



一个墨点是一棵树

文：周翊

董大为平常话少，偶而表达观点皆是深思熟虑的惊人之语。让我印象深刻的一次聊天中他说绘画的原作其实没什么好看，印刷品比原作好看的多。比如文艺复兴的壁画，看原作的时候灰扑扑的，又老又旧，还要人挤人，图片多好看，可以拿在手中随时看，缩小了许多，缺陷看不到了，笔触看不到了，颜色也鲜艳许多。董大为是个视觉纯粹主义者。他不希望被艺术品的过去和光环所感动。

董大为《一个墨点是一棵树》

第一次获知董大为的作品是通过艺术家石玩玩的讲述。现在回想，了解他的作品通过目击者添枝加叶的传达会比图片渠道更完整更生动。石玩玩描述了两件代表性的作品。孤单的树和色粉笔彩虹。孤单的树是艺术家从网上找到的只有单棵树的风景图片，把很多这样来历不明又看起来相似的图片汇集在一起。色粉笔彩虹是他用色粉笔在墙上画一系列过渡的色块，掉落在地上的粉笔末构成一条完美的彩虹。石玩玩的讲述把他的眼光和理解与作品本身掺杂在一起，我感受到了同样的触动。它们是每个人都见过但从没在意过的那些事物，通过艺术家精心地经营，定格在不可再次错过的一刻。这些作品具有事件的性质，描述它们像是在讲一个故事或者侦破一件案子。作品给观众以讲述的冲动。

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董大为意图创造出属于当时的触动，瞬间的触动，去掉先入为主的暗示和导向以获得纯粹的视觉。他的兴趣在不断颠覆主次、甚至自己的意愿。工艺上的缺陷在反复改进的过程中被回收利用。画色粉画时掉落的粉笔末成为主角，马克笔的系列画作中，行笔的迟疑，墨水的洒渍发展成作画的技术，甚至画的背面成为展示给观众的一面。我们发现他所接受的那些被忽视的部分真的比任何刻意的处理更完美，像新降的雪，尚没有脚印。粉笔末的彩虹和马克笔的绘画中没有人工的痕迹，艺术家追求的是类似奇迹的巧合；比如说一棵树，一场雪那样不可思议的存在。

董大为《一个墨点是一棵树》

树不是一棵树：

索尔·勒维特（Sol LeWitt）说“观念艺术家不是理性主义者，而是神秘主义者，他们跃过逻辑到达不可推论的结果。理性的判断将重复理性的判断，而非理性的判断引出新的经验”。董大为从网上搜集树的图片，梳理这些信息。凡是有单个的树，地平线形态相似的图片被有序地整理出来。他其实是让完全无关的地方和场景发生了关

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联，树们不仅不孤单，它们甚至连树都不是，而只是树的样子而已，荒谬地被放置在一起，作品中出现的“人情味”完全是观众的情感投射。柏拉图说艺术家应该被逐出社会，董大为这件作品可以列为“罪证”。他编织的“谎言”连孩子也骗不了，但好在会有神秘主义者们欣然接受。

董大为《一个墨点是一棵树》

一个墨点是一棵树：

一棵树的样子是地平线加上侧视的树干和树冠。这是我们熟悉的儿童画中的符号。但是树不是这样。观念艺术家加布里埃尔·奥罗斯科（Gabriel Orozco）曾经这样描述树的形状。树有一半在眼睛看不到的的地下。树的真实形状是以种子作为中心向两端和四周辐射生长出的一个轮廓近似球状的生命体。想象这样一棵真实的树。俯视一颗埋在纸下的种子（墨点），它穿透纸面，朝向我们洒开，从另一面渗过来，越来越近，越来越清楚。纸分隔出明和暗两个世界，墨点的根系是另一边画家手中迟疑不动的笔。艺术家在纸的一面工作，却选择另一面展示。他更愿意让我们看没有被他碰触过的，自然产生的没有痕迹的一面。这些极简的抽象画可以被看成树和林子，也可以被赋予任意的想象。

董大为《一个墨点是一棵树》

董大为此次展览的新作将规则中引入个人经验。通过个人应用，发明新的技术手段。新的技术产生新的创作路径。他的技术并非为实现一个具体目标。他不是先有明确的目标再寻求如何实现目标，而是借规则起步，通过实践去发现和梳理那些错过的可能。所以他称之为技术的实际是技术的初始，这种技术是激发想象的手段，带来看待同样事物的奇妙视角。马克笔的系列作品中，每一笔接触纸张只有一次机会。手一动不动地停顿，眼睛密切地注视，笔在特定时点拿开，墨点继续洒开直到期待的尺寸。从第一笔如此到最后一笔完成才能松气。董大为如同一个狩猎的原始人——弯弓瞄准，放箭，箭在空中飞行，射中猎物停止。最终他执行作品时没有错误的容身之地，缺陷必须化为灵感，一切必须在控制之中。在董大为的实践中，他自身意图的转向始终是焦点，停顿等同瞄准，注视等同意念的飞行。董大为在画作中选择了不现身，他的手与我们看到的画面一纸之隔。现实和虚拟之间，随着艺术家意图的明晰，他的箭的射程会越来越远。

An ink dot is a tree

Zhou Yi

董大为《一个墨点是一棵树》

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Dong Dawei is a man of few words. Occasionally he expresses his views with words carefully considered. I was once impressed during a chat with him. He said that the original works of painting were in fact not worthy to be appreciated and prints were much more attractive than the original works. For example, when you are looking at frescoes created in the period of Renaissance, you will produce a gloomy and outdated impression on them, besides you have to walk through crowds to look at them. But pictures are different for you can look at them at any time. For frescoes were printed on pictures in a reduced format, their defects and brush strokes can hardly be found and their colors are more bright. Dong Dawei is pure visualist who does not hope to be moved by the past and glories of artworks.

董大为《一个墨点是一棵树》

I got to know about Dong Dawei’s works through a talk with the artist Shi Wanwan for the first time. Thinking back now, his works are more complete and vivid by the eyewitness’s sweet–and–sour description than directly seeing pictures. Shi Wanwan gave a description of Dong Dawei’s two representative works. One is lonely tree and the other is color–chalk rainbow. The lonely tree is actually a landscape picture found by the artist on the Internet that has only one tree and the artist put many such similar pictures with unknown sources together, while the color–chalk rainbow was created by using color chalks to draw a serial of transitive color blocks on the wall and the color chalk powder falling on the floor forms a beautiful rainbow. With Shi Wanwan’s adding his view and understanding of the two works in his vivid description, I found my feeling was also stirred up. They are things that everybody may have seen but never kept an eye on them. Through the artist’s deliberate creation, these things are fixe in the moment that cannot be missed again. These works have the nature of incident that describing them as if telling a story, or solving a case. The works give an impulse of narration to spectators.

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Dong Dawei intends to create an inspiration belonging to the past and instant moment and remove the hint that the first impressions are most lasting so as to acquire the pure vision. His interests constantly overthrow the primary and secondary and even his own willingness. The technical defect was recycled in the process of repeated improvement. The chalk powder that falls in drawing color chalk pictures turns to be the leading role. In serial pictures created with marker pen, the hesitation in pen drawing and blurred ink stains developed into painting techniques. We found that neglected part which has been accepted by him is more perfect than any deliberate handling, just like fallen snow without footprint. There are no artificial traces in color–chalk rainbow and marker–pen painting. What the artist pursues is the coincidence similar to miracles, for example the incredible presence of a tree and fallen snow.

董大为《一个墨点是一棵树》

Tree is not one tree: Sol LeWitt said: "Conceptual artists are not rationalists, but mystics who leap over the logic to reach non–deductive results. Rational judgment will repeat rational judgment, while irrational judgment produces new experience". Dong Dawei collected tree pictures from the Internet and reorganized these pictures. Pictures that have a single tree and similar

董大为《一个墨点是一棵树》

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horizon patterns were sorted out orderly. In fact, he produced a correlative relation between completely unrelated places and scenes that trees are not lonely and even they are not trees but only the shapes of trees which were absurdly placed together. The "human touch" reflected in the works is completely the spectator’s emotional projection. Plato said that artists should be expelled from the society and Dong Dawei’s this work can be regarded as a piece of "evidence". The lie that he made even cannot cheat a child, but fortunately it is agreeably accepted by mystics.

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An ink dot is a tree The shape of a tree is presented by a horizon plus side–viewed tree trunk and canopy, which is a symbol that we are familiar with in children’s drawings. But the tree is not the case. Conception artist Gabriel Orozco once describes the shape of a tree as "Half of the shape of tree is under the ground and which cannot be seen with our eyes". The true shape of a tree is with the seed as the center to grow towards two ends and around to a nearly spherical life body. You can imagine the shape of such a real tree. It is like a seed (ink dot) buried under a piece of paper penetrates through the paper and grow out towards us. It penetrates from the other side of the paper, getting closer towards us. The paper separates two worlds that one is bright and the other is dark. The root system of ink dot is the pen held in painter’s hand that hesitates in moving. The artist chooses to draw pictures in one side of the paper, but chooses to display the other side of the paper. He is more willing to let people see the side that is not touched and free from artificial traces. These simple abstract paintings can be regarded as trees and woods, and they can also be endowed with any imagination.

董大为《一个墨点是一棵树》

Dong Dawei introduced his personal experiences into the works displayed in the exhibition. Through personal applications, he invented the new techniques. The new techniques were used to produce new creative paths. His techniques were not to achieve a specific goal. He has no clear objectives and finds ways to achieve these objectives. Instead, he started by rules to discover and sort out those possibilities that have been missed through practice. So he thought that the technology is actually the initial of the technology which inspires imagination and brings about curious angle of view. In serial works created with marker pen, there is only one chance for marker pen to touch the paper. The artist’s hand paused motionless and eyes closely focused on the paper. The marker pen was taken away in a particular time and ink dot continues to expand until the emergence of expected size. The artist relaxed his efforts until the completion of the last pen drawing. Dong Dawei, like a hunting primitive man, bended the bow, took aim and shoot to let the arrow fly in the air until the quarry was shoot. Eventually he left no room for mistakes in creating works. The defect must be translated into inspiration and everything must be under control. In real practice, Dong Dawei’s transfer of intention is always the focus. The pause is equal to aiming and focus is equal to the fly of idea. Dong Dawei chose to not present in his works. Between the reality and virtual world, with the clarification of the artist’s intention, his arrow will fly far and far.

不可见的书写2a Invisible Writing 2a  
纸上马克笔 Maker on Paper  
25x32.5cm  
2013

不可见的书写4a Invisible Writing4a  
纸上马克笔 Maker on Paper  
25x32.5cm  
2013

不可见的书写6c Invisible Writing6c  
纸上马克笔 Maker on Paper  
25x32.5cm  
2013

不可见的书写9b Invisible Writing9b  
纸上马克笔 Maker on Paper  
25x32.5cm  
2013

不可见的书写3a Invisible Writing3a  
纸上马克笔 Maker on Paper  
25x32.5cm  
2013

不可见的书写5a Invisible Writing5a  
纸上马克笔 Maker on Paper  
25x32.5cm  
2013

不可见的书写6b Invisible Writing6b  
纸上马克笔 Maker on Paper  
25x32.5cm  
2013

不可见的书写16a Invisible Writing16a  
纸上马克笔 Maker on Paper  
25x32.5cm  
2013

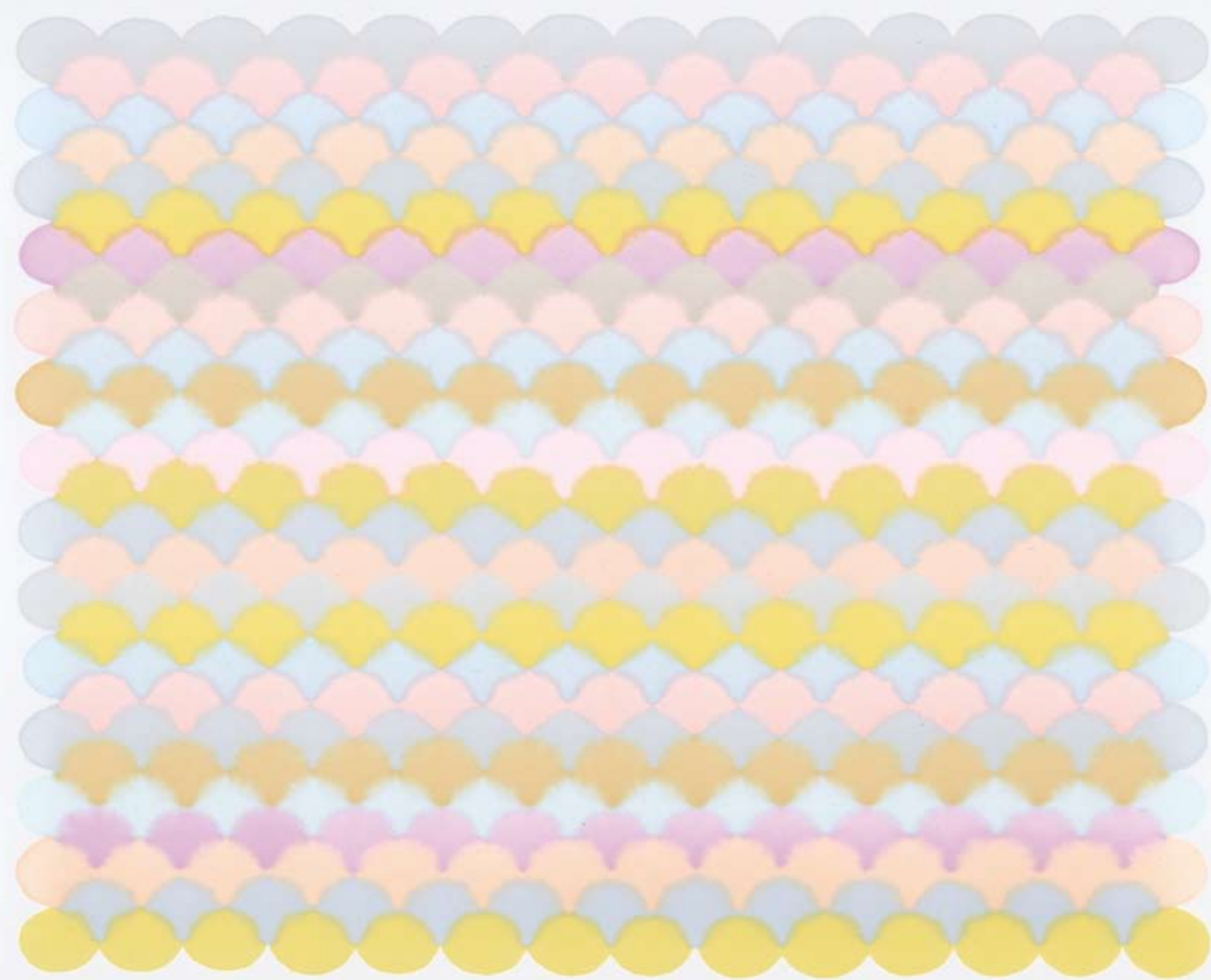
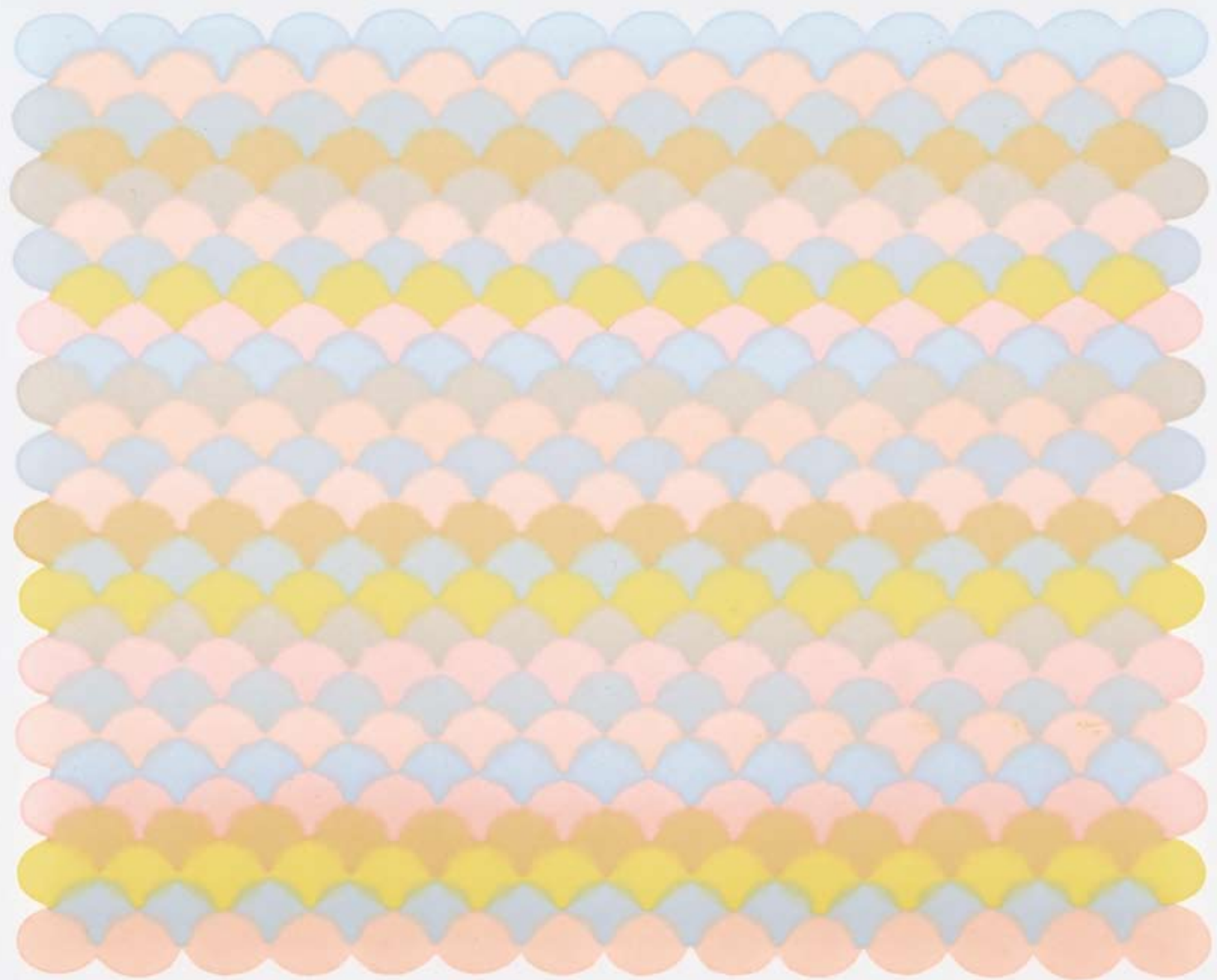












不可见aL invisible aL  
纸上马克笔 Maker on Paper  
25x32.5cm  
2013

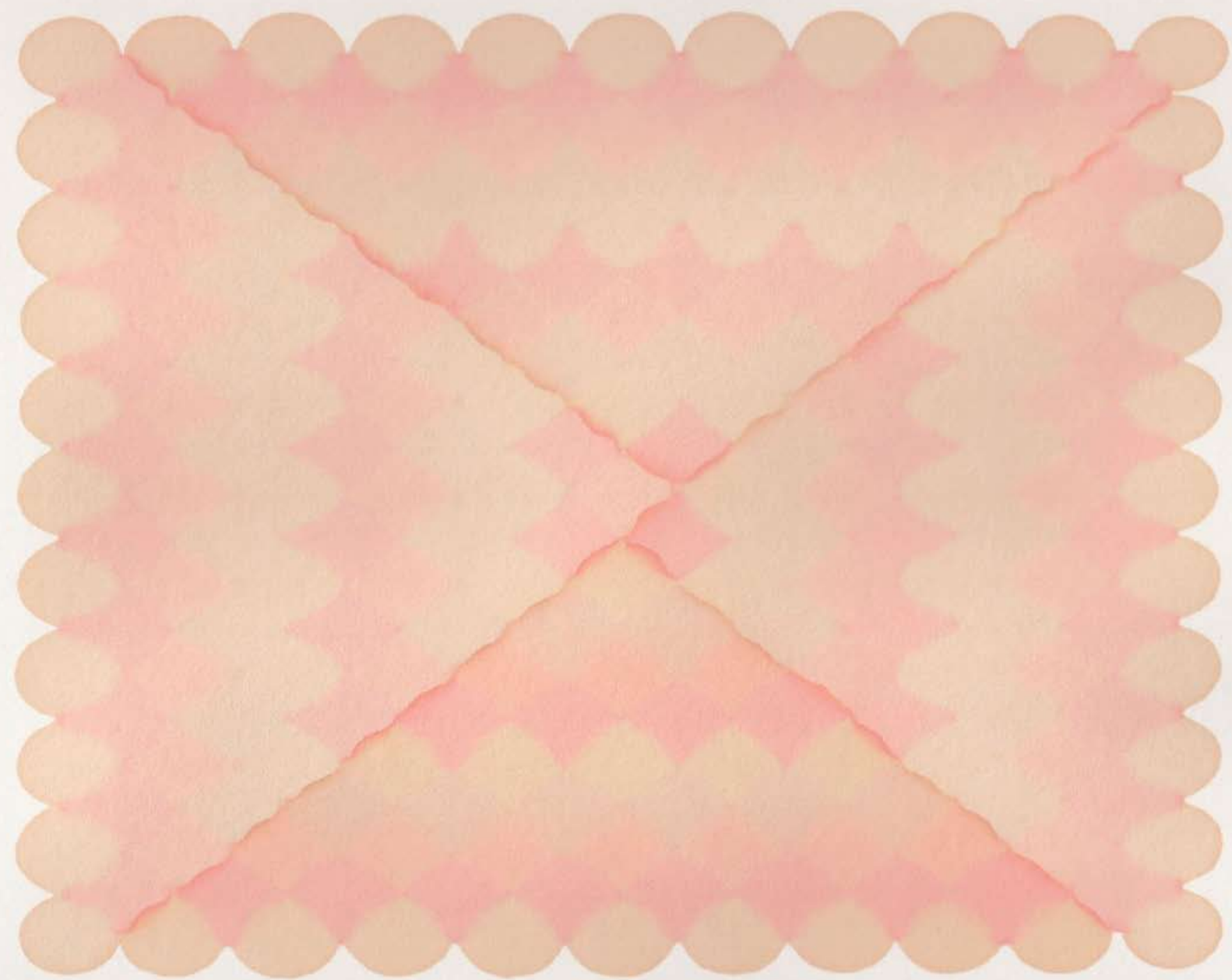
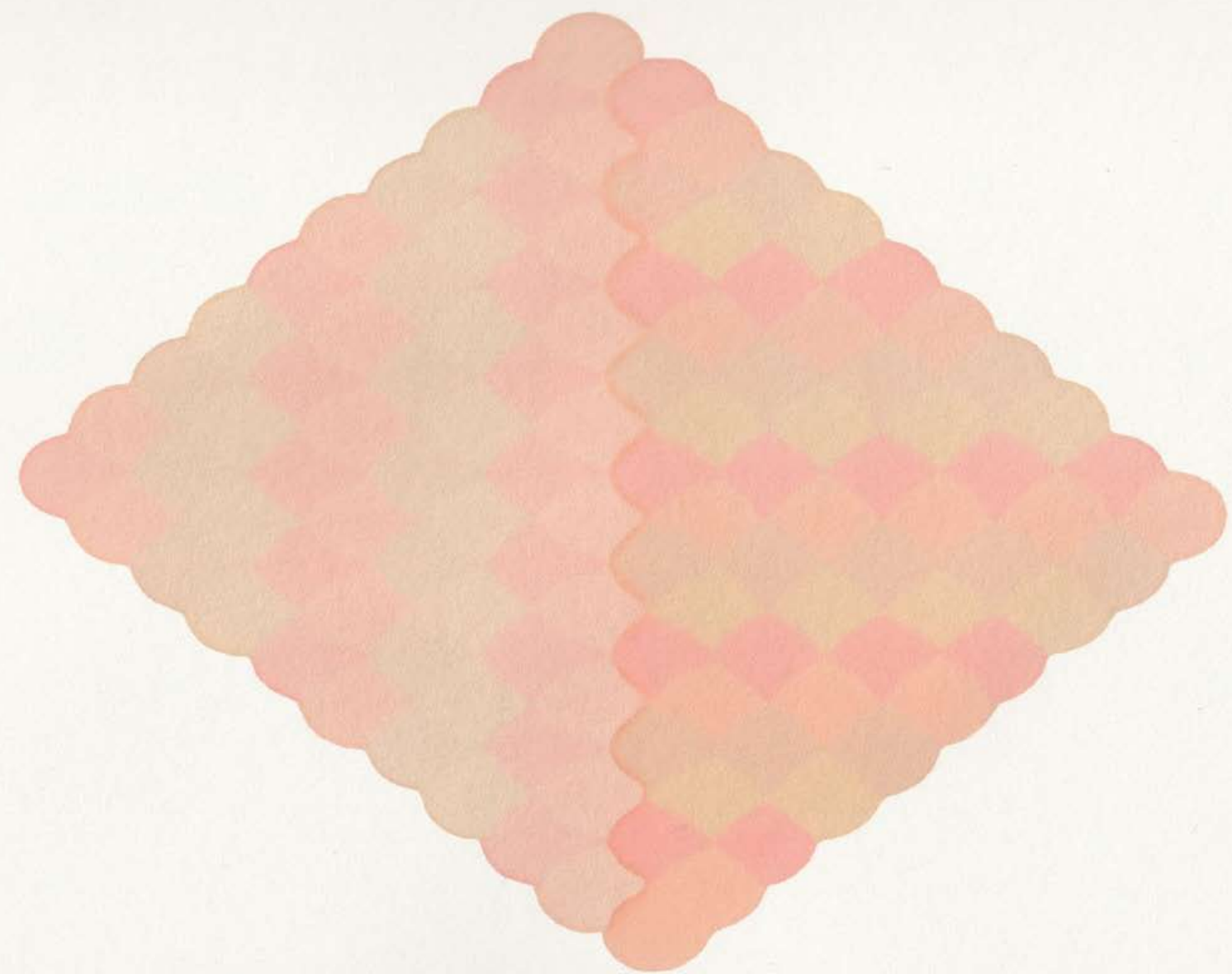
不可见pJL Invisible pJL  
纸上马克笔 Maker on Paper  
25x32.5cm  
2013

不可见aX invisible aX  
纸上马克笔 Maker on Paper  
25x32.5cm  
2013

不可见pJf Invisible pJf  
纸上马克笔 Maker on Paper  
25x32.5cm  
2013







第一个菠萝 The First Ananas  
纸上马克笔 Maker on Paper  
25x21.6cm  
2013

斜菠萝 Askew Ananas  
纸上马克笔 Maker on Paper  
30x25cm  
2013

大菠萝 Giant Ananas  
纸上马克笔 Maker on Paper  
25x32.5cm  
2013

长菠萝 Ananas  
纸上马克笔 Maker on Paper  
30x30cm  
2013







青海波L2 Green Hyperion L2  
纸上马克笔 Maker on Paper  
32.5x25cm  
2013

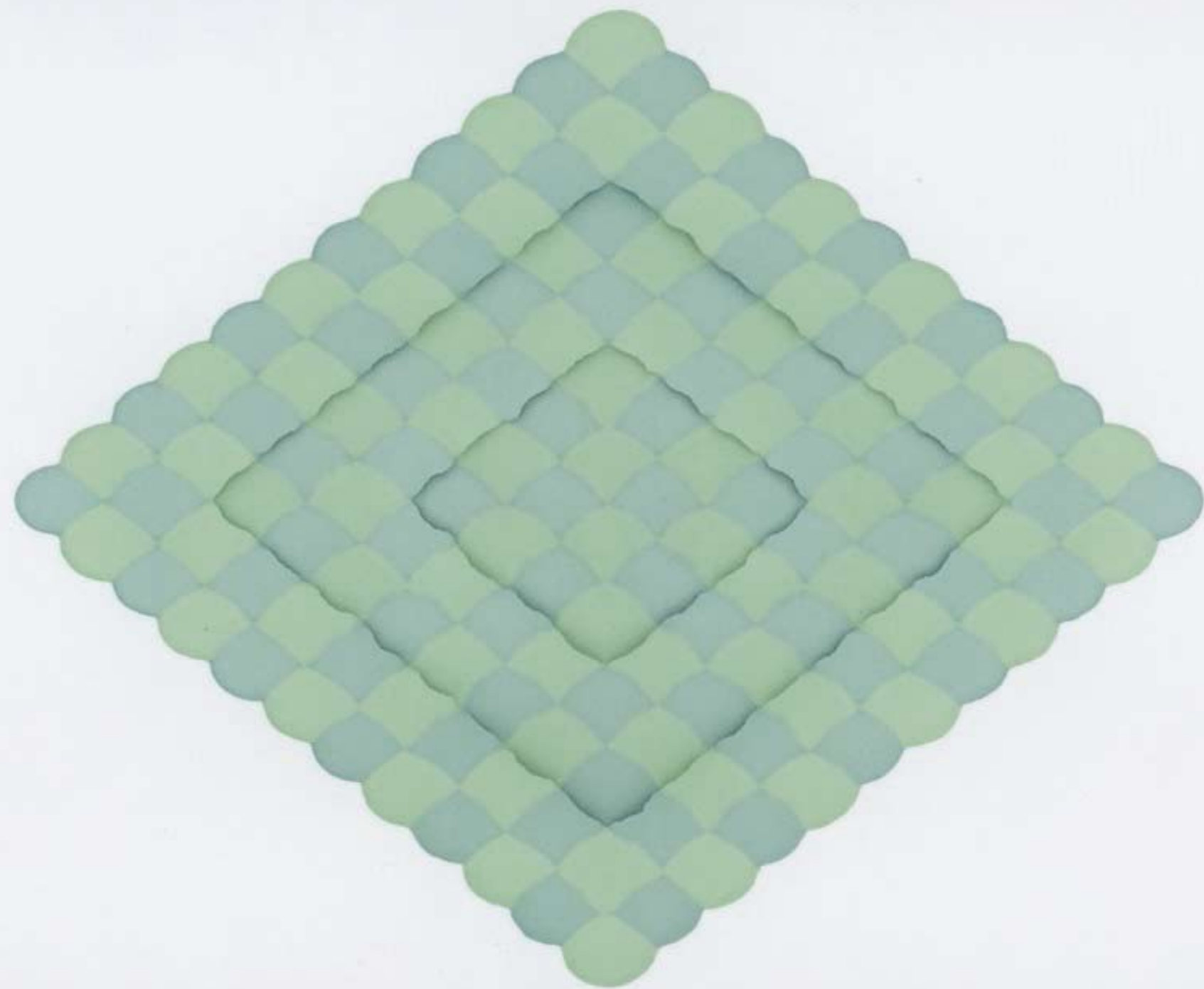
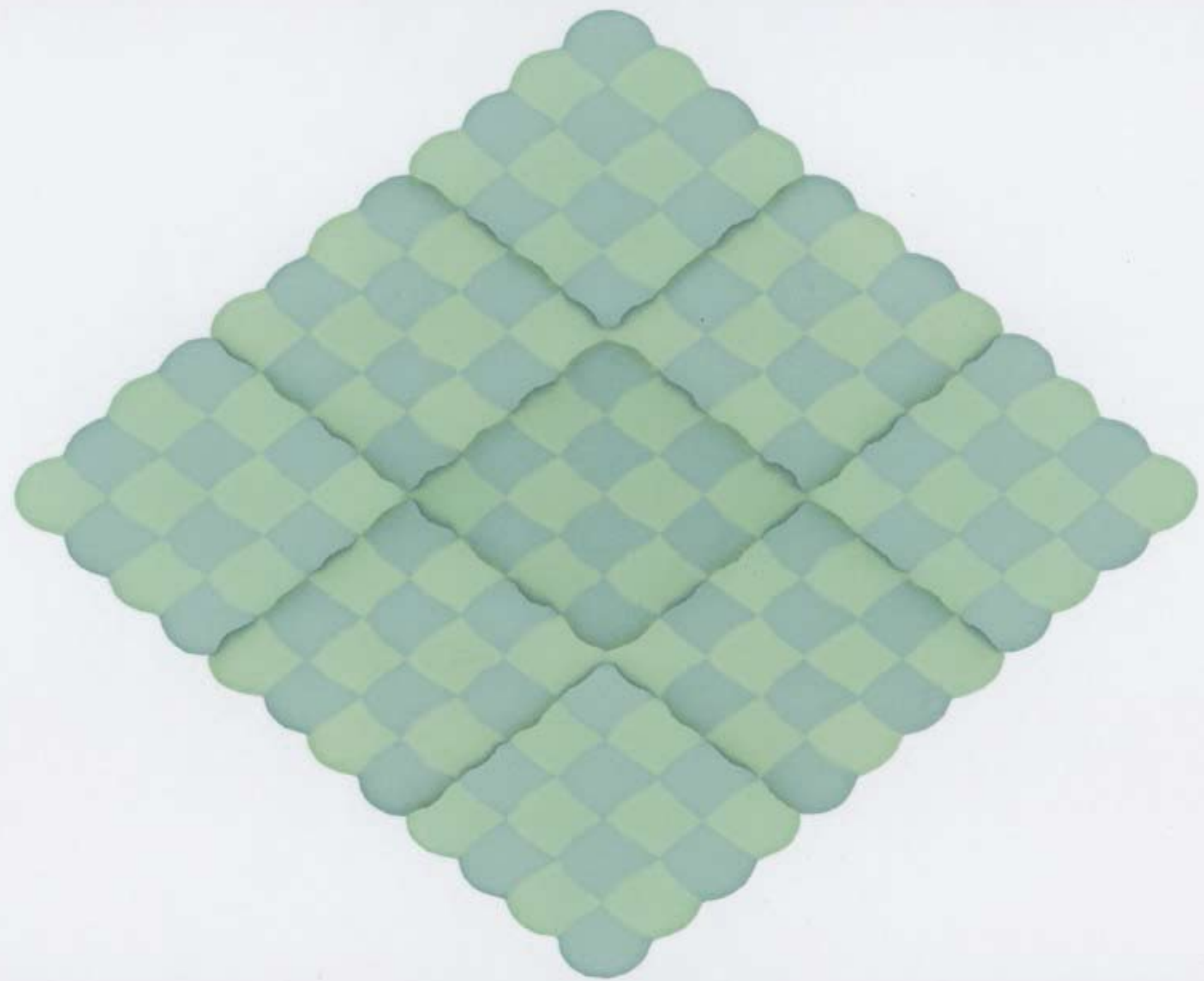
多个水立方S1 WaterCubes S1  
纸上马克笔 Maker on Paper  
50x65cm  
2013

四个水立方1 Four WaterCubes 1  
纸上马克笔 Maker on Paper  
32.5x25cm  
2013

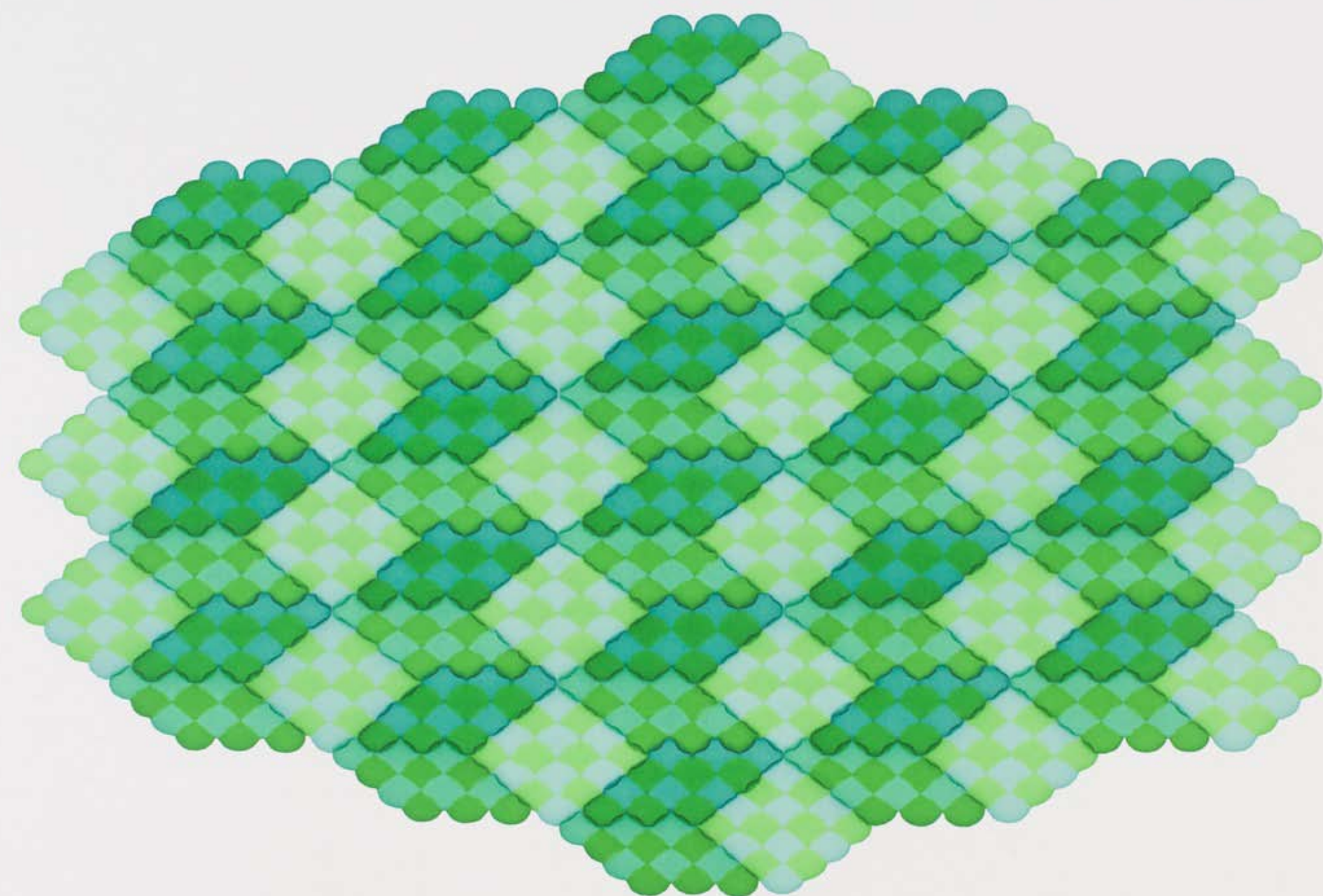
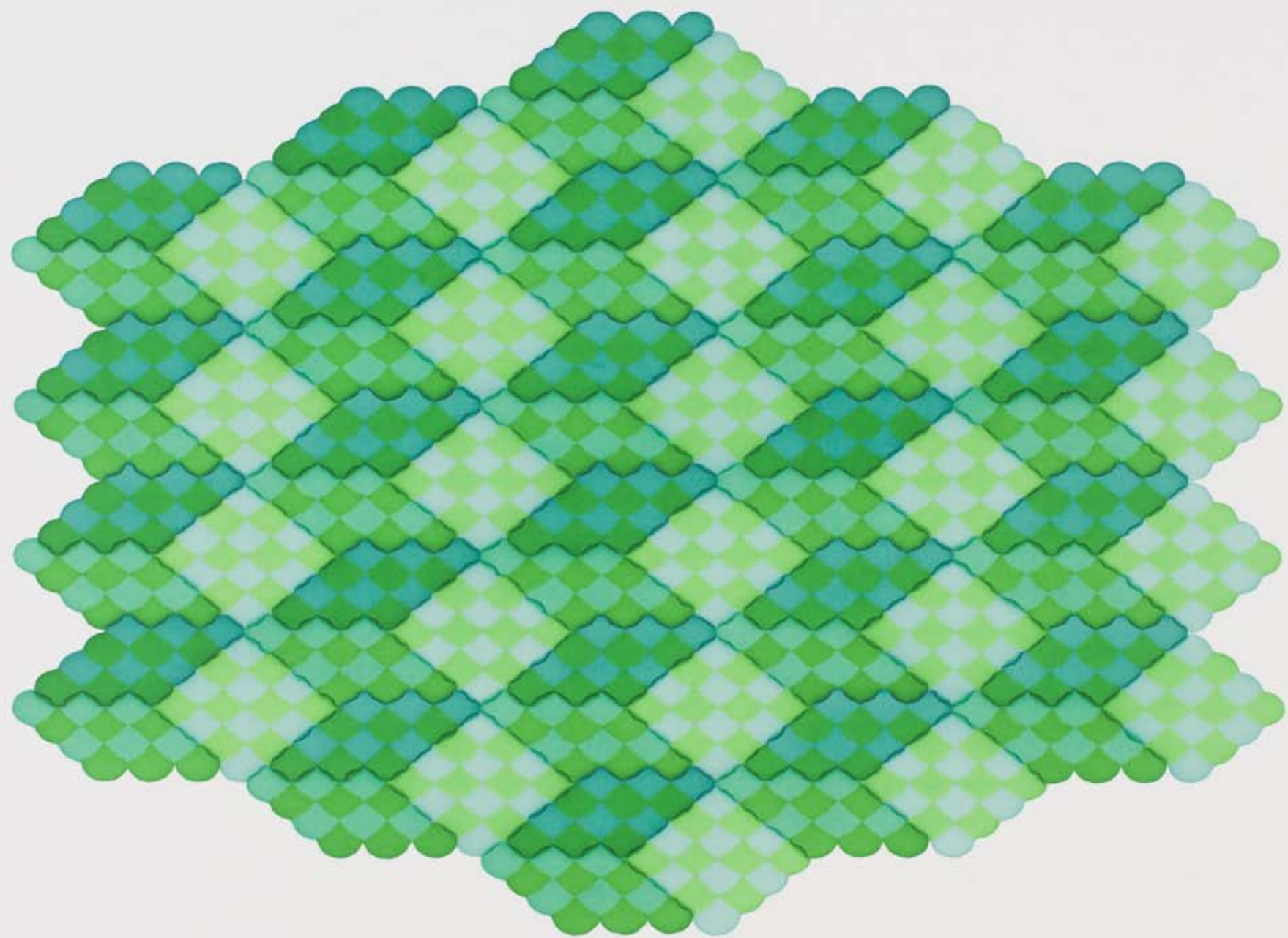
青海波L4 Green Hyperion L4  
纸上马克笔 Maker on Paper  
32.5x25cm  
2013

多个水立方S2 WaterCubes S2  
纸上马克笔 Maker on Paper  
50x65cm  
2013

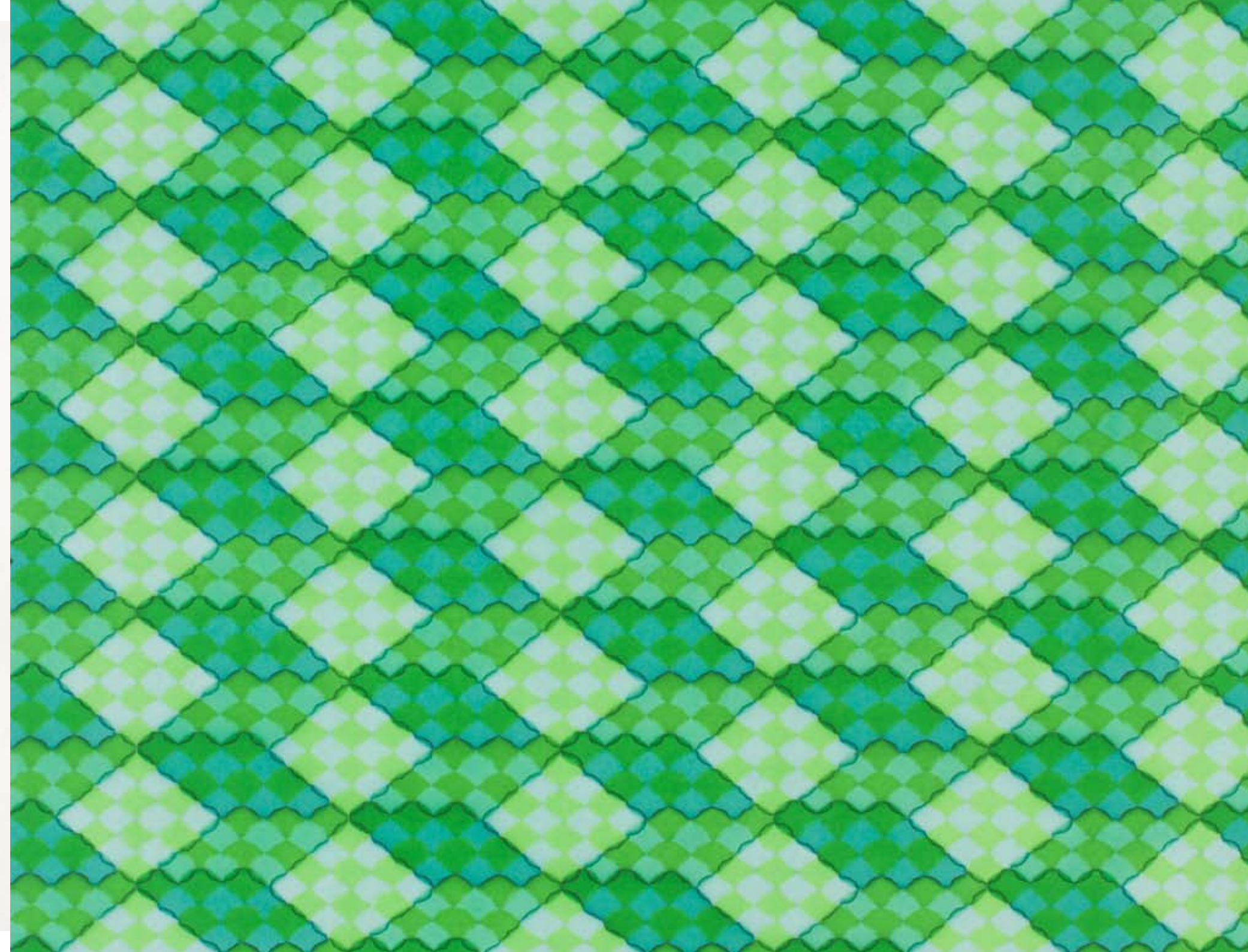
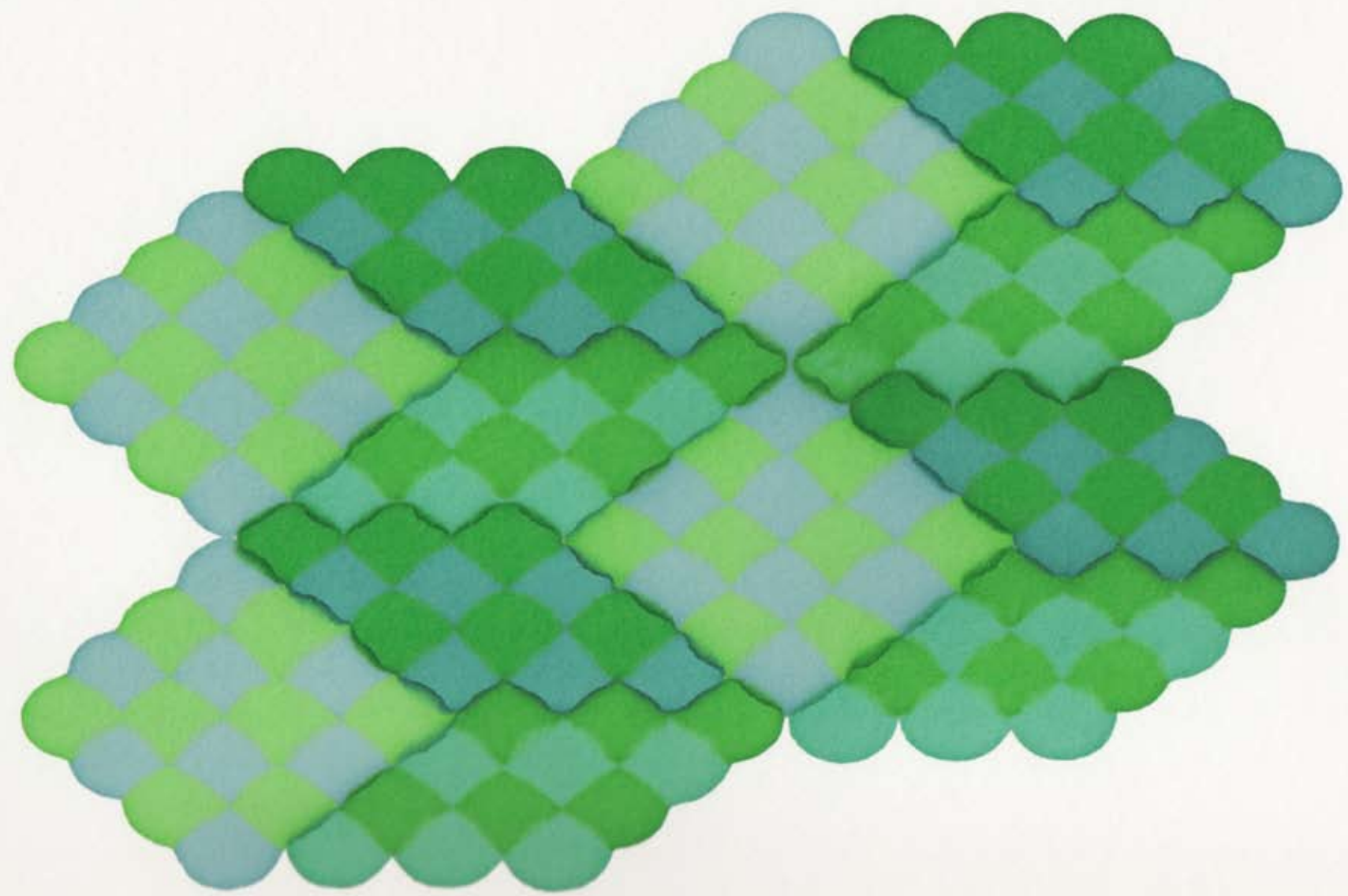
多个水立方 WaterCubes  
纸上马克笔 Maker on Paper  
59X50cm  
2013













无秀波 S1 Colorless Ripples S1  
纸上马克笔 Maker on Paper  
50x65cm  
2013

无秀波 S2 Colorless Ripples S2  
纸上马克笔 Maker on Paper  
50x65cm  
2013

绿水纹 S1 Colorless Ripples GreenS1  
纸上马克笔 Maker on Paper  
50x65cm  
2013

蓝绿水纹 S1 Colorless Ripples bgS1  
纸上马克笔 Maker on Paper  
50x65cm  
2013

分开的绿水纹 Colorless Ripples g2  
纸上马克笔 Maker on Paper  
50x65cm  
2013

微光双向春水纹 Colorless Ripples Tow-wayS1  
纸上马克笔 Maker on Paper  
50x65cm  
2013

浅色吉祥水纹1 Auspicious Ripples 1  
纸上马克笔 Maker on Paper  
50x65cm  
2013

吉祥水纹3 Auspicious Ripples 3  
纸上马克笔 Maker on Paper  
50x65cm  
2013













水织纹 S1 Colorless Weave Ripples S1  
纸上马克笔 Maker on Paper  
50x65cm  
2013

古埃及人泳池 S1 Ancient Egyptian's Pool S1  
纸上马克笔 Maker on Paper  
65x50cm  
2013

桃粉四色水织纹 3  
Weave Ripples Four pink colors 3  
纸上马克笔 Maker on Paper  
50x50cm  
2013

水织纹 g1 Colorless Weave Ripples g1  
纸上马克笔 Maker on Paper  
54x76cm  
2013

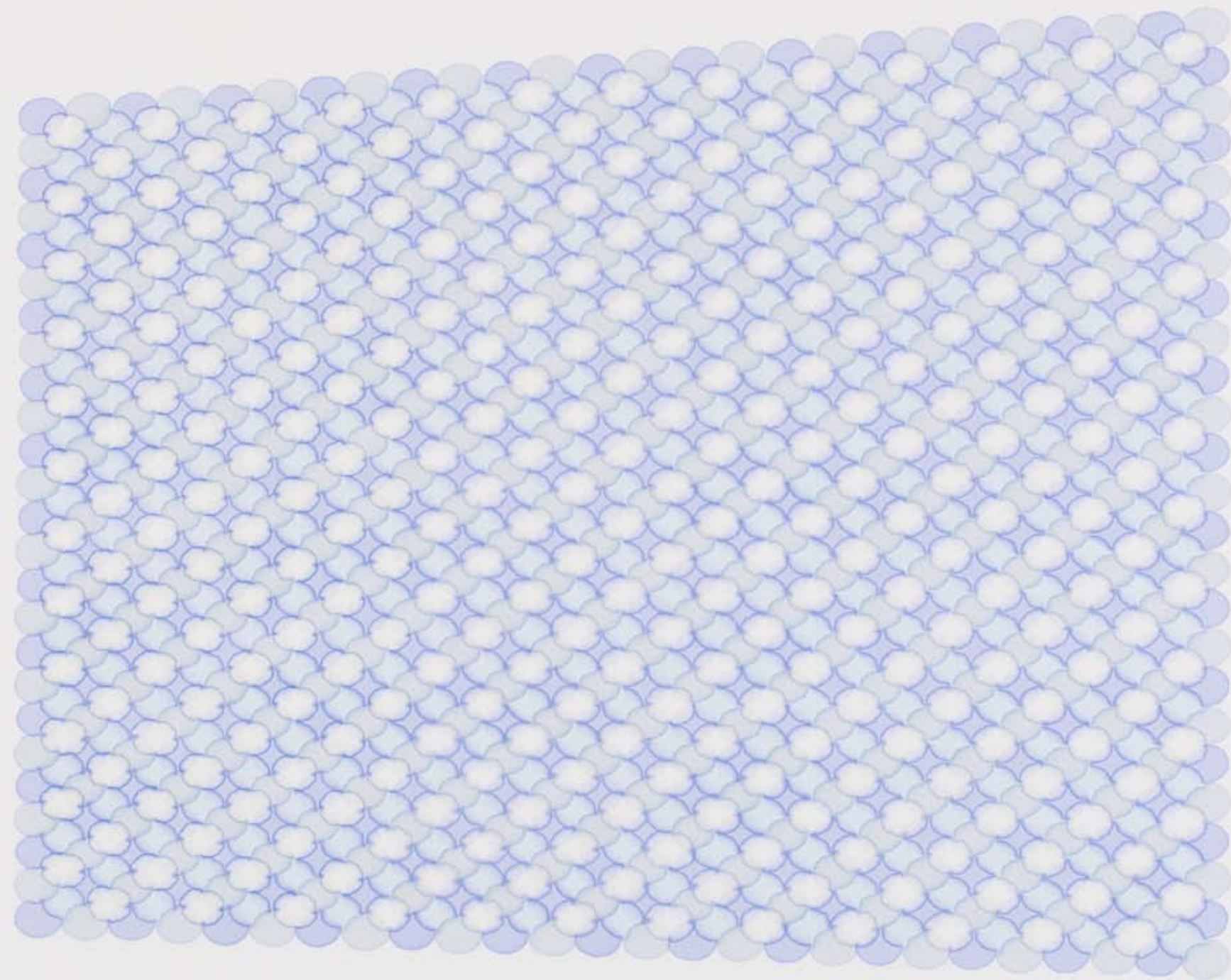
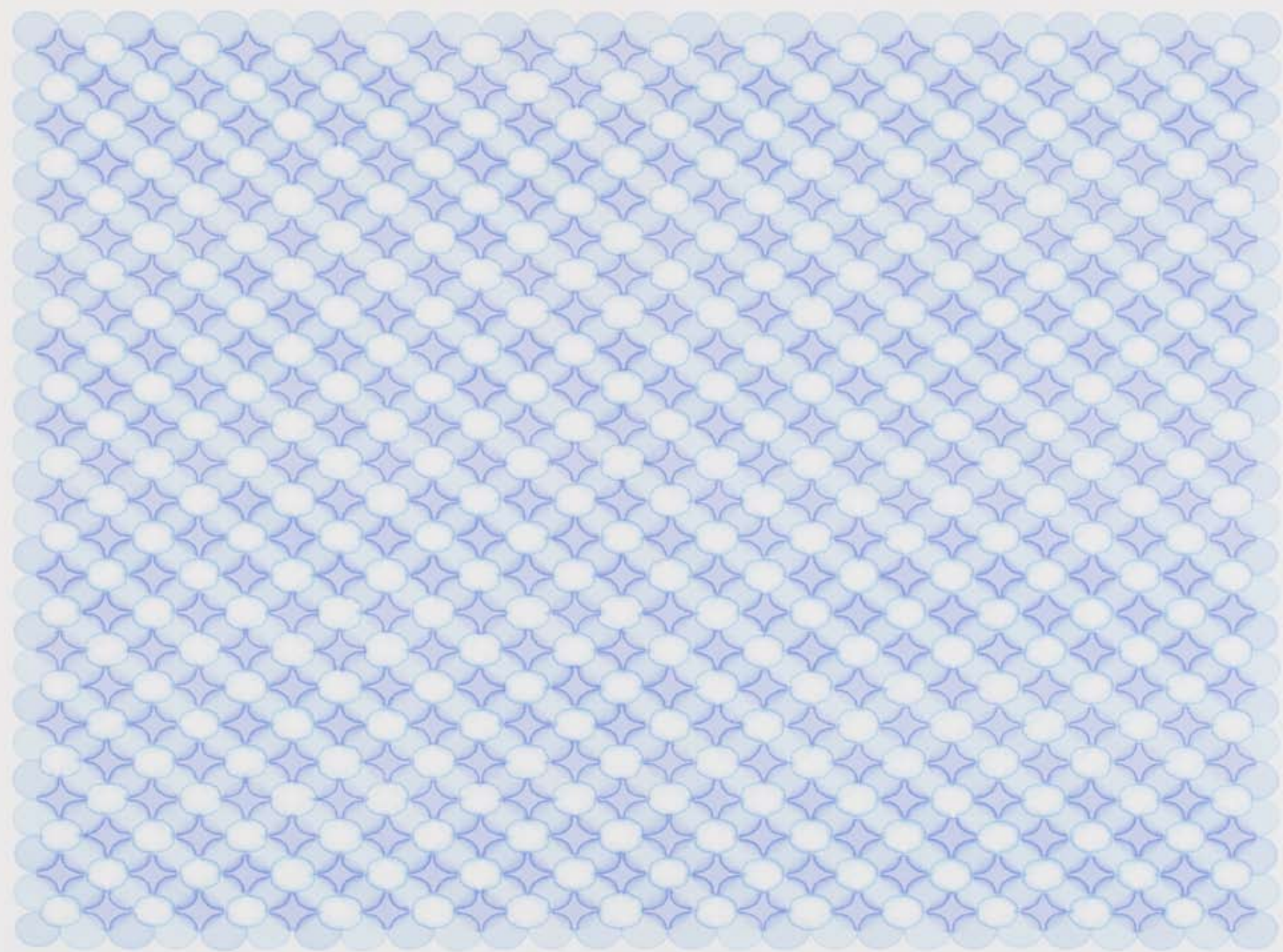
霍克尼泳池 S2 Hockney's Pool S2  
纸上马克笔 Maker on Paper  
65x50cm  
2013

桃粉四色水织纹 4  
Weave Ripples Four pink colors 4  
纸上马克笔 Maker on Paper  
70x70cm  
2013















怡乐园春天 S7 Spring of Eden S7  
纸上马克笔 Maker on Paper  
50x65cm  
2013

怡乐园春天 S8 Spring of Eden S8  
纸上马克笔 Maker on Paper  
50x65cm  
2013

怡乐园春天 S10 Spring of Eden S10  
纸上马克笔 Maker on Paper  
50x65cm  
2013

怡乐园春天 S11 Spring of Eden S11  
纸上马克笔 Maker on Paper  
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2013

怡乐园春天 S15 Spring of Eden S15  
纸上马克笔 Maker on Paper  
50x65cm  
2013

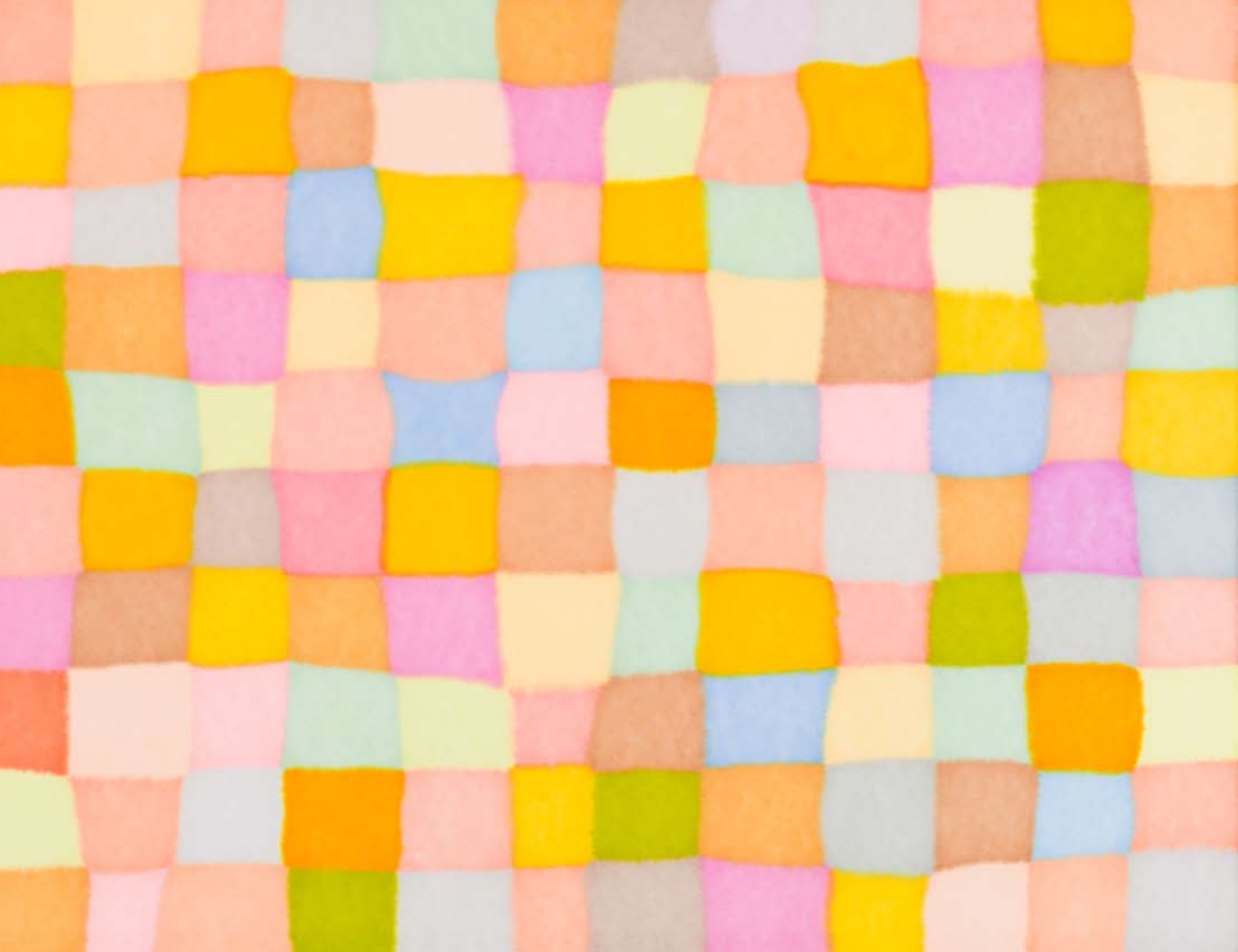
怡乐园春天 S16 Spring of Eden S16  
纸上马克笔 Maker on Paper  
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2013

怡乐园春天 S18 Spring of Eden S18  
纸上马克笔 Maker on Paper  
50x65cm  
2013

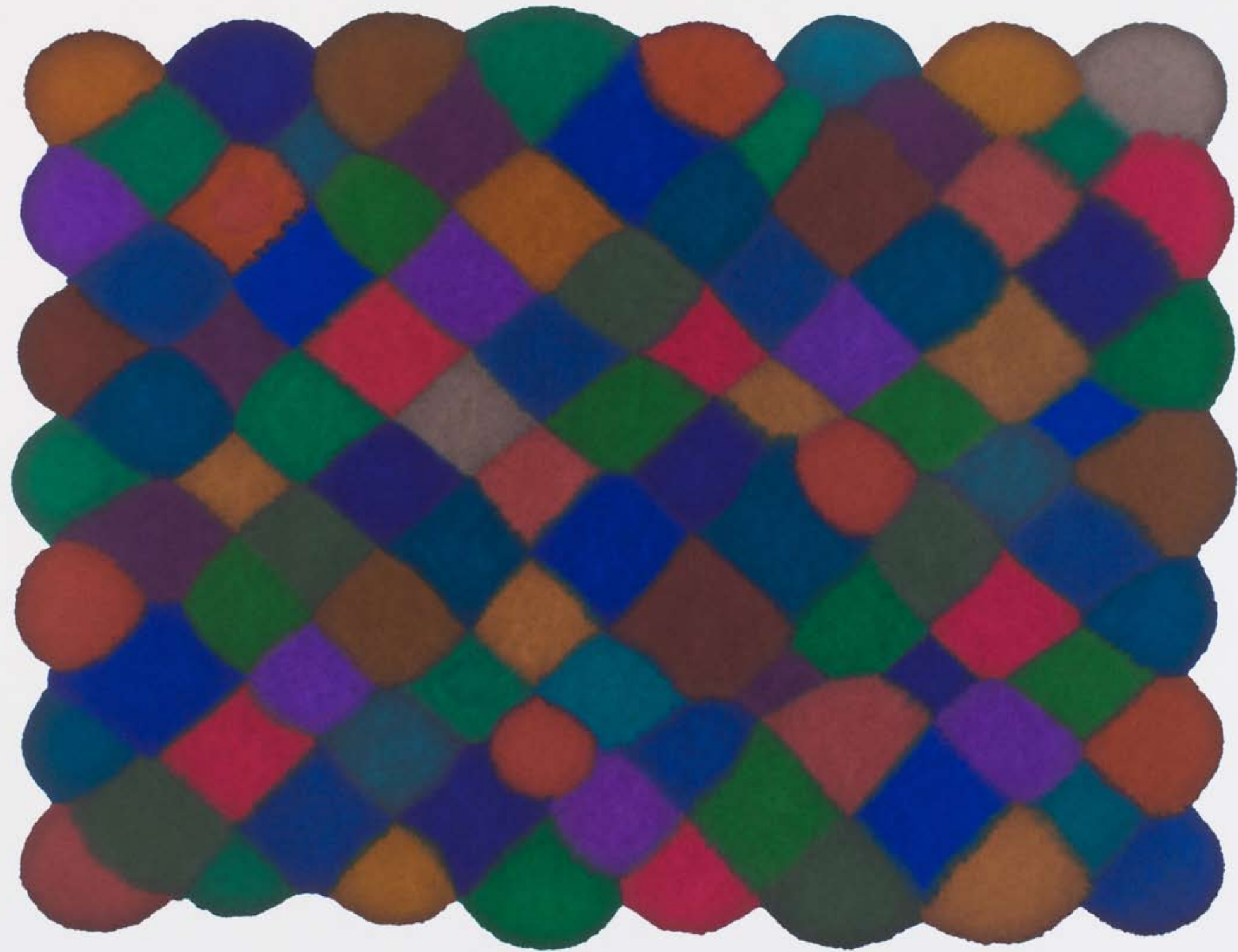
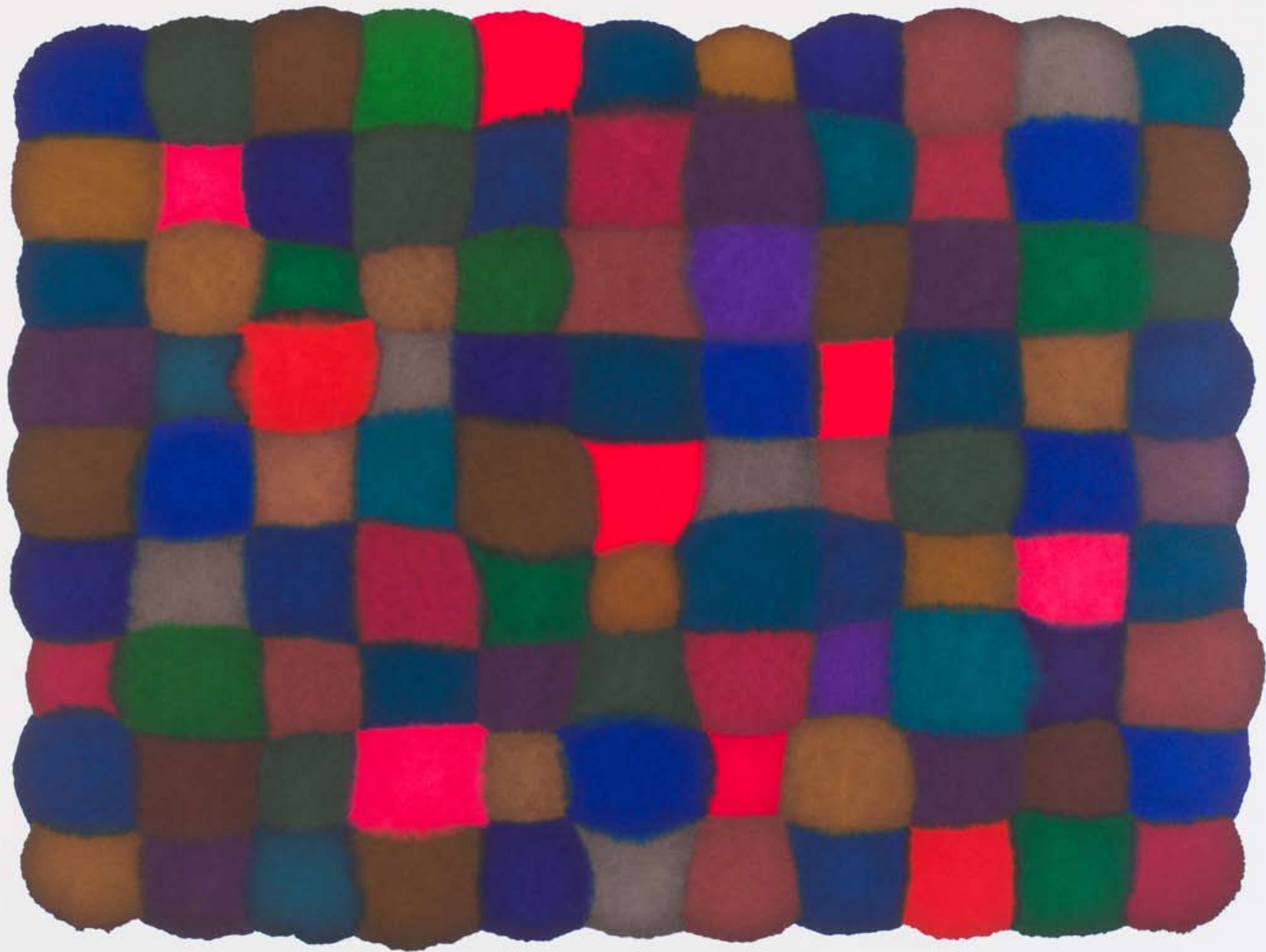
怡乐园春天 S19 Spring of Eden S19  
纸上马克笔 Maker on Paper  
50x65cm  
2013



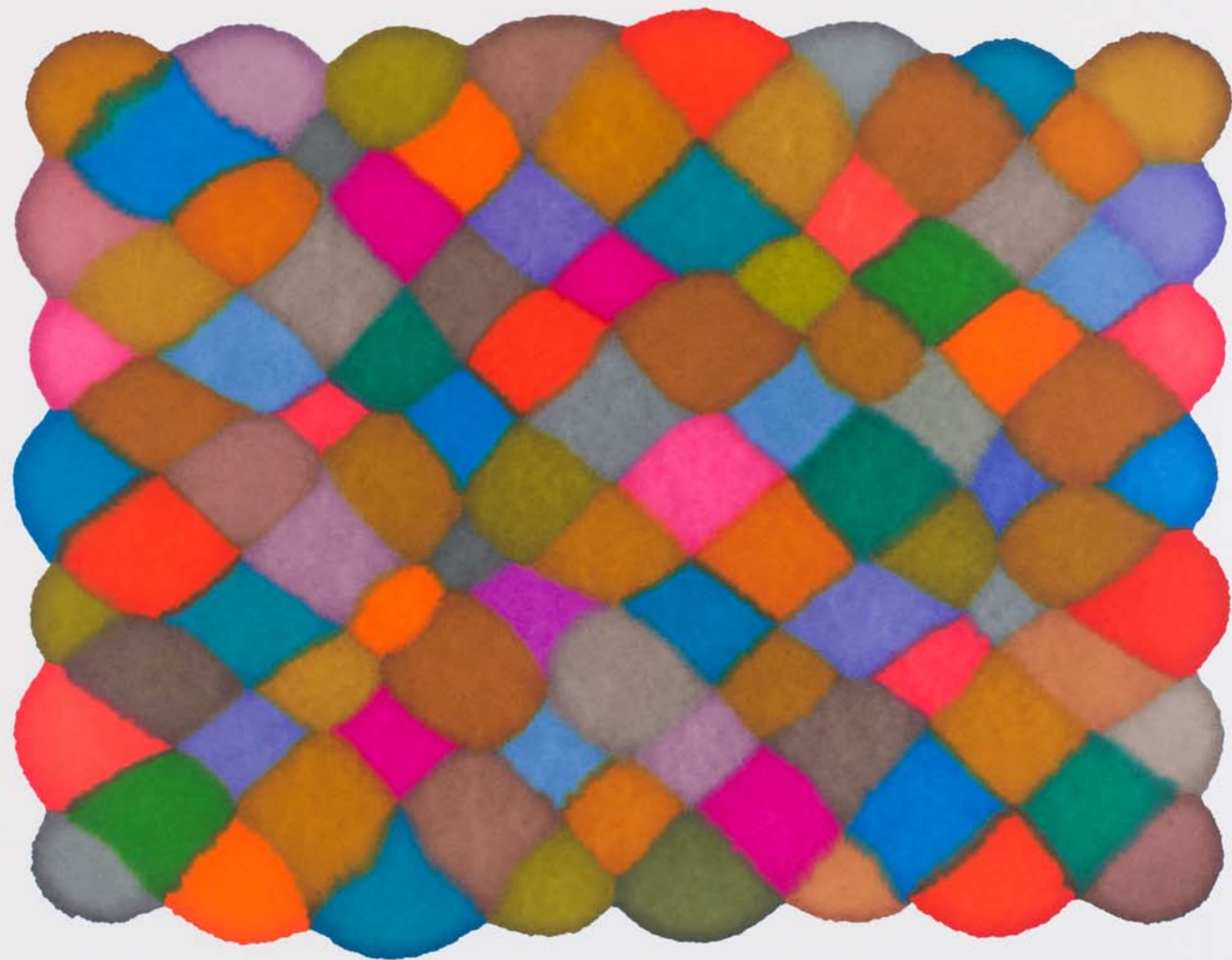
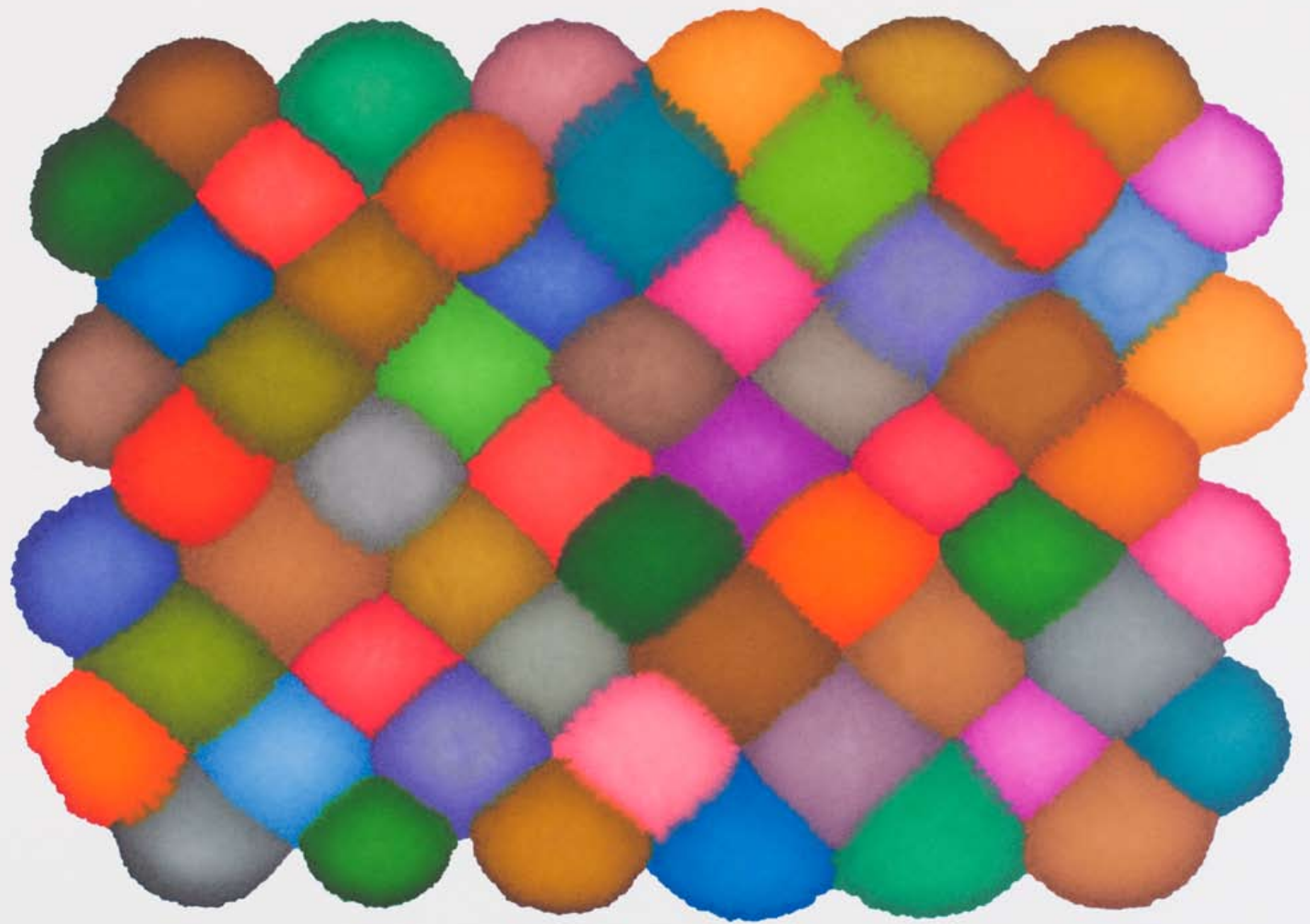














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## 董大为

1981年生于大连  
现于北京生活工作

### 艺术学习

2011 法国布尔日国立高等艺术学院, 获国家造型表现学位, 并获评审最高嘉奖  
2009 法国布尔日国立高等艺术学院, 获造型艺术学位, 并获评审最高嘉奖  
2004 鲁迅美术学院, 获学士学位

### 个展

2013 “无秀波”, 空间站, 北京  
2012: “果园和梨园之间有九棵树”, 空间站, 北京

### 群展

2013 “两城市间的回忆: 从光化门到天安门”, 首尔市民厅艺廊, 韩国首尔  
“天线空间上海开幕展”, 天线空间, 上海  
“透明性”, 空间站, 北京  
“AMNUA 国际诗歌集成 2013: 诗的样子”, 南京艺术学院美术馆, 南京  
“时间的底纹: 五个艺术家”, 季节画廊, 北京  
2012 “寂然独立”, 富思画廊, 北京  
“SEE/SAW: 中国当代集体创作实践”, 尤伦斯当代艺术中心  
“钻石之叶——全球艺术家手制书展”, 中央美术学院美术馆, 北京  
“风向——中国当代艺术家作品展”, 莫斯科现代美术馆, 莫斯科  
“多重世界”, 梯级艺术中心, 北京  
“引爆, 中国青年艺术家扶持推广计划”北京国际会展中心, 北京  
“绘画课2——积极与消极的风格”, 杨画廊, 北京  
“平心——中国抽象艺术第五回展”, 偏锋新艺术空间, 北京  
“廿四放映会”, 金鹰当代艺术空间, 南京  
“酵母”, 季节画廊, 北京  
2011 “你是我的风景”, 01100001画廊, 北京  
“今晚没有演出”, 布尔日文化中心, 法国  
“在彩色玻璃里”, 伊苏丹圣劳克美术馆, 法国

## Dawei Dong

Born in Dalian, China. 1981  
Lives and works in Beijing

### Art Education

2011 Obtaining DNSEP with congratulations by the jury in ENSA-Bourges (Ecole nationale supérieure d'art de Bourges), France.  
2009 Obtaining DNAP with congratulations by the jury in ENSA-Bourges, France.  
2004 Obtaining the Bachelor of Arts in LuXun Academy of Fine Arts, China.

### Solo Exhibition

2012 Repetition and Multiplicity, Space Station, Beijing

### Group Exhibition

2013 Two cities memories: from Guanghuamen to Tiananmen, Seoul City Hall Art Gallery, Seoul, South Korea  
Antenna Space Shanghai Opening Exhibition, Antenna Space, Shanghai  
Transparency, Space Station, Beijing  
AMNUA International Poetry Intergration/2013: The Look of Poetry, AMNUA, Nanjing  
The Shade of Time: Five Artists, Art Seasons, Beijing  
2012 Independent, Gallery Force, Beijing  
See/Saw, Collective Practice in China Now, Ullens Center for Contemporary Art, Beijing  
Diamond Leaves: Brilliant Artist Books from around the World, CAFA Art Museum, Beijing  
The New Directions: Young Chinese Contemporary Artists, MMOMA, Moscow  
Also World, T Art Center, Beijing  
Boom, China Yang Artists Project, International Exhibition Center, Beijing  
Painting Lesson 2, Negative and Positive Style, Yang Gallery, Beijing  
At Rest-The 5th Chinese Abstract Art Exhibition, PIFO Gallery, Beijing  
24 Showing, G.Art, Nanjing  
Yeast, Art Seasons, Beijing  
2011 You are my landscape, 01100001 Gallery, Beijing  
Gichet Fermé, House of Culture Bourges, France  
In Vitraux #2, L' hospice St Roch Museum, Issoudin, France