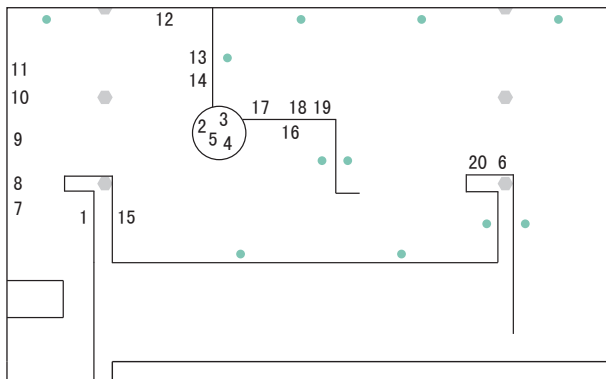


To Make a Good chair 造一把好椅子

CUI Jie
崔洁

2019.03.22 – 05.15

- | | | |
|---|---|---|
| <p>1. 中国电信大厦
<i>China Telecom Building</i></p> <p>布面丙烯 喷绘
Acrylic and spray paint on canvas</p> <p>220 × 180 cm
2019</p> | <p>2. 上海新世界丽笙大酒店
<i>Radisson Blu Hotel Shanghai</i></p> <p>布面丙烯 喷绘
Acrylic and spray paint on canvas</p> <p>150 × 100 cm
2019</p> | <p>3. 刚拉索玻璃幕墙 2
<i>Steel Pulling Glass Cutrain Wall 2</i></p> <p>布面丙烯 喷绘
Acrylic and spray paint on canvas</p> <p>210 × 250 cm
2019</p> |
| <p>4. 刚拉索玻璃幕墙
<i>Steel Pulling Glass Cutrain Wall</i></p> <p>布面丙烯 喷绘
Acrylic and spray paint on canvas</p> <p>150 × 200 cm
2019</p> | <p>5. 中国电信大厦 2
<i>China Telecom Building 2</i></p> <p>布面丙烯 喷绘
Acrylic and spray paint on canvas</p> <p>220 × 180 cm
2019</p> | <p>6. Contessa2II 椅 2
<i>Contessa2II Chair 2</i></p> <p>布面丙烯 喷绘
Acrylic and spray paint on canvas</p> <p>220 × 180 cm
2019</p> |
| <p>7. 一代工作椅
<i>Generation Work Chair</i></p> <p>布面丙烯 喷绘
Acrylic and spray paint on canvas</p> <p>200 × 160 cm
2019</p> | <p>8. 办公室
<i>Office</i></p> <p>布面丙烯 喷绘
Acrylic and spray paint on canvas</p> <p>180 × 250 cm
2019</p> | <p>9. Contessa2II 椅
<i>Contessa2II Chair</i></p> <p>布面丙烯 喷绘
Acrylic and spray paint on canvas</p> <p>180 × 250 cm
2019</p> |
| <p>10. 萨布丽娜椅
<i>Sabrina Chair</i></p> <p>布面丙烯 喷绘
Acrylic and spray paint on canvas</p> <p>210 × 250 cm
2019</p> | <p>11. 玻璃幕墙
<i>Glass Cutrain Wall</i></p> <p>布面丙烯 喷绘
Acrylic and spray paint on canvas</p> <p>210 × 250 cm
2019</p> | |



To Make a Good chair 造一把好椅子

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2019.03.22 – 05.15

- | | | |
|--|---|--|
| 1. Saly 椅
<i>Saly Chair</i>
3D打印
3D Printing

19 × 18 × 45 cm
2019 | 2. 一代工作椅
<i>Generation work Chair</i>
3D打印
3D Printing

23 × 15 × 46 cm
2019 | 3. 上海广播大楼
<i>Shanghai Boardcasting Building</i>
3D打印
3D Printing

30 × 18 × 45 cm
2019 |
| 4. 上海实业大厦
<i>Shanghai Industrial Building</i>
3D打印
3D Printing

25 × 32 × 46 cm
2019 | 5. 上海光明大厦
<i>Shanghai Light Building</i>
3D打印
3D Printing

20 × 13 × 46 cm
2019 | 6. 上海华东电力大厦 2
<i>Shanghais East China Electric Power Building 2</i>
3D打印
3D Printing

38 × 30 × 45 cm
2019 |

-
- | | | | | |
|---|---|---|---|---|
| 7. 无题 2015
<i>Untitled 2015</i>

纸上彩铅
Colour Pencil on Paper

28 × 36 cm
2015 | 8. 无题 2016
<i>Untitled 2016</i>

纸上彩铅
Colour Pencil on Paper

28 × 36 cm
2016 | 9. 无题 2017
<i>Untitled 2017</i>

纸上彩铅
Colour Pencil on Paper

28 × 36 cm
2017 | 10. 无题 2016
<i>Untitled 2016</i>

纸上彩铅
Colour Pencil on Paper

36 × 28 cm
2016 | 11. 无题 2016
<i>Untitled 2016</i>

纸上彩铅
Colour Pencil on Paper

28 × 36 cm
2016 |
| 12. 无题 2018
<i>Untitled 2018</i>

纸上彩铅
Colour Pencil on Paper

28 × 36 cm
2018 | 13. 无题 2016
<i>Untitled 2016</i>

纸上彩铅
Colour Pencil on Paper

28 × 36 cm
2016 | 14. 无题 2016
<i>Untitled 2016</i>

纸上彩铅
Colour Pencil on Paper

36 × 28 cm
2016 | 15. 无题 2016
<i>Untitled 2016</i>

纸上彩铅
Colour Pencil on Paper

28 × 36 cm
2016 | 16. 无题 2016
<i>Untitled 2016</i>

纸上彩铅
Colour Pencil on Paper

28 × 36 cm
2016 |
| 17. 无题 2018
<i>Untitled 2018</i>

纸上彩铅
Colour Pencil on Paper

28 × 36 cm
2018 | 18. 无题 2018
<i>Untitled 2018</i>

纸上彩铅
Colour Pencil on Paper

28 × 36 cm
2018 | 19. 无题 2018
<i>Untitled 2018</i>

纸上彩铅
Colour Pencil on Paper

28 × 36 cm
2018 | 20. 无题 2017
<i>Untitled 2017</i>

纸上彩铅
Colour Pencil on Paper

28 × 36 cm
2017 | |

To Make a Good chair

造一把好椅子

CUI Jie
崔洁

2019.03.22 – 05.15

造一把好椅子——是包豪斯时期的格言。在此之前的1917年，荷兰风格派建筑师利特维德（Gerrit Thomas Rietveld）已经设计了著名的红蓝扶手椅，其剖面让人想到了同为风格派的蒙德里安的绘画作品，30年代，芬兰建筑师阿尔瓦尔·阿尔托（Alvar Aalto）和设计师阿诺·玛赛奥（Aino Marsio）在长达五年的木料弯曲试验之后设计了白桦扶手椅41号，灵感来自包豪斯的建筑师马塞尔·布鲁尔（Marcel Breuer）——其在1925年设计完成了最终以画家瓦西里·康定斯基的名字命名的瓦西里椅。考虑到结核病疗养院里那些备受折磨的身体，阿尔托用蒸汽加热的桦木取代了马塞尔·布鲁尔的设计中冰冷的钢管。我们暂且不论红蓝扶手椅和瓦西里椅子之间的亲缘关系，同样受此影响的还有柯布西耶和夏洛特·佩里安（Charlotte Perriand）合作设计的躺椅，以及更晚近一些的例子，譬如弗兰克·盖里（Frank Gehry）的纸板椅子等等。建筑史学家彼得·史密斯森（Peter Smithson）敏锐地意识到椅子在建筑的变革风潮里所扮演的风向标的角色，他曾说椅子中有某种特别的因素，似乎被幽灵所缠绕，使它们具有在一夜之间塑造新风格的能力。显而易见，这一特别的无形的因素中包含了人的身体的抽象观念。尼采曾惊呼我们竟然不知道身体能做什么，建筑师从中觉察到了巨大的生产力——任何两种不平衡的力都可以构成一个身体。椅子是高度概念化的，似乎只有处于失重状态下的身体才能坐下。与这一疏离的关系相反，人体工学椅作为义肢正在重新构造身体，从对身体姿势疲劳的延迟，到手臂和眼睛的姿势调整，一整套技术建立了人体工学的符号系统，失重的身体被人体工程学（人体工程Ergonomics的词源来自古希腊的工作ergon和自然法nomoi，也称作人机工程学human factor）所俘获，甚至侵入到我们对未来的想象——科幻电影中的椅子是人体工程学的激进表达。椅子在建筑师和人体工程学的张力之下不停畸变，身体却无从坐下。也许画家们早有所察觉，梵高在名为《高更的椅子》和《梵高的椅子》的画作中，高更的身体缺席，被一支点燃的蜡烛所取代，画家自己的身体也只是留在椅上尚未被点燃的烟斗。而波洛克干脆从椅子上站了起来，然后弯下腰在画布上滴撒颜料。建筑和绘画不过是围绕椅子展开的游戏。

崔洁个展“造一把好椅子”以园林景观的独特视角展开，新作以绘画及雕塑为主，聚焦建筑，椅子，身体之间的微妙关联。

崔洁，2006年毕业于中国美术学院油画系，现工作生活于上海。她的作品曾被Phaidon出版社的出版物《维他命P3》收录。也被法国蓬皮杜，芝加哥艺术博物馆Art institute of Chicago, Astrup Fearnley Museum, 鲁贝尔艺术基金等机构收藏。主要个展包括：“造一把好椅子”，天线空间，上海（2019）、“偌大空间”，OCAT深圳，深圳（2018）、“后来，从前”，Mother's Tank station，都柏林，爱尔兰（2016）、“崔洁”，开始画廊，特拉维夫-雅法，以色列（2015）、崔洁个展：新旧都市方案，Leo Xu Projects，上海（2014）、崔洁个展，Leo Xu Projects，上海（2012）等。联展经历包括：“全球都市”国际艺术双年展，蓬皮杜艺术中心&毛继鸿艺术基金会，成都（2018）、“贝尔格莱德57届十月沙龙”，贝尔格莱德，塞尔维亚（2018）、“前沿国际：克利夫兰当代艺术三年展”，克利夫兰，美国（2018）、“过去的肌理”，现代美术馆MOMAPS1艺术中心，纽约（2017）、“例外状态：中国境况与艺术考察2017”，尤伦斯当代艺术中心（UCCA），北京（2017）、“一场美丽的骚动”，卡斯特雕塑基金会（CASS），奇切斯特，英国（2016）、“黑客空间”（由Hans Ulrich Obrist与Amira Gad策展），香港K11艺术基金会及上海K11艺术空间，K11艺术基金，香港及上海（2016）、“我们这一代：年轻中国艺术家”，坦帕美术馆，坦帕，美国（2014）、“CAFA未来展”CAFA美术馆，北京（2012）、“开放的肖像”民生现代美术馆，上海（2012）、“亚洲路标——丰田艺术项目”伊比利亚当代艺术中心，北京（2010）、第四届布拉格双年展，布拉格（2009）。

ANTENNA SPACE

To Make a Good chair

造一把好椅子

CUI Jie
崔洁

2019.03.22 – 05.15

"To make a good chair" is a dictum in the Bauhaus period. Earlier in 1917, Dutch De Stijl architect Gerrit Thomas Rietveld designed the famous Red Blue Chair, its coloured planes remind the paintings by Piet Mondrian, who was also a De Stijl artist. In the 30s, Finnish architect Alvar Aalto and designer Aino Marsio designed Armchair 41 Paimio after 5 years of experiments on wood bending. The chair was inspired by the Bauhaus architect Marcel Breuer's 1925 design of Wassily Chair, named after the painter Wassily Kandinsky. Taking into consideration of the tormented bodies in tuberculosis sanatoria, Aalto substituted Breuer's frigid steel tubes with steamed birchwood. Leave alone the kinship between Red Blue Chair and Wassily Chair, the lounge chair designed by Corbusier and Charlotte Perri and as well as more recent examples such as Frank Gehry's cardboard Wiggle side chair are all under the same influence. Architectural historian Peter Smithson noted acutely that the chair had played a role in forecasting revolutionary movements in architecture. He once said there's something peculiar about the chair that enables it to fashion new styles overnight, as if haunted by ghosts. Apparently, there's the abstract concept of the human body embedded in this particular, intangible element, about which Nietzsche used to say that nobody has determined yet what the body is capable of. The architect sees huge potentials in that, any two kinds of unbalanced forces can form a body. The chair is highly conceptualized, and it seems that one can only sit when they at gravity-free condition. Contrary to this separative relationship, ergonomic chairs are the prostheses that are reconstituting the body, from the delay of fatigue resulted by body postures, to the adjustments of arms and eyes, a whole set of technology is establishing the semiotic system of ergonomics, and the body without gravity is taken captive by ergonomics (etymology: Greek "ergon" (work) + "nomoi" (natural law), or is understood as "human factors"), even our imagination of the future is penetrated by it: chairs in sci-fi movies are radical expressions of ergonomics. The chair mutates, with the tensions from architecture and ergonomics, and the body cannot sit. Perhaps painters have long been aware of it. In Gauguin's Chair and Van Gogh's Chair painted by Vincent Van Gogh, a burning candle sits in for the absent body of Gauguin, and the body of Van Gogh himself is just as an unlit pipe on the chair. Pollock simply got up from the chair, bent down to the canvas and started splashing paint. Architecture and painting are nothing more than a game started around the chair.

Cui Jie's solo exhibition "To make a good chair" unfolds from a unique perspective of Chinese traditional garden landscape. Mainly featuring the newly works of paintings and sculptures, Cui's recent creation focuses on the subtle connection between architecture, chair and human body.

Cui Jie graduated from China Academy of Art in 2006, currently lives and works in Shanghai. She has been included in Phaidon Press's publication Vitamin P3. Her works have been placed into collection by various institution such as Centre Pompidou, Art Institute of Chicago, Astrup Fearnley Museum, Rubell Family Collection and The Kistefos Museum. Recent solo exhibitions include: *To Make a Good Chair*, Antenna Space, Shanghai, 2019; *The Enormous Space*, Cui Jie: *Maison Fueter*, OCAT, Shenzhen, 2018; *Latter, Former*, Mother's Tankstation, Dublin, Ireland, 2016; *Cui Jie: The Proposals For Old and New Urbanism* and *Cui Jie*, both at Leo Xu Projects, Shanghai, 2014 and 2012. Her works have also been included in many exhibitions, among many others, *An Opera for Animals*, Para Site, Hong Kong, 2019; *Cosmopolis #1.5: Enlarged Intelligence*, Centre Pompidou & Mao Jihong Arts Foundation, Chengdu, China, 2018; *Long March Project: Building Code Violations III - Special Economic Zone*, Guangdong Time Museum, Guangzhou, China, 2018; *FRONT International: Cleveland Triennial for Contemporary Art: An American City*, Cleveland, US, 2018; *Past Skin*, MoMA PS1, New York, 2017; *The New Normal: Art and China in 2017*, Ullens Center for Contemporary Art, Beijing, 2017; *Hack Space*, curated by Hans Ulrich Obrist and Amira Gad, chi K11 art museum, Shanghai and K11 Art Foundation, Hong Kong, 2016; *A Beautiful Disorder*, CASS Sculpture Foundation, Chichester, 2016; *My Generation: Young Chinese Artists*, touring at Tampa Museum of Art and Oklahoma City Museum of Art, 2014; *1st CAFA-FUTURE: Sub-Phenomena*, CAFA Art Museum, Central Academy of Fine Arts, Beijing, 2012; *Face*, Minsheng Art Museum, Shanghai, 2012; 4th Prague Biennale, 2009.

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