

丁靖严：以观其微

策展人：王垚力

2025 年 7 月 26 日-8 月 31 日

“现实与自我，并非如我们所想那般确凿无疑，它们更像是意识的产物，是信息与感官的偶然聚合。”

——丁靖严

伯年艺术空间欣然宣布，将于 2025 年 7 月 26 日至 8 月 31 日推出艺术家丁靖严首个展“以观其微”。由王垚力担任策展人，展览呈现丁靖严新近创作的十五幅绘画作品。以回应自身在创作与生命经验中不断体悟的“有”与“无”的流转关系，丁靖严的绘画源自对“自我”的怀疑与松动，从某种直觉性图像的流动中，逐渐转向内观与“空性”的修行。

“故常无，欲以观其妙；常有，欲以观其微。”本次展览题目“以观其微”取意自《道德经》首章，丁靖严借由这一道家核心思想，试图围绕“道”与“空性”重新思考“有”与“无”的哲学二元。在抽象而内敛的画面中，潜藏着一种关于感知、存在、自我以及观看方式的系统性思辨。

当丁靖严着手反思自我建构的逻辑与边界，他开始正视“空”这一概念。生活的无常和徒劳感迫使他尝试放下执念，对外部世界产生本能祛魅。研读《道德经》让他明白“道冲不盈”——“冲”即“空”，指在“空”的状态下，才能吸收或产生更多能量，像“道”虽空虚无形，其作用却无穷无尽。他以“回到事情本身”的方式，开始将描绘具体事物的创作目的，转变为思考“事物如何在意识中出现”。“多言数穷，不如守中（冲）”，不执着于表象判断，强调“空/冲”才能包容一切。如同胡塞尔在现象学中主张通过“悬置（epoché）”的方式，搁置判断对象是否真实存在，而是关注经验如何出现在我们的意识中。

“有”的显现，是“无”的延伸。探索“空”的存在，促使丁靖严进一步思考“有”与“无”的关系。对他而言，“有”与“无”并非对立，而丁靖严的创作所关注的，也并不是一个“是”或“否”的终点，而是某种处于生成中、开放中的中介状态。他强调，“无”

并非虚无或某种带有否定性的空洞，如同数学中的“0”，它是万物可能性的起点。像在作品《无题（0）》（2025）中，互为流动又似相互生成的黑与白，让观者看到“有”与“无”如何作为互为根本的两种状态。在“无”中看到“有”的存在，也对应了绘画之于丁靖严的意义，即绘画是他达成“以有显无”的一种用具。

在深层的“无形性”之中，“有形”世界的“虚拟性”才得以显现。拼接的画布、断裂的边缘、模糊的人物、镜面的对称与破坏，这些形式，并非风格化的处理，而是哲学命题的视觉化呈现。流动、分裂、模糊、反射、余白，成为丁靖严质疑虚实边界的测试“手段”，它们使观看本身成为一场流动的体验，图像不再提供一个稳定的焦点。观者被引导进入一个漂浮、错置、不确定，却真实可感的意识空间，他们在“不断消失的显现”中不停重新校准知觉。在丁靖严的创作中，“观看”本身被再次激活，作品不是某种“完成的图像”，而是一个得以进入的“空的通道”，希望观者以无为引，在“无”的视野中照见“有”的万象。

Jingyan DING: *The Edge of Phenomenon*

Curated by WANG Yaoli

July 26 - August 31, 2025

"Reality and the self are not as certain and undeniable as we might believe; rather, they resemble products of consciousness—accidental aggregations of information and sensation."

—Jingyan DING

BONIAN SPACE is pleased to announce the first solo exhibition, *The Edge of Phenomenon*, by the artist Jingyan DING, from July 26 to August 31, 2025. Curated by WANG Yaoli, the exhibition presents nearly twenty new works by the artist. Rooted in an ongoing inquiry into the shifting relationship between "being" ("有" you) and "non-being" ("无" wu), DING's practice emerges from a growing sense of doubt and loosening of the self. His paintings evolve from an intuitive flow of imagery toward a more introspective exploration and cultivation of "emptiness" ("空" kong).

"Thus, constantly without desire, one observes its essence. Constantly with desire, one observes its manifestations."

—Tao Te Ching, Chapter One

The exhibition title, *The Edge of Phenomenon* (the Chinese title is translated as *"To Observe Its Manifest"*), draws from this first chapter of the *Tao Te Ching*. Through this core Taoist concept, Jingyan DING attempts to reconsider the philosophical duality of "being" and "non-being," centering on "Dao" and "emptiness". Within his restrained and abstract compositions lies a deep, systematic reflection on perception, existence, selfhood, and the very act of seeing.

As DING began to reflect on the logic and limits of self-construction, he turned to the concept of "emptiness." The impermanence and futility of life prompted him to let go of attachment and intuitively demystify the external world. In reading the *Tao Te Ching*, he came to understand that "The Dao is empty, yet inexhaustible"—"chong" ("冲" emptiness) signifies a state that enables absorption and generation, like the

formless *Dao*, whose power is limitless. In approaching things "as they are," DING shifted from depicting concrete subjects toward contemplating how things appear in consciousness. "Too much talk leads to exhaustion; better to hold to the void ("冲" *chong*)," emphasizes the importance of suspending surface judgments. Emptiness, or "*chong*," is what encompasses all things. This resonates with Husserl's phenomenological concept of "*epoché*"—the bracketing of any assumption about whether an object truly exists, in favor of focusing on how experience appears in consciousness.

The manifestation of "*being*" is an extension of "*non-being*." DING further examines the relationship between presence and absence in probing the existence of emptiness. To him, they are not opposites. His work is not driven toward a definite affirmation or negation but hovers within a generative, open, and intermediary state. "*Wu*" is not void in the sense of negation, but rather, like the mathematical concept of zero, it is the origin of all potential. In his painting *Untitled (0)* (2025), black and white appear as interflowing, mutually generating forces, allowing viewers to see how "*being*" and "*non-being*" are fundamentally entwined. Within "*wu*," one perceives the existence of "*you*"—this interplay defines what painting means for Jingyan DING: a tool to reveal the invisible through the visible.

Only through the deep dimension of "formlessness" can the virtuality of the visible world be revealed. Fragmented canvases, ruptured edges, blurred figures, mirrored symmetries and their disruption—these elements are not merely stylistic gestures, but visual articulations of philosophical propositions. Flow, fragmentation, blur, reflection, and blank space become DING's means of testing the boundary between illusion and reality. These strategies transform the act of viewing into a fluid experience where the image no longer offers a fixed focus point. The viewer is drawn into a space of floating, dislocation, and uncertainty—yet one that is tangibly perceptible. Within DING's work, the act of "seeing" is reactivated. The artwork is not a fixed or completed image, but rather an empty conduit one can enter. It invites the viewer to approach through non-action (无为 "*wu wei*"), and to perceive the myriad phenomena of "*you*" through the field of "*wu*."

关于艺术家

丁靖严

1999 年出生于中国白城

现生活和工作于意大利米兰

教育经历

2023 年至今，硕士就读于米兰布雷拉美术学院雕塑专业

2022-2023 年，就读于博洛尼亚美术学院雕塑专业

2021 年，本科毕业于长春师范大学动画与漫画专业

个展

2025, 以观其微, 伯年艺术空间, 北京, 中国

群展

2025, 第四届 Prisma 艺术奖展览, Contemporary Cluster, 罗马, 意大利

2024, We Art Open Worldwide, No Title 画廊, 威尼斯, 意大利

2023, 海浪, P420 画廊, 博洛尼亚, 意大利

艺术博览会

2025, 第五届 ReA 艺术博览会, OPOS, 米兰, 意大利

About the Artist

Jingyan DING

Born 1999 in Baicheng, China

Lives and works in Milan, Italy

Education

2023–Present, Master of Sculpture, Accademia di Belle Arti di Brera, Milan, Italy

2022–2023, Studied in Sculpture, Accademia di Belle Arti di Bologna, Bologna, Italy

2017 – 2021, Bachelor of Animation and Comics, Changchun Normal University, Changchun, China

Solo Exhibition

2025, *The Edge of Phenomenon*, BONIAN SPACE, Beijing, China

Group Exhibitions

2025, 4th Prisma Art Prize, Contemporary Cluster, Rome, Italy

2024, We Art Open Worldwide, No Title gallery, Venice, Italy

2023, Le onde, P420 gallery, Bologna, Italy

Art Fairs

2025, 5th Edition of ReA, OPOS, Milan, Italy

关于策展人

王垚力，策展人、写作者、媒体人，伯年艺术空间总监，现生活和工作于北京。硕士毕业于美国纽约视觉艺术学院策展实践专业；本科毕业于美国迈阿密大学，主修艺术史专业，辅修心理学和日语。长期关注青年艺术家创作和当代艺术市场发展。其专业研究方向，聚焦后人类语境下的生态及生物科技发展动向和当下社会中的地缘性民俗文化与神话学。曾策划的项目多发生于北京、上海、纽约和迈阿密。

About the Curator

Wang Yaoli is a curator, writer, and media worker based in Beijing, the director of BONIAN SPACE, with an MFA degree in Curatorial Practice from the School of Visual Arts (SVA), New York, and a BFA degree in major Art History and minors in Psychology and Japanese from the University of Miami (UM), Florida, USA. She focuses on the practice of emerging artists and the development of the contemporary art market. Her academic research focuses on the development of ecological art and biotechnology in the post-human context, as well as geo-folk cultures and mythology in contemporary society.

关于伯年艺术空间

2022 年创立于北京, 专注于当代年轻艺术家的发掘与推广。通过展览、学术研究、公共教育等多种形式, 支持富有活力并具备全球视野的创作者在专业领域中的发展。致力于促进艺术家和公众, 以及多方机构间在国际上的交流与合作, 共同探索当代艺术语境中更多的机遇和可能。

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About BONIAN SPACE

Established in Beijing in 2022, BONIAN SPACE focuses on discovering and encouraging emerging contemporary artists. The space supports vibrant artists with a global perspective to develop in their professional fields through various forms such as exhibitions, academic research, and public education. BONIAN SPACE is committed to promoting international communication and cooperation between artists, the public, and multiple institutions to explore new opportunities and possibilities in the contemporary art context.

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