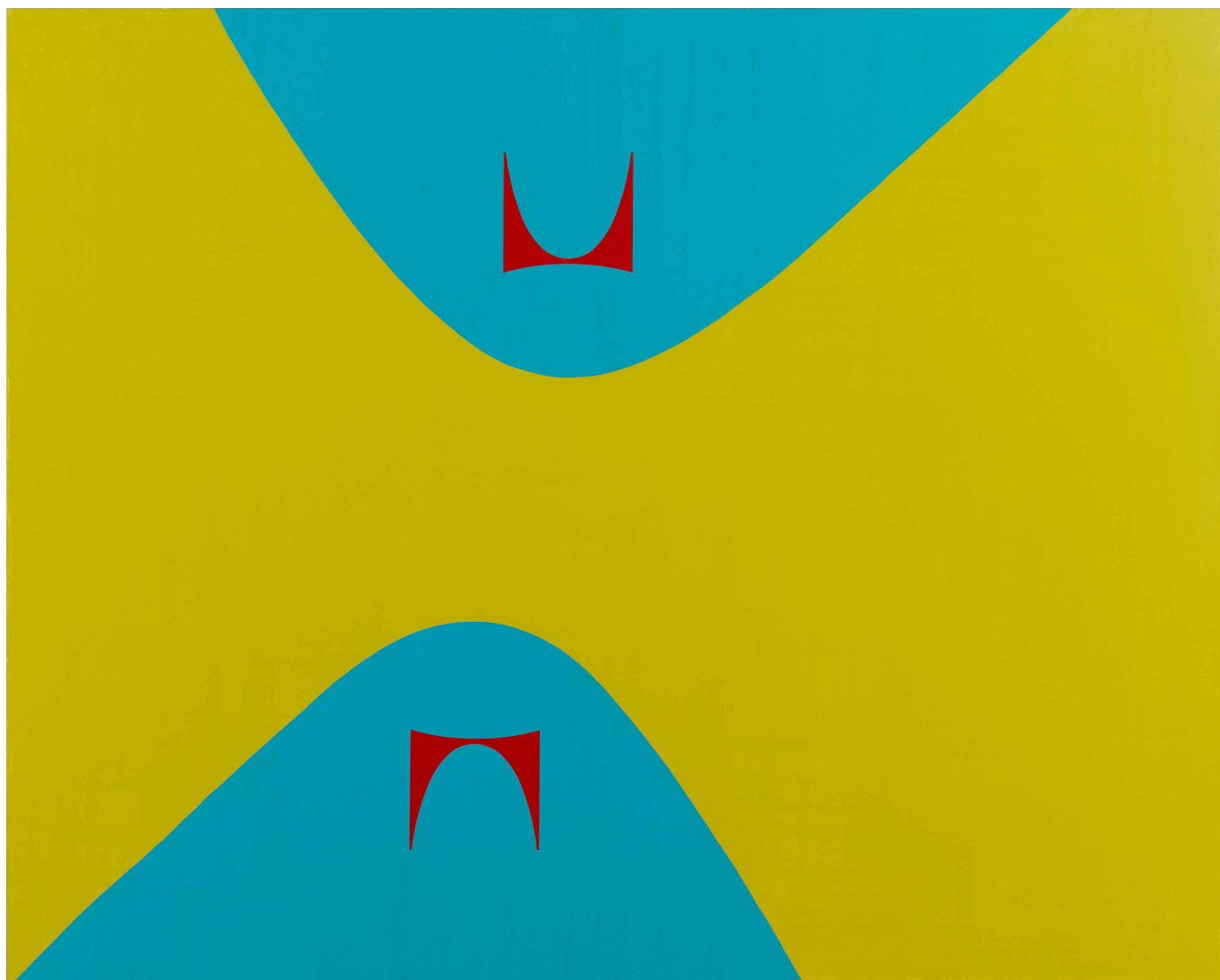
刁德谦在香格纳北京的个展标题《远祖的阴影》，同时也是其两幅作品的名称，皆源自一部由前苏联电影导演谢尔盖·帕拉杰诺夫于1965年拍摄的乌克兰同名影片，然而展览与该电影内容并无直接联系，艺术家仅仅挪用了电影标题，暗喻本次展览作品中涉及到的“艺术祖先”——卡西米尔·马列维奇，埃尔·利西茨基和巴奈特·纽曼等，以及刁德谦的家族人物。另外，标题中的“阴影”并非是消极的含义，更多代表的是刁德谦对这些“祖先”的继承、超越及突破。

David Diao's exhibition title 'Shadows of Forgotten Ancestors', also the name of two of his paintings, come from a 1965 Ukrainian film by the Soviet filmmaker Sergei Parajonov. However, both the two paintings and the exhibition do not directly relate to the film content. The artist only borrows the film title to suggest how he inserts his artistic ancestors, such as Kazimir Malevich, El Lissitzky, Barnett Newman, and others, and his familial ones into the work. The 'shadows' here are not negative. Instead, it stands for David Diao's inheritance and development of all these ancestors.

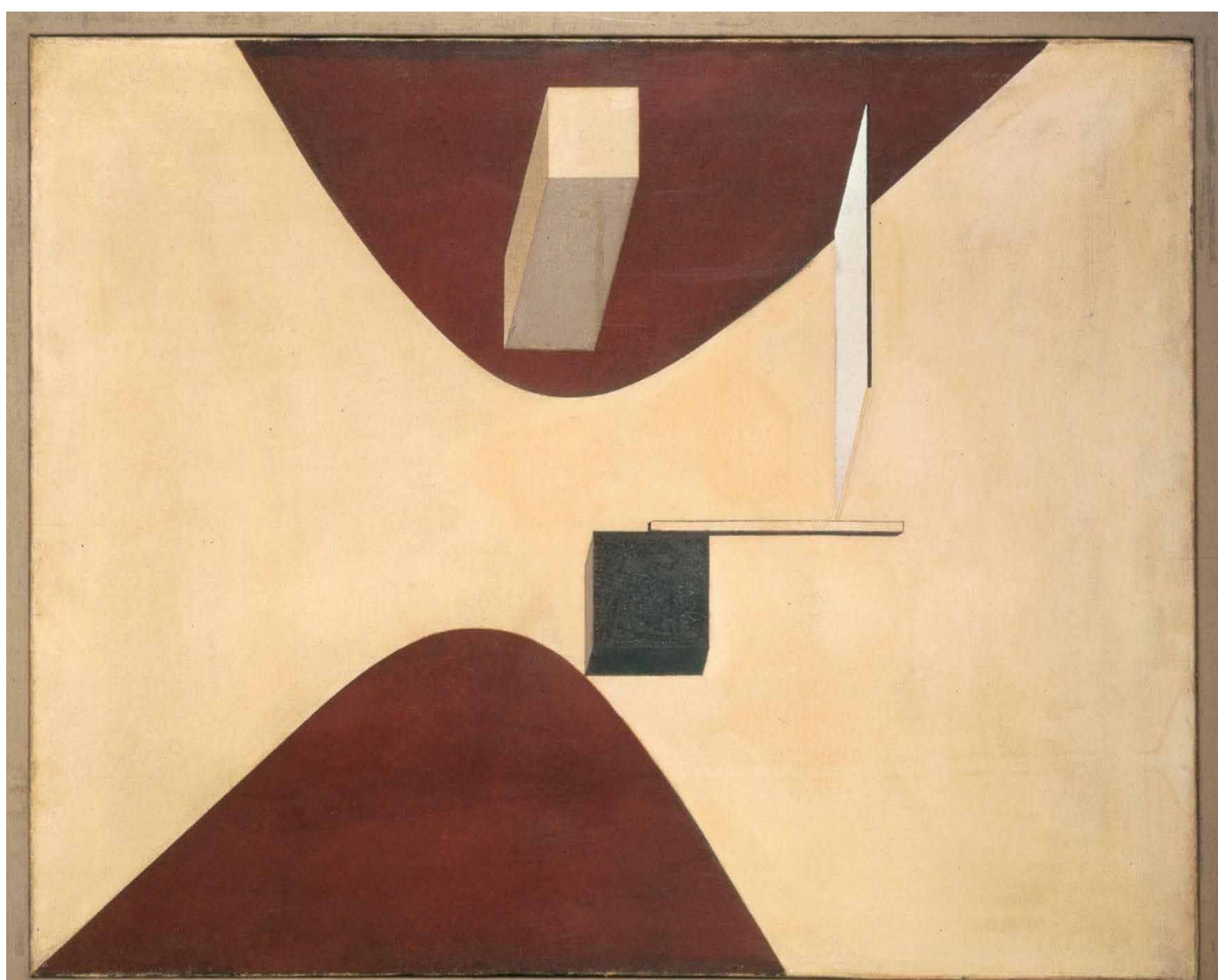


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David Diao's solo exhibition 'Shadows of Forgotten Ancestors' continues at ShanghART Beijing until 24 July.

www.shanghartgallery.com



刁德谦 David Diao | 利西茨基曲线 & 赫尔曼·米勒 2 Lissitzky Curves & Herman Miller 2, 2018 | 绘画 | 布上丙烯, 乙烯 | Painting | Acrylic and vinyl on canvas | 134.6 x 167.6 cm



埃尔·利西茨基 El Lissitzky | Proun P23, No. 6, 1919 | 绘画 | 蛋彩画 | Painting | Tempera on canvas | 77.5 x 62.9 cm



刁德谦 David Diao | 埃尔·利西茨基 / 赫尔曼·米勒 El Lissitzky / Herman Miller, 2017 | 绘画 | 布上丙烯, 丝网印刷 | Painting | Acrylic and silkscreen on canvas | 152 x 114 cm

纽约学派抽象画家刁德谦的作品以其敏锐的形式转译能力和极简主义构图为人所知，这即是对其先祖及经典传奇的致敬亦为揶揄地探询。在作品《利西茨基曲线 & 赫尔曼·米勒 2》和《埃尔·利西茨基 / 赫尔曼·米勒》中，刁德谦引入俄国先锋艺术家埃尔·利西茨基在《Proun P23, No. 6》中所描绘的标志性曲线，与著名美国家具制造商赫尔曼·米勒的商标同框并置。

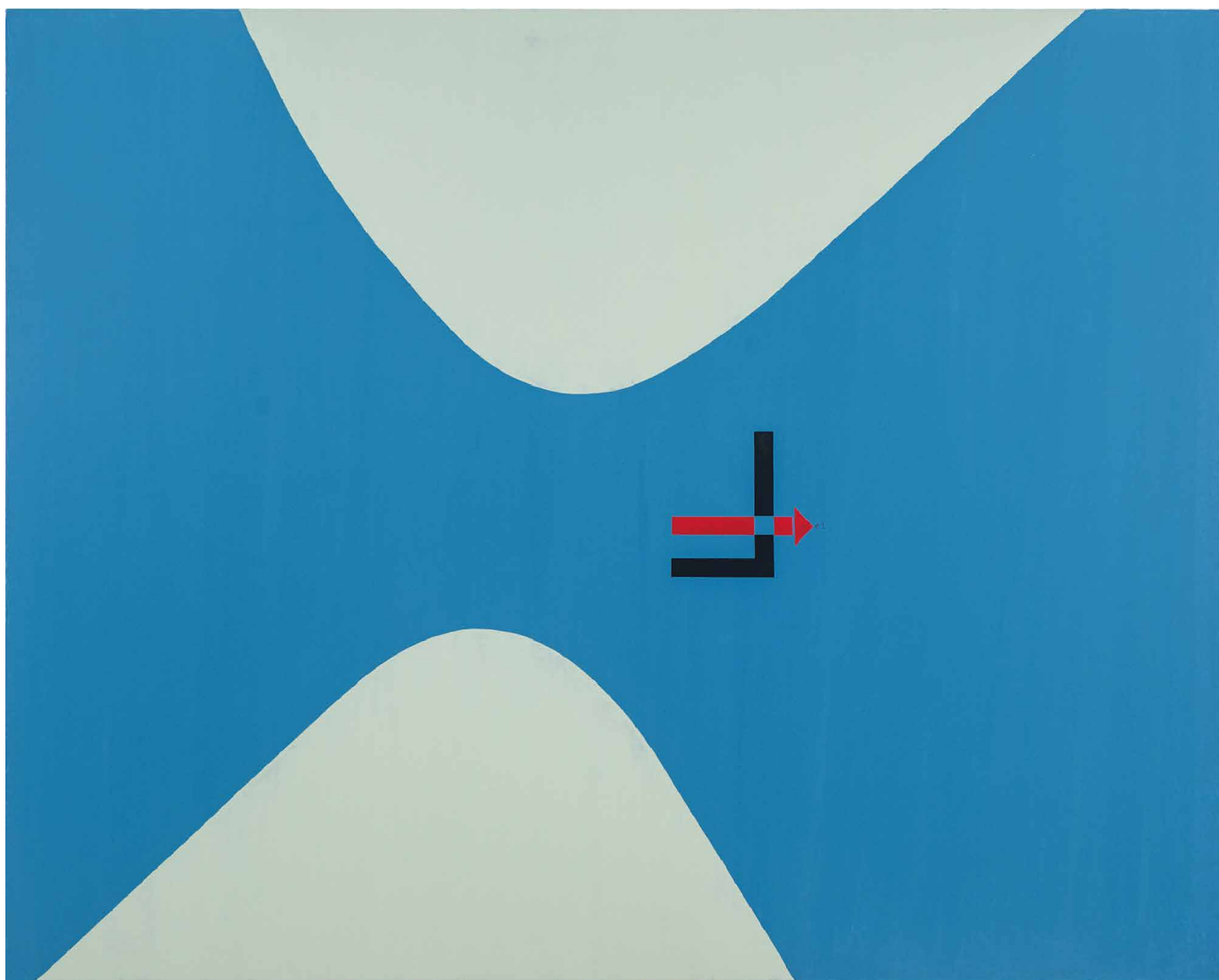
Known for his keen ability to translate content as form, New York School abstract painter David Diao's minimal compositions, which often incorporate stylised text, are both tributes to and wry interrogations of his ancestry, and legacy. In *Lissitzky Curves & Herman Miller 2* and *El Lissitzky / Herman Miller*, Diao brings together the classic curves from *Proun P23, No. 6* by Russian avant-garde artist El Lissitzky and the logo of the famous furniture manufacturer Herman Miller.



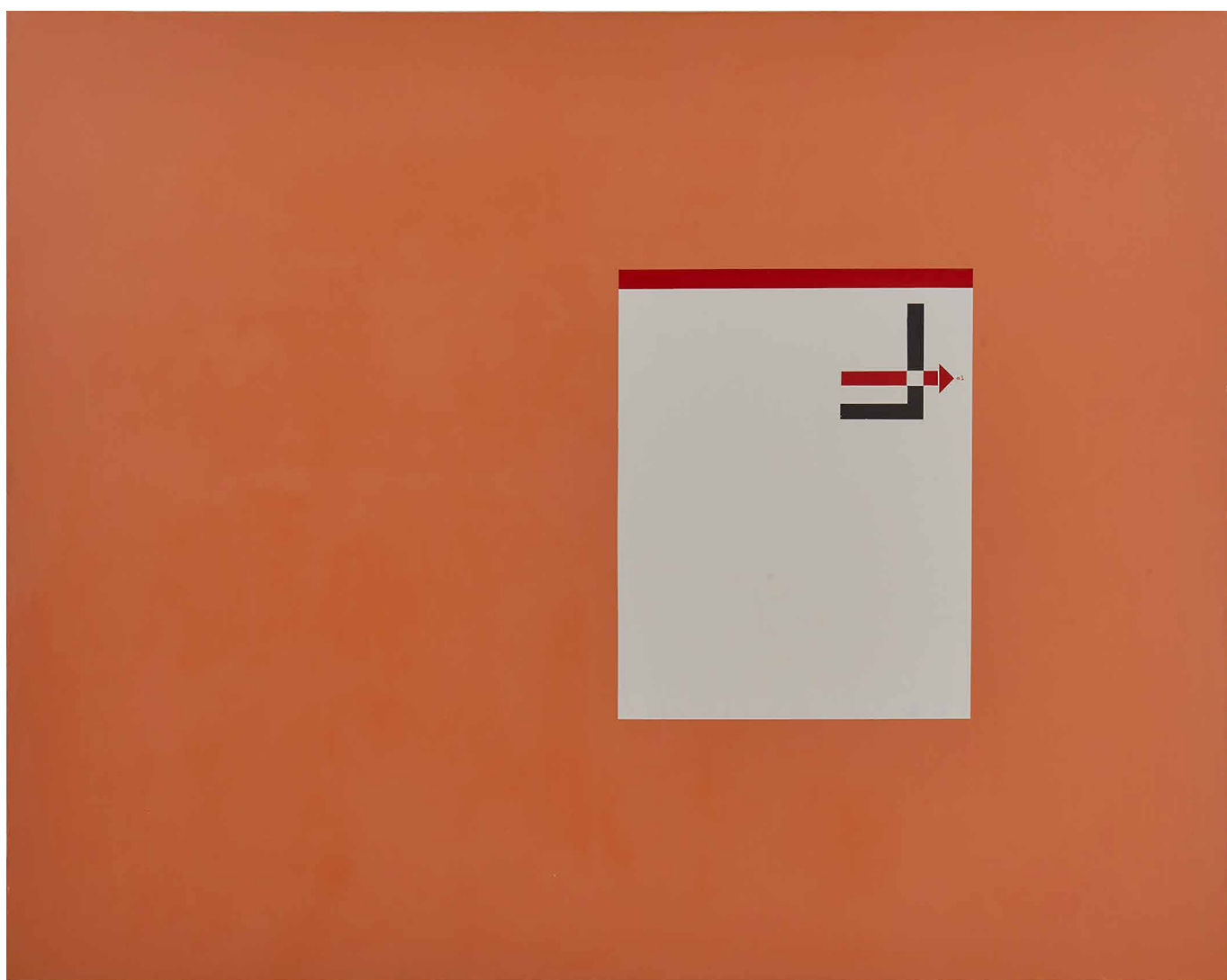
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刁德谦 David Diao | 埃尔·利西茨基字母组合 El Lissitzky Monogram, 2017 | 绘画 | 布上丙烯 | Painting | Acrylic on canvas | 122 x 152 cm



刁德谦 David Diao | 埃尔·利西茨基信笺 El Lissitzky Letterhead, 2017 | 绘画 | 布上丙烯 | Painting | Acrylic on canvas | 122 x 152 cm

刁德谦于 2017 年创作的这两件作品以埃尔·利西茨基创造的经典标志作为主角元素，并将该标志与利西茨基设计的其他图形进行结合。在作品《埃尔·利西茨基字母组合》中，刁德谦再次致敬了利西茨基极具代表性的 Proun 曲线，而利西茨基亲手设计的信纸则被放大展示在另一幅作品《埃尔·利西茨基信笺》中，与橙色背景形成鲜明对比。

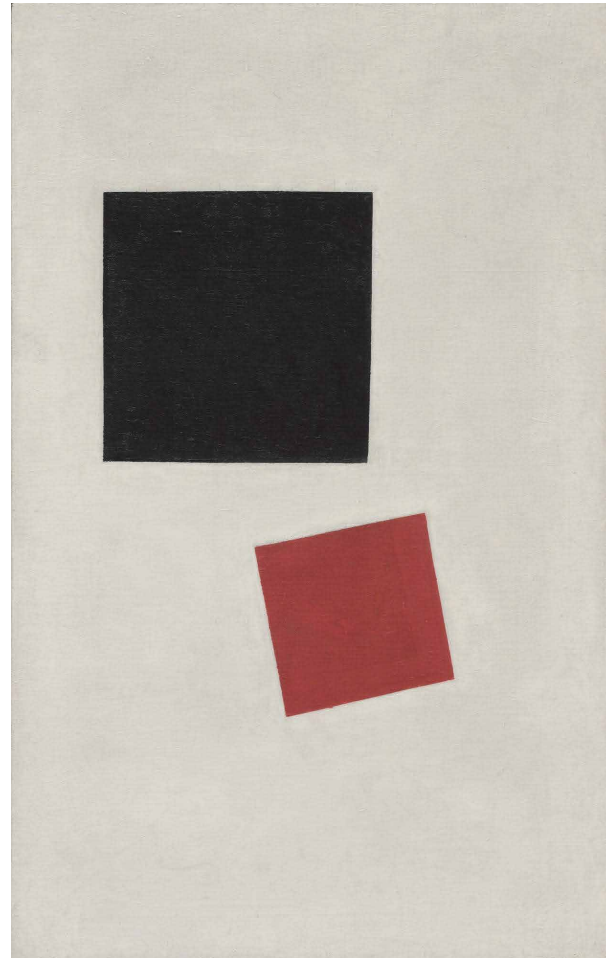
The two 2017 works of art by David Diao both quote El Lissitzky's iconic logo as a thematic element, and connect it with other design of the same artist. While the work El Lissitzky Monogram (above) employs the Proun curved shapes again, Diao enlarges the letter paper designed by Lissitzky on the orange ground of another painting.



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左 Left: 刁德谦 David Diao | 至上主义者赫尔曼·米勒 Suprematist Herman Miller, 2017 | 绘画 | 布上丙烯, 乙烯 | Painting | Acrylic and vinyl on canvas | 152 x 114 cm

右 Right: 卡西米尔·马列维奇 Kazimir Malevich | 黑方块与红方块 Black Square and Red Square, 1915 | 绘画 | 布面油画 | Painting | Oil on canvas | 71.4 x 44.4 cm

在作品《至上主义者赫尔曼·米勒》中，刁德谦借鉴了卡西米尔·马列维奇 1915 年的作品《黑方块与红方块》的构图，然而在红方块的位置，他以美国著名家具制造商赫尔曼·米勒的商标进行了替换。刁德谦视该商标为现代设计的一个经典案例，因为它不仅结合了大写字母“H”和“M”，而且还形似一顶皇冠，凸显了赫尔曼·米勒在家具行业的领先地位。

In *Suprematist Herman Miller*, Diao borrows the composition of Kazimir Malevich's *Black Square and Red Square*, 1915. However, he replaces the red square with the Herman Miller logo, an symbol for the well-known furniture company. The artist considers the logo as one of the most classic examples of modern design, not only because it combines the letters H and M, but also because it is shaped like a crown, showing the company's leadership role in the furniture industry.



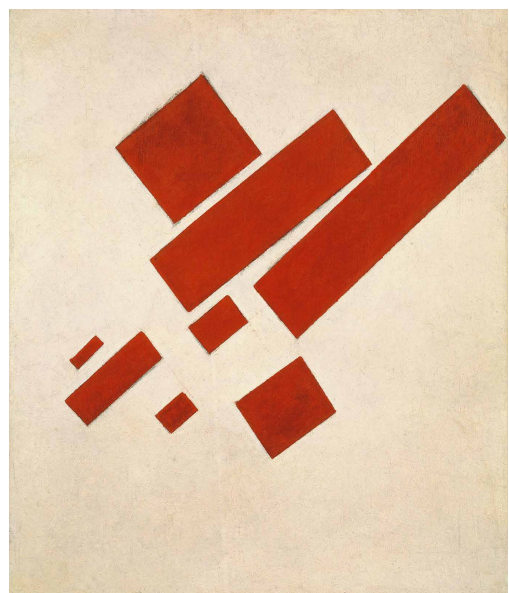
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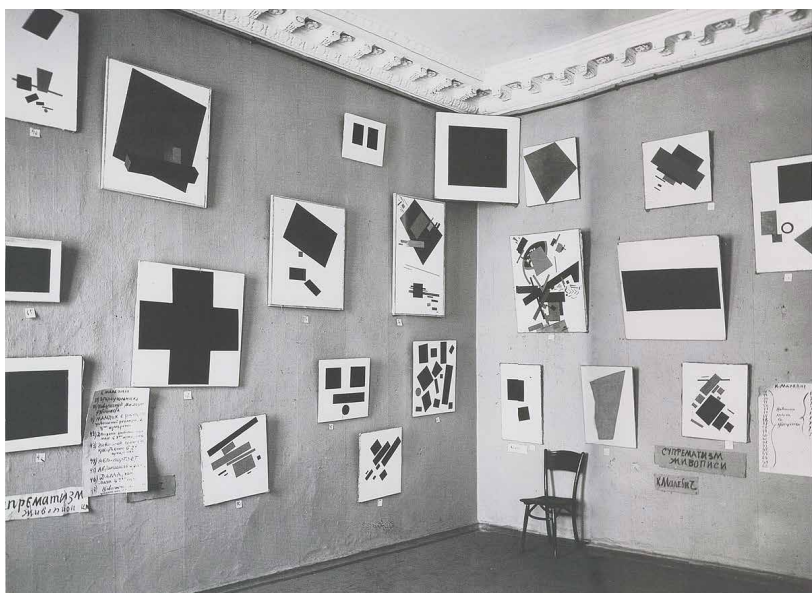
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刁德谦 David Diao | 隐匿于眼前 Hiding in Plain Sight, 2018 | 绘画 | 布面丙烯, 乙烯 | Painting | Acrylic and vinyl on canvas | 213 x 167.6 cm



左 Left: 卡西米尔·马列维奇 Kazimir Malevich | 八个红色长方形 Eight Red Rectangles, 1915 | 绘画 | 布面油画 | Painting | Oil on canvas | 80 x 62 cm



右 Right: "0.10 最后的未来派" 展览 The Last Futurist Exhibition of Paintings 0.10, 1915 | 彼得格勒 Petrograd

作为刁德谦的艺术先祖之一，俄国至上主义卡创立者卡西米尔·马列维奇对其艺术创作影响至深。在作品《隐匿于眼前》中，刁德谦选择马列维奇曾在1915年“0.10 最后的未来派”中展出过的作品《八个红色长方形》作为引用，并将同一作品的两种上下颠倒挂法平行放置。此外，刁德谦的作品一直以调色刀重复性刻画出的光滑的表面和坚实厚重的色彩为特点，而创作于2018年的作品《隐匿于眼前》是艺术家近三十年来在此方面为数不多的例证，这种方式使得刁德谦在完成的画作中保留了一种更为行动性和开放性的表面。如此画面的处理是艺术家对另一“先祖”主题的参考，从某种方式而言亦是回顾其在70年代初期实践的以过程为导向的绘画风格，这也可能预示着一系列未来之作的到来，对艺术家刁德谦而言亦是一次意义重大的跨越。

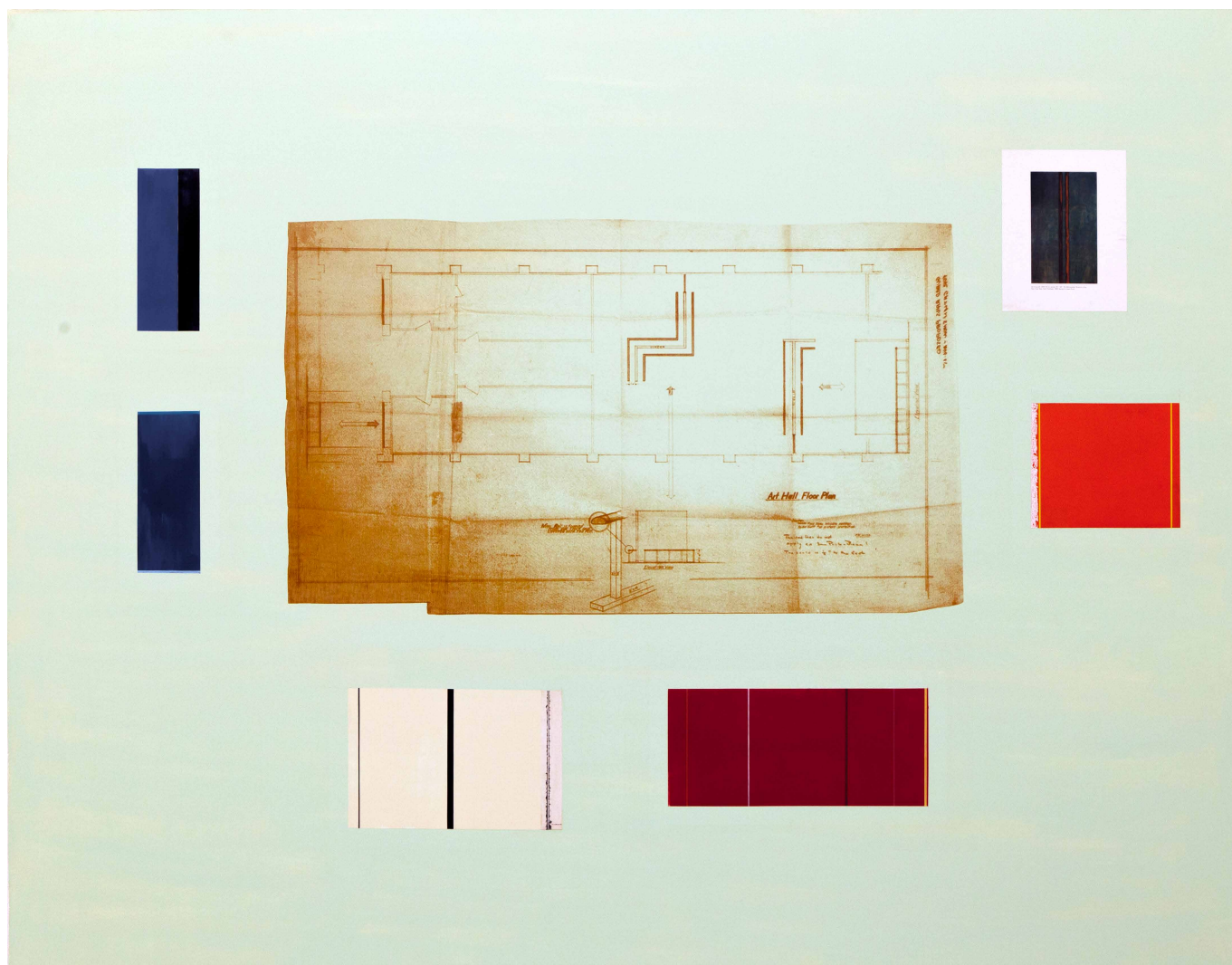
As one of David Diao's artistic ancestors, Russian Suprematism's founder Kazimir Malevich has a profound influence on his art-making. In *Hiding In Plain Sight*, Diao picks Kazimir Malevich's *Eight Red Rectangles* as a referent, which was shown in the Last Futurist Exhibition of Paintings 0.10, 1915, and presents it in two directions. In addition, since abandoning gestural abstraction in the mid-seventies, his paintings have been characterised by smooth surfaces and solidly painted sonorous colour achieved by repeated passes with palette knives. *Hiding In Plain Sight* is among the few instances where he has allowed a more gestural and open surface to remain in the finished work. It is another ancestral reference, in a way, recalling his process-oriented paintings of the early seventies, and may portend future works to come - a radical stride for an artist of Diao's significance.



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刁德谦 David Diao | 在 1965 年的圣保罗双年展上的巴奈特纽曼绘画 Barnett Newman Paintings in 1965 8th Sao Paulo Biennial, 2016 | 绘画 | 布面丙烯和拼贴 | Painting | Acrylic and collage on canvas | 167.6 x 213 cm

巴奈特·纽曼，抽象表现主义的重要代表之一，是刁德谦艺术创作中的一个重要人物和永恒主题。他着迷于纽曼低产量的艺术生涯，并自上世纪 90 年代起创作了一系列记录纽曼艺术实践的绘画。在这幅作品中，艺术家将巴奈特·纽曼基金会借出的 1965 年圣保罗双年展上纽曼展览平面图放在画面中央，围绕在旁的是当时展出的六件作品。

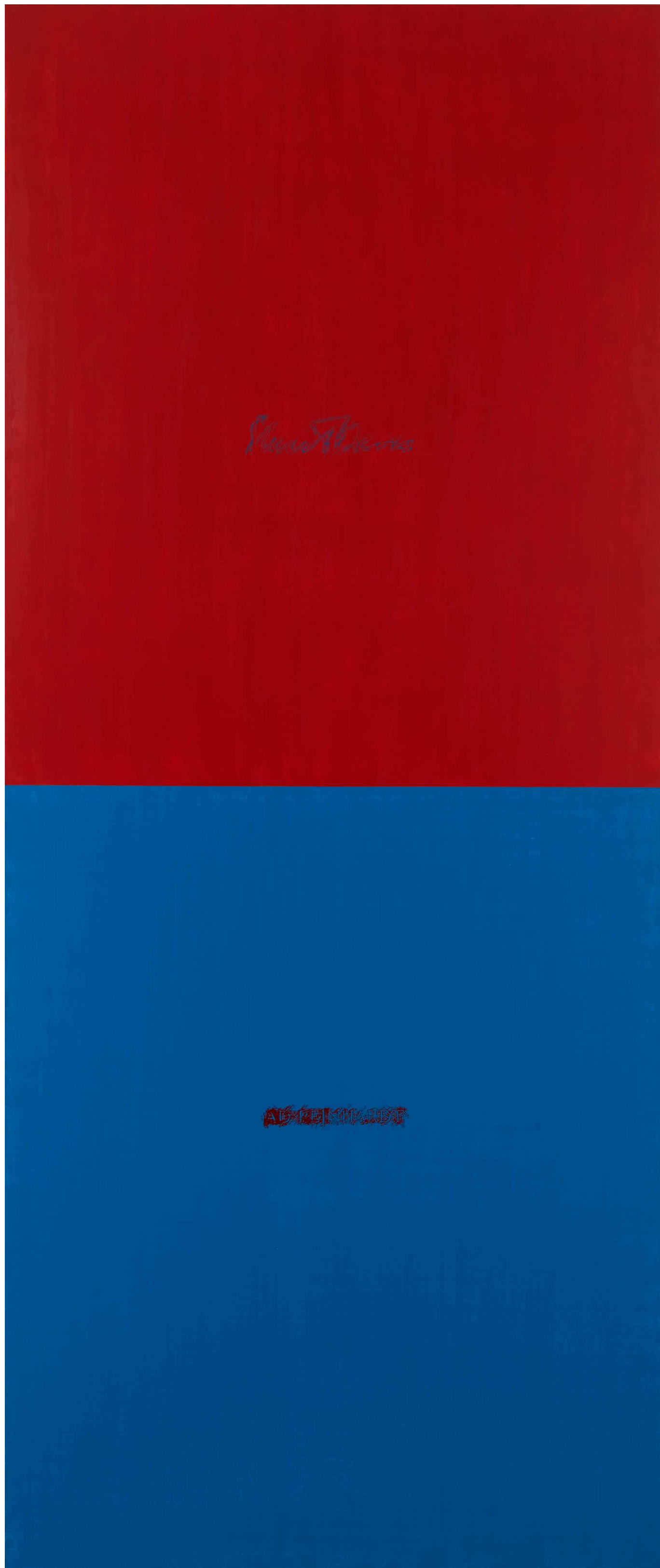
Barnett Newman, an American Abstract Expressionist artist best known for his colour field paintings, has been a significant figure as well as an abiding subject through David Diao's career. Having been fascinated with the relative dearth of the artist's output, Diao has made a series of paintings cataloguing Newman's art practice since the 1990s. In this work, Diao puts the floor plan of Newman's exhibition in 1965 Sao Paulo Biennial in the middle, which is surrounded by six works of art on display at that time.



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刁德谦 David Diao | 永远的朋友和邻居 1 Friends and Neighbors Forever 1, 2018 | 绘画 | 布面丙烯，丝网印刷 | Painting | Acrylic and silkscreen on canvas | 254 x 106.7 cm

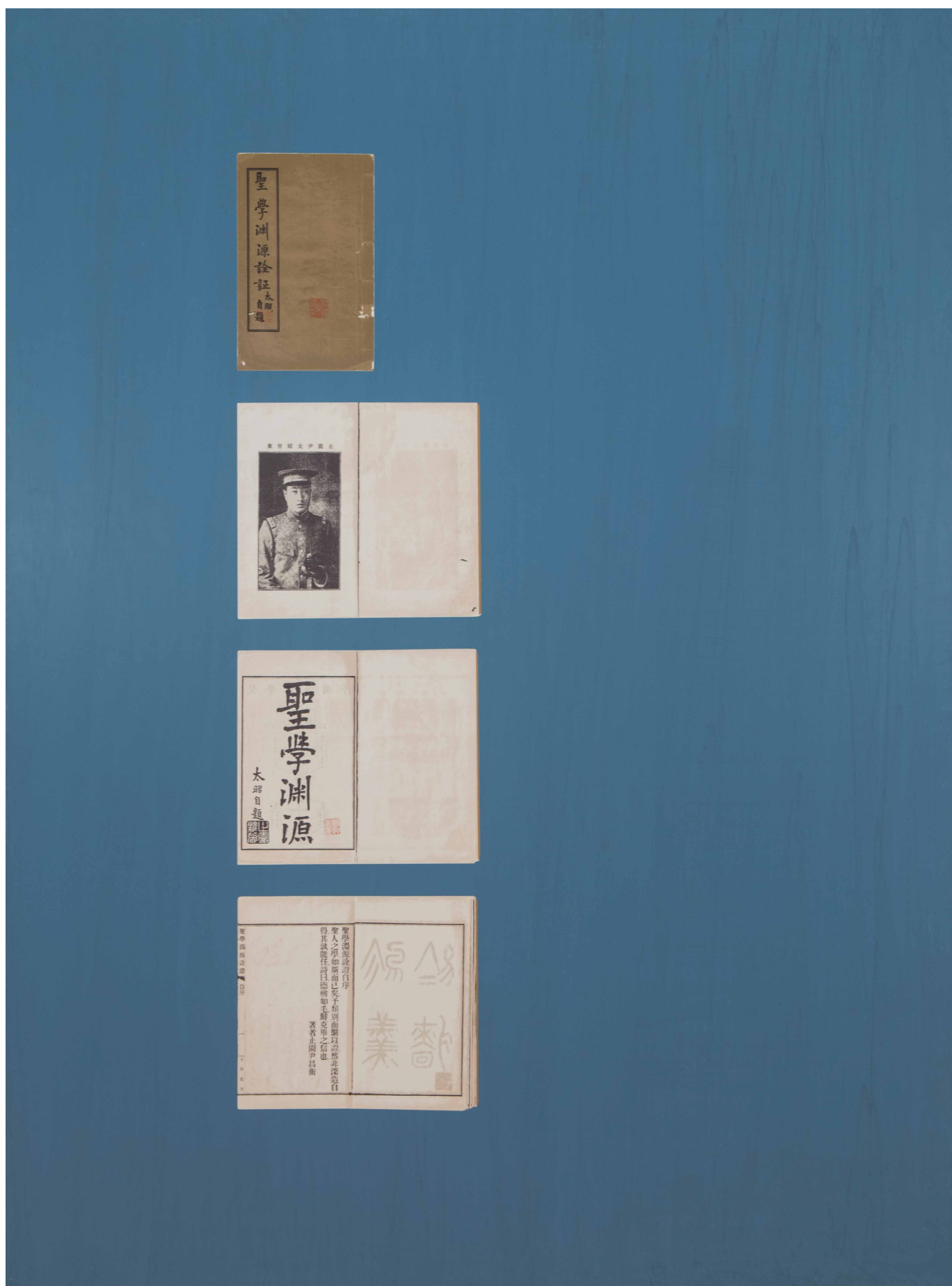
斯图尔特·戴维斯和艾德·莱因哈特是被刁德谦尊称为其“艺术英雄”的两位美国艺术家。作品名称《永远的朋友和邻居 1》来自于两位艺术家紧挨在一起的墓，刁德谦亲自从墓碑上将两位艺术家的名字拓印下来，再以丝网印刷的方式“铭刻”在画上。他分别为两位艺术家选择红色和蓝色作为背景颜色，因为红色在斯图尔特·戴维斯的作品中十分常见，而艾德·莱因哈特在二十世纪中期创作了一系列蓝色单色油画。

Stuart Davis and Ad Reinhardt are two American painters David Diao regards as his artistic heroes. The title 'Friends and Neighbors Forever 1' comes from the two artists' graves, which are next to each other. Diao made rubbings of their names and then silkscreen printed on this painting. He chose red and blue as the colours of the ground, because it is common to see red in Stuart Davis' works of art, and Ad Reinhardt once made a series of blue paintings in the 1950s.



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刁德谦 David Diao | 外祖父的书 1 Maternal Grandfather's Book 1, 2017 | 绘画 | 布面丙烯, 丝网印刷 | Painting | Acrylic and silkscreen on canvas | 152 x 114 cm

自上个世纪九十年代初期，刁德谦开始结合其个人的职业历史以及早年中国的传承与记忆、移民与迁徙的自传性主题进行创作。12岁的刁德谦于1955年移居美国，此后由于受中国内战影响，他和母亲的家族几乎完全失去联络。三十年后，艺术家首次回到成都，在那里他重新了解到自己母亲的家族历史和祖先，其中一位便是他的外祖父尹昌衡，中国历史上一位重要的军事、政治人物，曾协助推翻清政府并平定西藏叛乱。2017年，艺术家将他从母亲那里获得的外祖父的书，以丝网印刷的方式展现在画作之中，赋予其家族、地缘的气息。

In the early 1990s, David Diao began to incorporate biographical elements that include themes of his Chinese heritage, emigration, and displacement. The artist left to America in 1955 at age 12, and his whole mother's side of the family has been lost to him because of the civil war in China. 30 years later, Diao returned to Chengdu for the first time and discovered a lot of history about the family he didn't know, one of which was his maternal grandfather, Changheng Yin, who was a significant military and political figure in the history of China, famous for taking down the Qing Dynasty and quelling the revolt for independence on the part of the Tibetans. In this 2017 painting, Diao references his familial ancestor by silkscreen printing a few pages of his grandfather's book.



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刁德谦 David Diao | 印章 1 Seal 1, 2017 | 绘画 | 布面丙烯, 丝网印刷 | Painting | Acrylic and silkscreen on canvas | 137 x 183 cm

在这两张 2017 年的作品中，最引人注目的莫过于那个刻有“百花齐放”四个汉字的印章，它来自刁德谦在 1979 年首次回国时购买的一本同名书籍。书中内含上百种花的图章，而该名雕刻家借由传统艺术形式对“百花齐放”运动和文化大革命进行的隐晦批评更是给刁德谦留下了极为深刻的印象。在刁德谦看来，文字和文本通常能赋予作品更多的意义，因此他在多幅作品中都借用了这个印章图案，在形式美感之外也留给观众广阔的思考空间。其中作品《印章 5》也参考了卡西米尔·马列维奇的作品《黑方块与红方块》中红方块的位置。

In these two works of art, David Diao borrows a seal from a book entitled 'Let a Hundred Flowers Bloom', which he bought during his first trip back to China in 1979. What impresses Diao the most about the book is not only the hundreds of different flowers' seal motifs, but also the indirect critique of the Let a Hundred Flowers Bloom Campaign and Cultural Revolution in China the seal engraver uses traditional art form to launch. Diao believes that the use of words and text usually raises the possibility of more signification, and hence he embeds this seal in some of his paintings, which gives the audience some space to think, aside from the form of visual beauty. Besides, the painting *Seal 5* also refers to the location of the red square in Malevich's *Black Square and Red Square*.



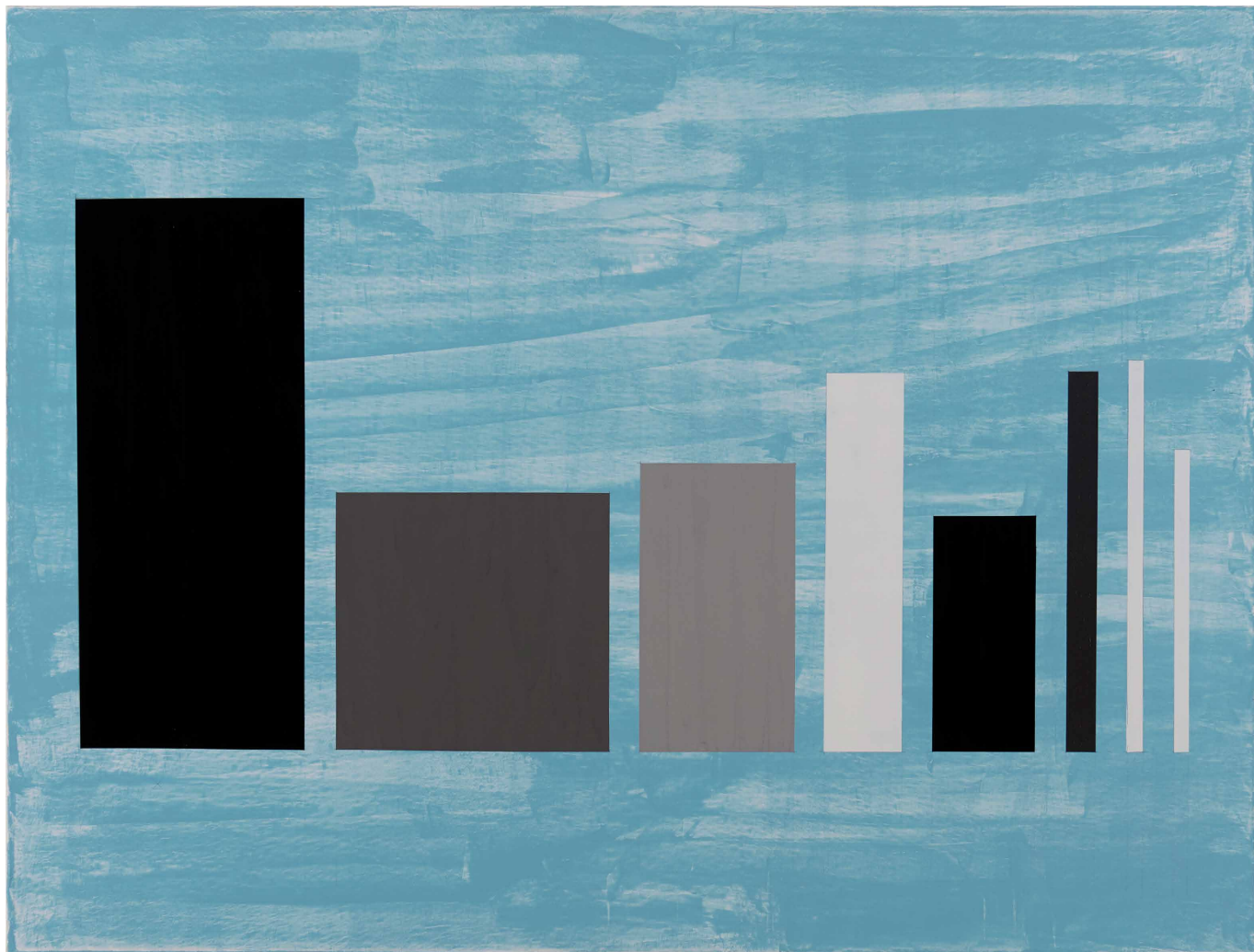
刁德谦 David Diao | 印章 5 Seal 5, 2017 | 绘画 | 布面丙烯, 丝网印刷 | Painting | Acrylic and silkscreen on canvas | 122 x 81.3 cm



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刁德谦 David Diao | 未组装的柏林椅 1 Berlin Chair Unassembled 1, 2018 | 绘画 | 布上丙烯 | Painting | Acrylic on canvas | 91.5 x 121.9 cm



吉瑞特·里特维德 1923 年设计的“柏林椅”

作为一位现代家具爱好者，刁德谦收藏了各式各样的经典设计师椅子，它们同时也为艺术家本人提供了丰富的视觉资源。刁德谦 2018 年的最新作品《未组装的柏林椅 1》看似一张简单的抽象画，实际上画中的图形来源于荷兰风格派家具设计大师吉瑞特·里特维德在 1923 年设计的一款“柏林椅”。艺术家将该椅子组装前的所有部件“转码”为视觉图像，陈列在不平滑的蓝色背景上。

As a fan of modern furniture, David Diao has collected a variety of classic designer chairs, which also provide him with a wealth of visual resources. His recent work *Berlin Chair Unassembled*, 2018, seems simple and abstract, but in fact the shapes come from the influential Berlin Chair, which was designed by Dutch De Stijl furniture designer Gerrit Rietveld in 1923. The artist transforms the unassembled pieces into visual symbols, and arranges them in a row on the uneven blue ground.



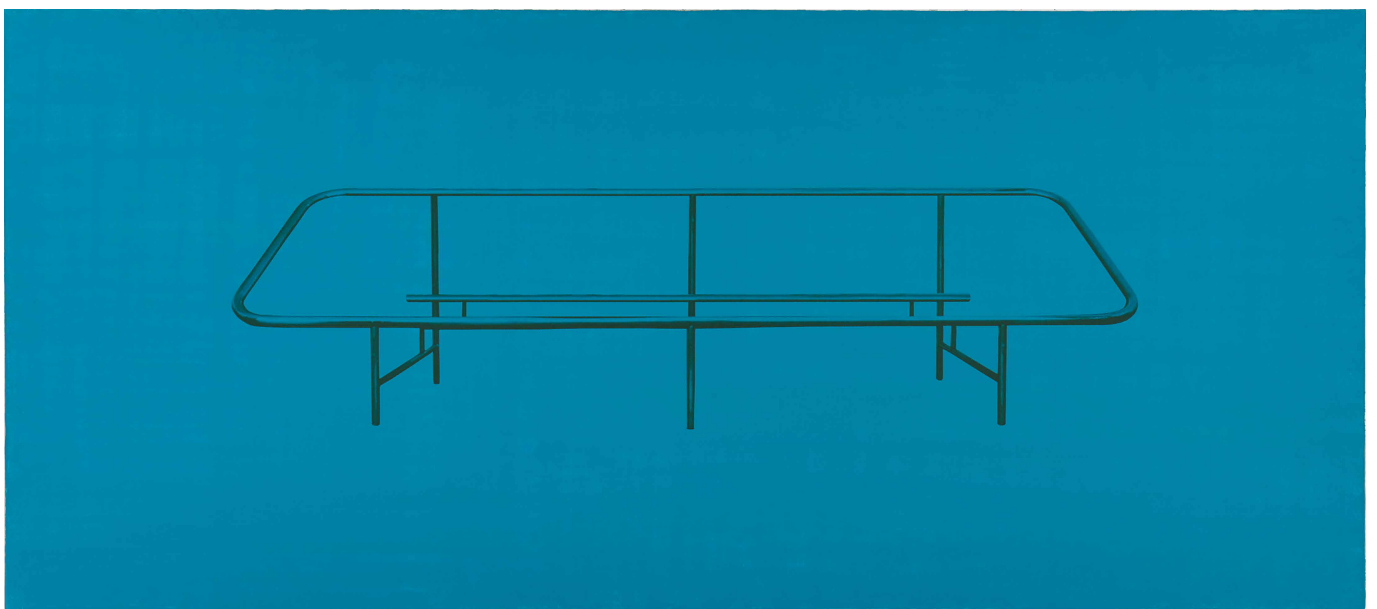
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刁德谦 David Diao | 沙发 Couch, 1999 | 绘画 | 布面丙烯, 丝网印刷 | Painting | Acrylic and silkscreen on canvas | 81 x 183 cm



刁德谦 David Diao | 沙发骨架 1 Couch Skeleton 1, 2017 | 绘画 | 布面丙烯, 丝网印刷 | Painting | Acrylic and silkscreen on canvas | 81 x 183 cm

1999年的作品《沙发》取材于刁德谦在1990年左右于二手家具店淘到的一件四人座 Nelson Sling Sofa。这件沙发受家具制造商赫尔曼·米勒委托，在1963年由乔治·尼尔森设计事务所的约翰·斯维西亚、罗纳德·贝克曼和欧文·哈珀共同设计。然而，在一个图像或标识被选择后，刁德谦也会一次次重新回头审视。尽管这件家具已经破损并需要全面检修，艺术家仍然将其视为有史以来最经典的沙发之一。去年他将同一件沙发的铬合金骨架单独印在单色背景上，与1999年的首个版本遥相呼应。

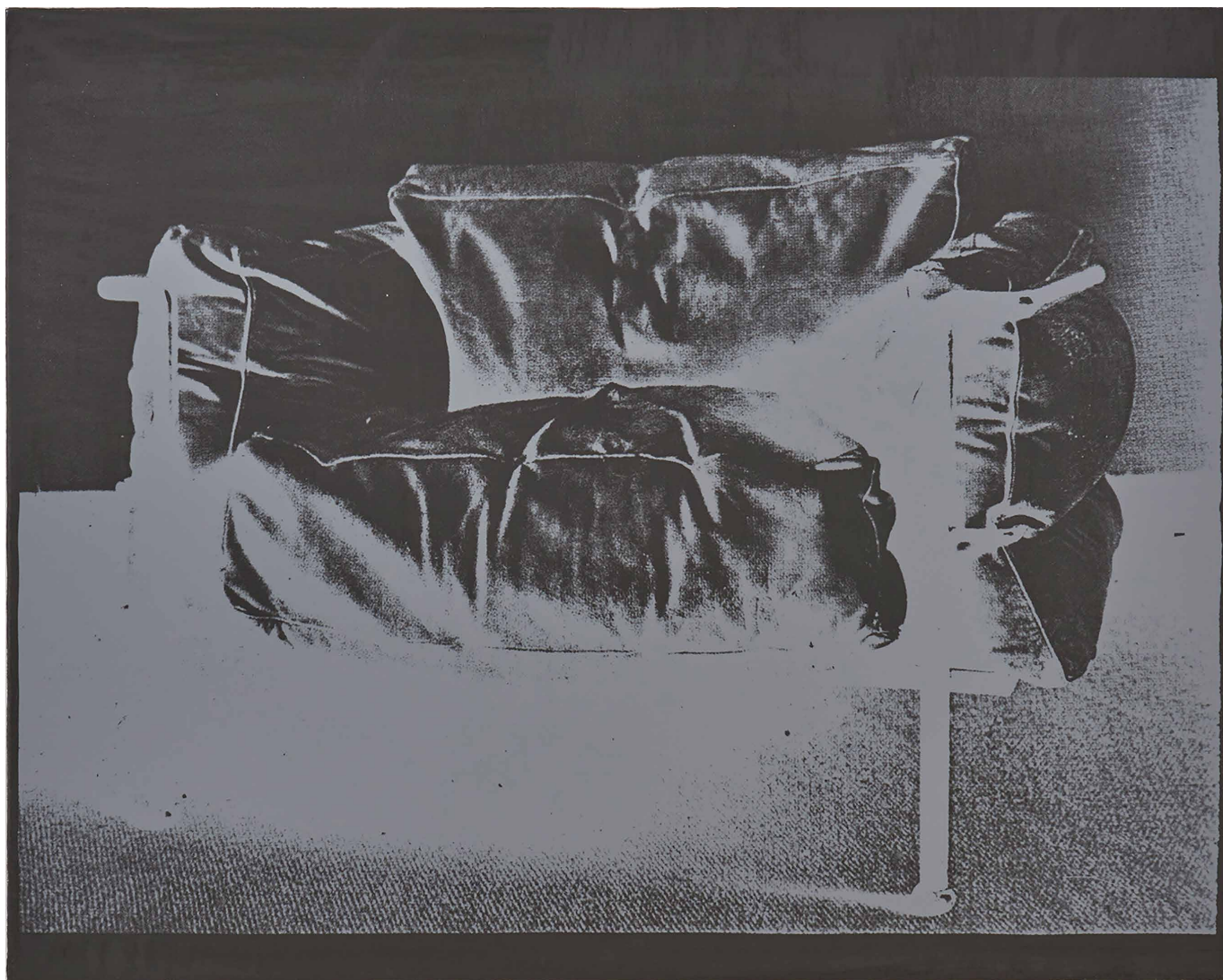
A four-seater Nelson Sling Sofa that David Diao bought from a vintage furniture store around 1990 gave him the material for the work *Couch*. The Sling Couch, 1963, was designed by John Svezia, Ronald Beckman and Irving Harper working for George Nelson Associates and commissioned by Herman Miller. Yet once an image or icon has been chosen, Diao returns to it again and again. Although this piece of furniture is a little worn and needs complete overhaul, Diao still considers it as one of the most handsome couches ever made. He printed the bare chrome skeleton of the same couch on a single-coloured ground last year, echoing its first version in 1999.



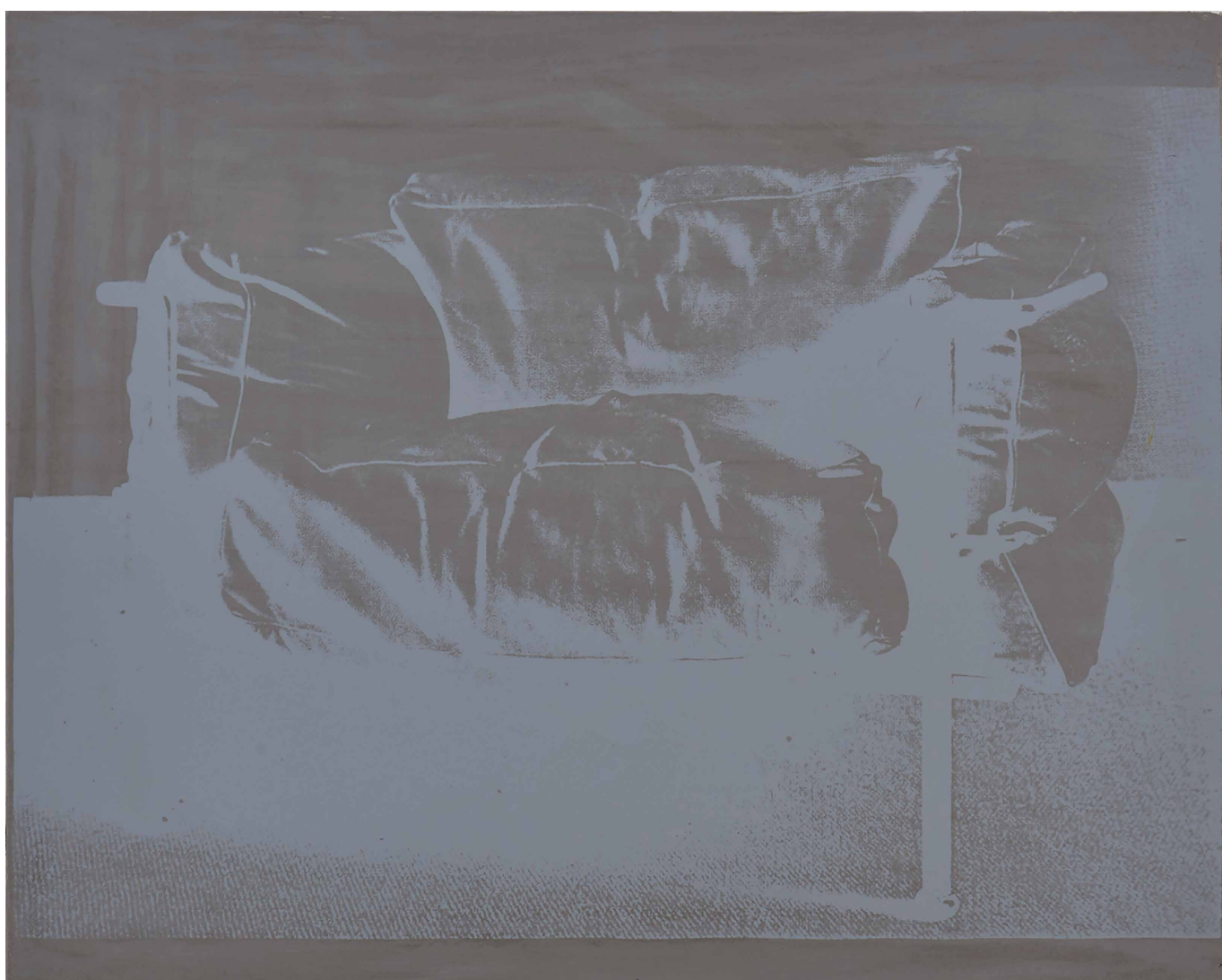
刁德谦在香格纳北京的个展《远祖的阴影》将持续至7月24日。

David Diao's solo exhibition 'Shadows of Forgotten Ancestors' continues at ShanghART Beijing until 24 July.

www.shanghartgallery.com



刁德谦 David Diao | 安乐椅 #1 Easy Chair #1, 1999 | 绘画 | 布面丙烯, 丝网印刷 | Painting | Acrylic and silkscreen on canvas | 74 x 91 cm



刁德谦 David Diao | 安乐椅 #2 Easy Chair #2, 1999 | 绘画 | 布面丙烯, 丝网印刷 | Painting | Acrylic and silkscreen on canvas | 74 x 91 cm

刁德谦另外两件创作于1999年的作品《安乐椅 #1》和《安乐椅 #2》，呈现的则是著名瑞士建筑大师勒·柯布西耶设计的 Grand Confort 扶手椅。在刁德谦看来，尽管现代家具总是给人光鲜亮丽的印象，但它们也会随着时间和环境的推移而变旧，无法永葆如新，因此他选择将椅子残旧之后的照片放到深灰色的画面上。此外，野兽派画家亨利·马蒂斯的观点也成为这件作品的另一灵感来源：这位法国艺术家希望他的作品对于疲惫的商人来说就如同舒适的安乐椅一样。

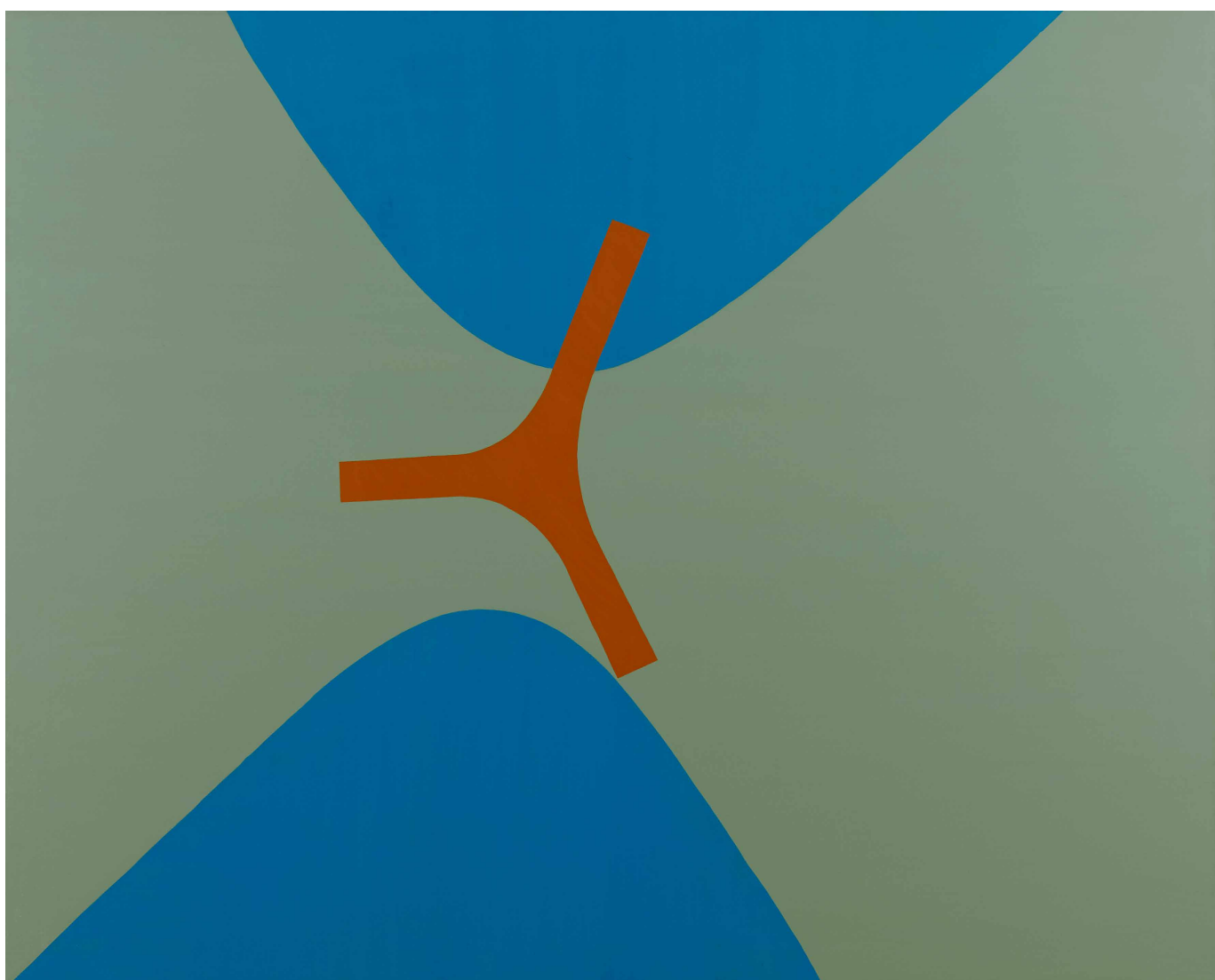
Another two 1999 paintings, *Easy Chair #1* and *Easy Chair #2*, show the Grand Confort Armchair designed by the celebrated Swiss architect Le Corbusier. From Diao's perspective, people always think that modern furniture is clean and shiny, but in fact it does not remain new forever. With this concept in mind, he brings the image of Corbusier's armchair in a worn state to a dark grey ground. In addition, Diao also mentioned that another inspiration for the two works comes from Henri Matisse's remark about making painting for the tired businessman like a comfortable easy chair.



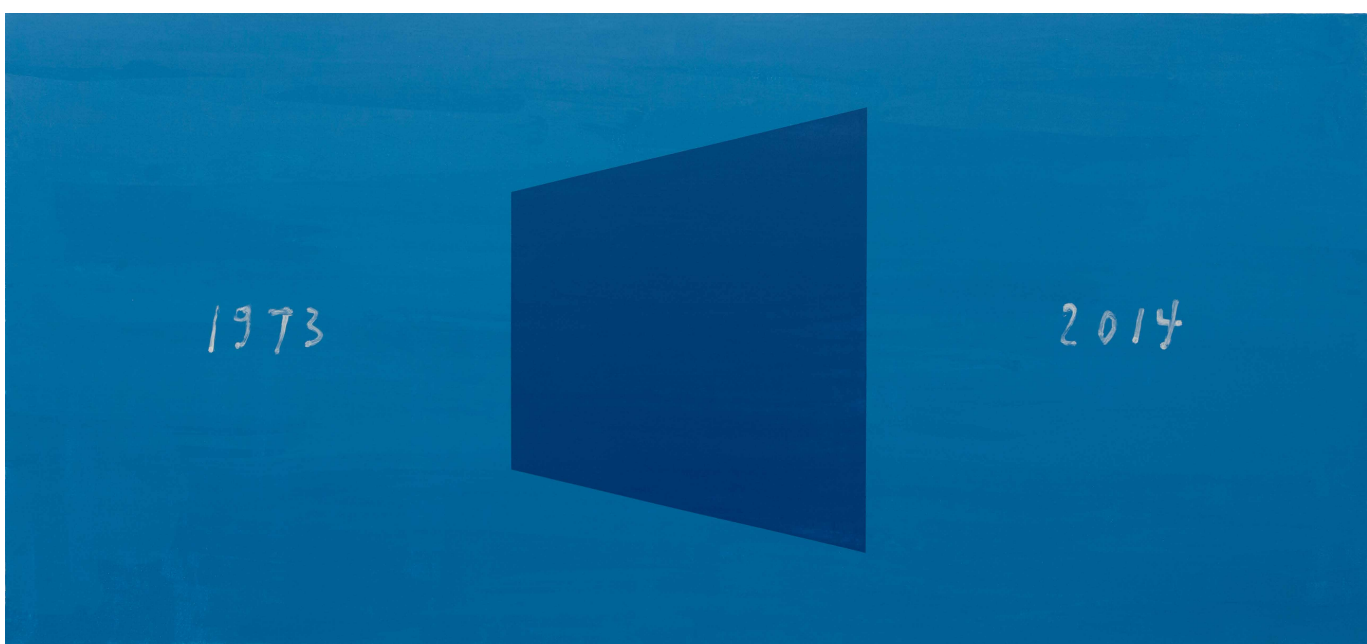
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刁德谦 David Diao | 利西茨基曲线和布鲁尔 UNESCO 2 Lissitzky Curves and Breuer UNESCO 2, 2018 | 绘画 | 布面丙烯 | Painting | Acrylic on canvas | 134.6 x 167.6 cm



刁德谦 David Diao | 在布鲁尔惠特尼的第一次和最后一次双年展 First and Last Whitney Biennial in the Breuer Building, 2015 | 绘画 | 布面丙烯 | Painting | Acrylic on canvas | 91.5 x 198 cm

著名建筑师马歇尔·布鲁尔的建筑作品也时常成为刁德谦艺术创作的主题。他在《利西茨基曲线和布鲁尔 UNESCO 2》中将联合国教科文组织巴黎总部的俯视图转化为类似回力标的图形，而《在布鲁尔惠特尼的第一次和最后一次双年展》中的梯形则象征美国惠特尼美术馆，因为其旧址大楼上令人印象深刻的梯形大窗已成为美术馆的非官方标志。旁边的数字“1973”和“2014”代表的是惠特尼美术馆在旧址上举办第一次和最后一次双年展的年份，而两次展览刁德谦都有参与。显然，在展示先辈贡献的同时，艺术家在作品中也融入了自己的历史。

The renowned architect Marcel Breuer's work also has frequently been the subject of David Diao's art. In *Lissitzky Curves and Breuer UNESCO 2*, Diao transforms the top view of the Paris UNESCO building into a boomerang-like icon, while the geometrical shape in the 2015 painting symbolises the Whitney Museum of American Art in the Breuer building, whose trapezoidal window was so impressive that it became the unofficial logo of the museum. The numbers beside the trapezoid indicate that the first and last Whitney Biennial in the Breuer building, both of which included Diao, took place in 1973 and 2014 respectively. It clearly incorporates the contributions of the artist's predecessors and his own painting history.



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