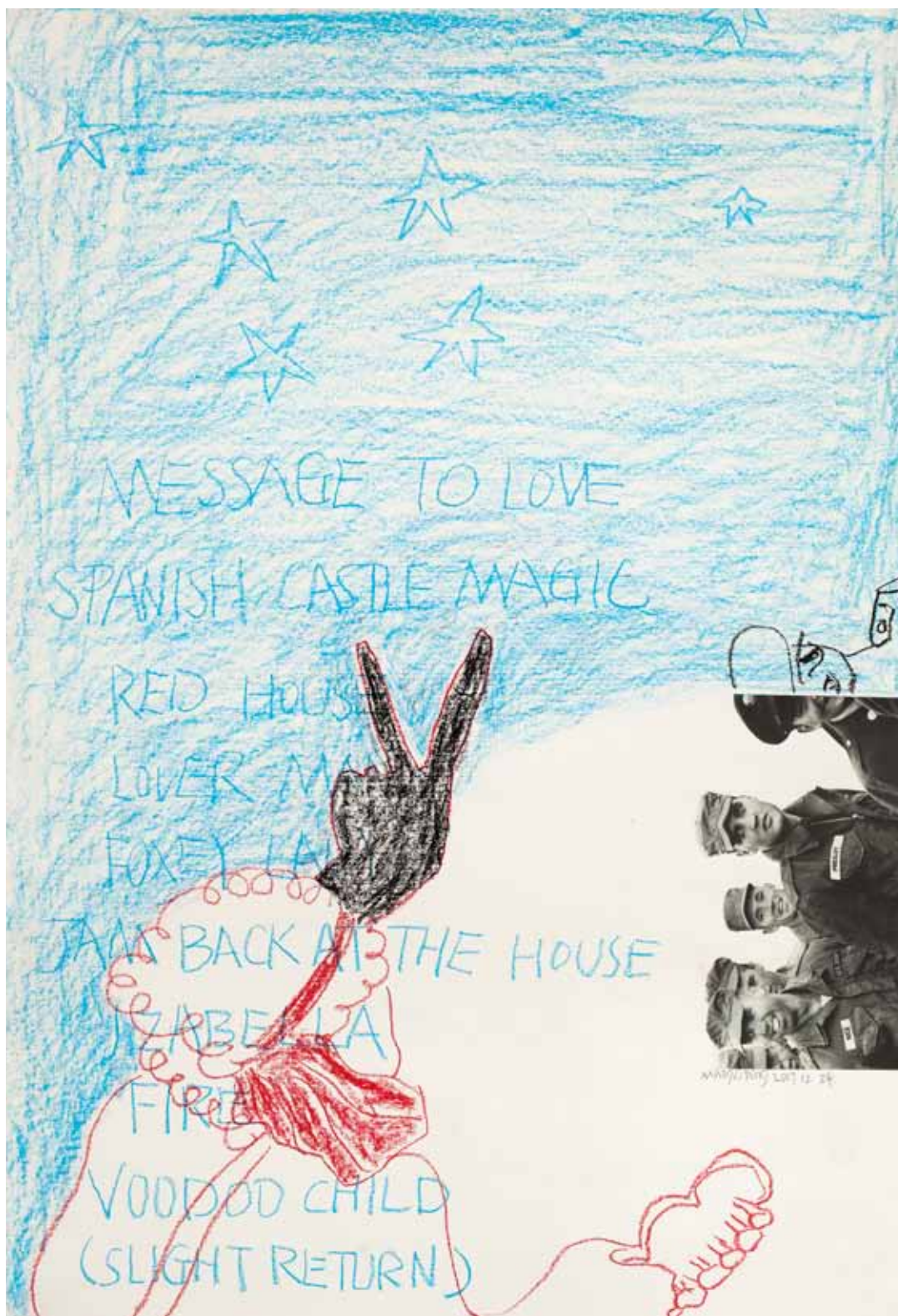


*PEKINGARTASSOCIATES*  
BEIJING





*Jimmy Hendrix*  
 吉米  
 Colour Pencil and Photo collage on Paper  
 纸上彩色铅笔和照片拼贴  
 2007  
 78 x 54.5 cm

*Sex for Immolation (opposite)*  
 献祭 (对面)  
 Ink Pen and Colour Pencil on Paper  
 纸上钢笔和彩色铅笔  
 2010  
 75 x 57 cm

PEKING ART ASSOCIATES  
BEIJING



# GENESIS, FAITH AND INDOCTRINATION

MENG LIPING SOLO EXHIBITION

RECENT LINE DRAWINGS, INK & COLLAGE WORKS

DESIGNED, COMPILED & EDITED BY EMILY DE WOLFE PETTIT





*The Possibility of Death in the Mind of Someone Living in China's Twilight Zone*

死亡的可能性（在中国边缘地带居住的某人的心）

Ink Pen, Colour Pencil and Watercolour on Paper

纸上钢笔，彩色铅笔和水彩

2008

75 x 57 cm

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<i>Emily de Wolfe Pettit</i>	

## Selection of Works

<i>Genesis</i>	<b>30</b>
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<i>Faith</i>	<b>42</b>
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<i>Indoctrination</i>	<b>54</b>
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<b>Artist's Biography</b>	<b>78</b>
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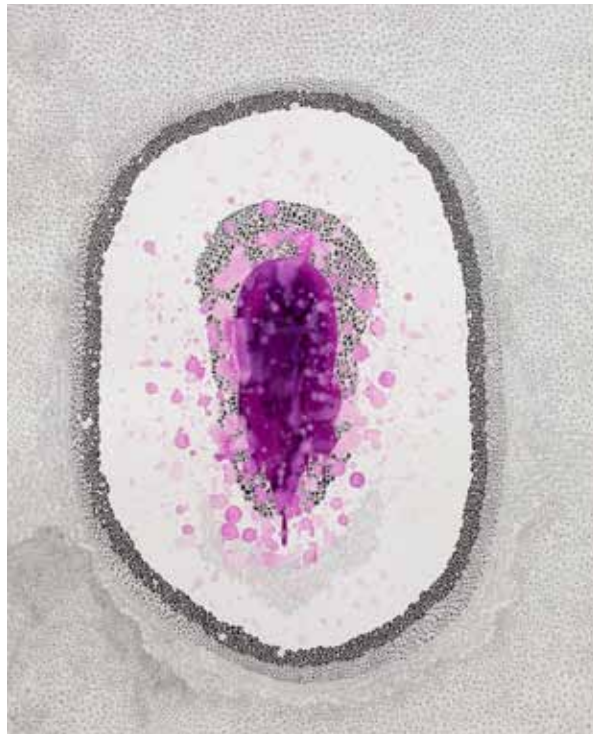
孟麗萍艺术简历	<b>79</b>
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简介 " 创世纪，信仰和灌输 " 裴依珊	<b>—</b>
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## FOREWORD

*Emily de Wolfe Pettit and Christopher Atkins*

Unassuming and unaffected, Meng Liping would never admit to the honour of what in China is termed a *bo xue zhi ren* - 'a studious, well-read person'. Yet Liping approaches exactly that in her level of inquisitiveness, bolstered by her consistent, independent research. This artist's passion for historical, and moreover, archival fieldwork is clearly apparent at various stages in her collage works presented in this exhibition. Impressive too is Meng Liping's broad interest in world affairs beyond a home country whose physical borders she has not yet crossed. Where so much is made of the disjuncture between East and West, from Marco Polo to Rudyard Kipling, here is an artist who inherently bridges two worlds through her laterally-engaged works. Concurrently, Liping's life experiences have prompted her to



re consider socially-contrived mantles of faith, discerning doctrine from inner conviction, and external conditioning from self-determination - and indeed, the very genesis of life, and our ability to survive in the face of adversity. Liping's wide-ranging interests are satiated through a diverse selection of works that displays both aesthetic delicacy and boldness. *Genesis, Faith and Indoctrination*, an overview of Meng Liping's recent years' work in collage, line drawing and ink brush, brings together this expanse of evolution, systems of belief and myth-making.

It is our great pleasure to present the first solo gallery exhibition of artist Meng Liping at Atkins and Ai. The independence and singularity of perception demonstrated by this Shandong-born artist, coupled by her courage to explore less conventional media combines to impressive effect. We hope you will enjoy the strength of her artistry and the originality of her vision.



*Spiritual Landscapes Number 1*

精神景观 No. 1

Ink Pen on Paper

纸上钢笔

2008

78 x 110 cm

*The Magic Mirror (opposite)*

魔镜 ( 对面 )

Ink Pen and Watercolour on Paper

纸上钢笔和水彩

2008

110 x 78 cm

PEKING ART ASSOCIATES Collection, Beijing 北京艺术咨询收藏



## GENESIS, FAITH AND INDOCTRINATION

Emily de Wolfe Pettit

MENG LIPING IS A WOMAN AND ARTIST WHO SHIRKS UNIFORMITY. The synonymous dynamic, non-conformist, multi-faceted character is made greatly more manifest in Liping's case due to her striking open-mindedness - and access to a profound range of emotions as a result of a series of defining life experiences, sparked by the loss of both parents in separate accidents at a young age. Part roguish rock'n'roll, part quiet, genuinely bashful child, there is something very visceral and emotional and, at the same time, earnest and proper about Liping. This bona fide blend is her idiosyncratic charm, and it is also the nature of her artistic output. The oscillation in her work between, like a child, a need for sense and certainty in the world, and the subversive and risqué, makes her distinctive in the context of her young peers currently working in China. Where the former sees her jibing death to affirm life in her ongoing series *The Liberating Experience (of Accepting Inevitability)*, quietly marvelling at the mystery and interconnectedness of life in the *Genesis* series or the coalesce of order and spirit above dogma in both *Spiritual Landscapes* and her own re interpretation of the classic Chinese tradition in *Contemporary Shan Shui*, the latter, by contrast, sees Liping exploring sexual ambiguities, where the feminine assumes the masculine (and the reverse), the historical link of sex to shame,



*Meditation*  
冥  
Collage Mounted on Card  
拼贴装于卡上  
2009  
25.5 x 17 cm



*The Long March (Invert "V" for Victory)*  
征 (倒 "V" 的胜利)  
Collage Mounted on Card  
拼贴装于卡上  
2011  
21 x 29.7 cm



*Polyhedral Body*  
多面体  
Collage Mounted on Card  
拼贴装于卡上  
2009  
35.5 x 25.5 cm





*The Liberating Experience (of Accepting Inevitability) Number 6*

解放的经验（接受的必然性）No. 6

Ink Pen and Colour Pencil on Paper

纸上钢笔和彩色铅笔

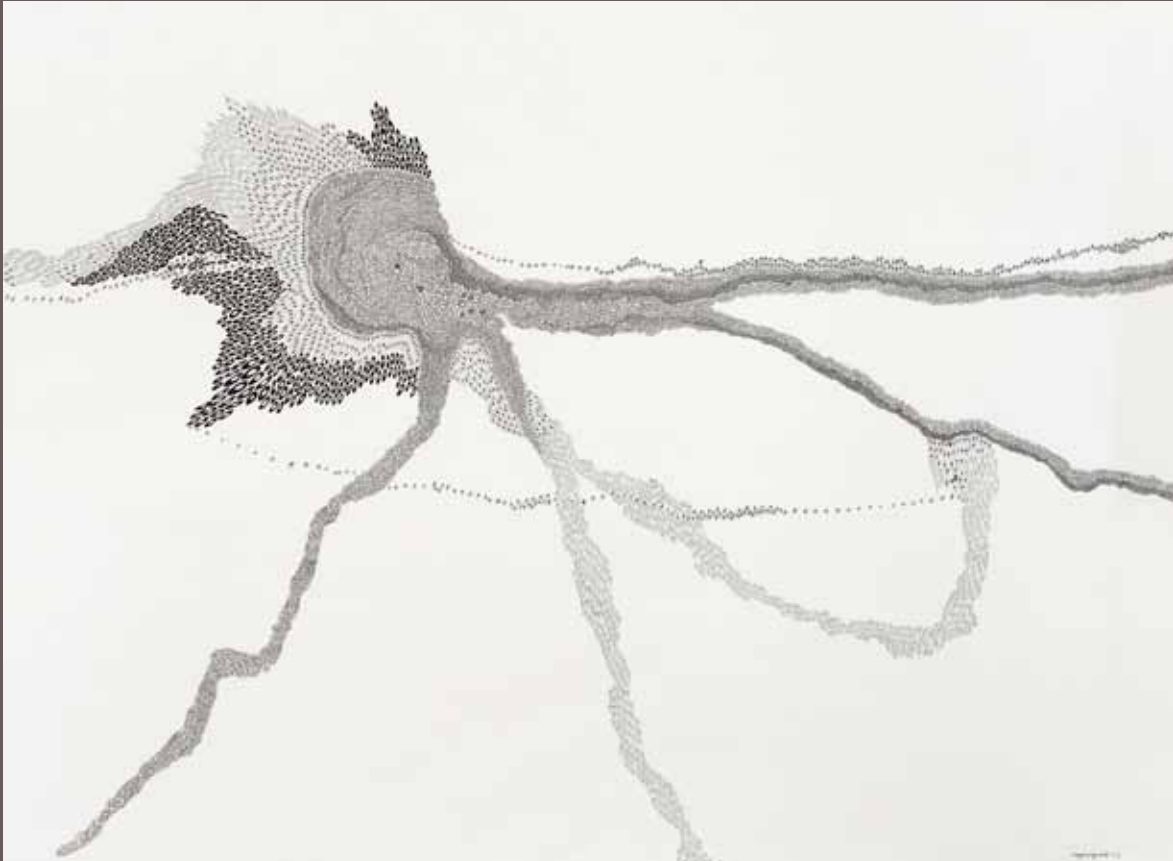
2010

75 x 57 cm

*Private Collection, United Kingdom* 私人收藏，英国

"The essence of our primal past may also be a vision of our future... starting again, as if a return to the beginning, to Genesis, as we place our world's resources under continued strain. This is nowhere more obvious than in China today. Throughout these works, forms are taking shape, multiplying and layering; there is an inescapability and inevitability to their reach. And, on the positive side, I wanted to show the incredible resilience and inter-connectedness of life."

- Meng Liping on the *Genesis* series



*Beginnings of Landscape (Contemporary Shan Shui Number 2)*

开端 (当代山水 No. 2)

Ink Pen on Paper

纸上钢笔

2008

88.5 x 123 cm



*Genesis*

起源

Ink Pen on Paper

纸上钢笔

2008

126 x 170 cm

*Exhibited "After the 80's", Songzhuang Art Museum, Beijing, 2011*

已在 80's 后艺术档案展出，宋庄美术馆，北京，2011





*Revolution Series - Boy*  
革命系列—男孩  
Oil on Canvas  
布油画  
2011  
170 x 120 cm



I am often asked by a Chinese audience if Meng Liping has trained in the West or at least lived for a period outside of China, such is the uncommonness, by Chinese standards, of her candour towards sexuality and extensive interest in world politics beyond her native China - where so many of her Chinese contemporaries remain inward-looking and surprisingly conservative when faced with even mildly controversial images still today. It is true that some of Liping's imagery is arresting by any standards. The artist's message behind *The Shining*, a 2011 collage work, referencing the story of Stephen King's infamous novel adapted in film by Stanley Kubrick, similarly posits man's infliction of violence on his fellow man, and moreover within the family unit, those who should love and protect one another, as a terror far worse than epidemic or foreign invasion. Having (at the date of this exhibition) never journeyed beyond the People's Republic, Liping has remarkably fed her hunger for new material from afar by roaming through the covers of world leaders' biographies (Churchill and Thatcher are of enduring interest), monographs of artists, and history



books ranging from the Mayans to the Mongolians, all of which are reflected in the wide-ranging subjects of her artistic production. One example of a fusion of her interests is her 2011 - 2012 oil on canvas triptych, *Hemisphere*. The auspicious Chinese symbol of power and strength contained in the dragon, and doves and lotus, the respective Western and Eastern symbols of peace, all intertwine in a work executed in the style and colour spectrum of the Chinese folklore puppets of the Tang dynasty, a reference intended by the artist to a period in China of great openness to multiple cultures. This position is re affirmed by Liping through her rendering of an ancient Mozarabic ornament, a design that found its way to Christian Spain in the 8th century. It is an unaffected work whose deliberately deceptive stylistic naiveté belies its more serious messaging of an idealized balance between Far Eastern, Middle-Eastern and Western philosophies. Laterally engaged and quick to see the comical, Meng Liping's assorted interest in world politics, history and the mechanisms of indoctrination is reflected in collage works that speak for themselves in the overt satire this artist channels through

*Insight*

顿悟

Collage Mounted on Card

拼贴装于卡上

2009

21 x 20 cm

*Opening Up (All Over The World)*

开放

Collage Mounted on Card

拼贴装于卡上

2011

21 x 20 cm

*Body Talk*

显形女装设计

Collage Mounted on Card

拼贴装于卡上

2009

21 x 20 cm



*The Liberating Experience (of Accepting Inevitability) Number 5*  
 解放的经验（接受的必然性）No. 5

Ink Pen, Colour Pencil and Colour Chalk on Paper  
 纸上钢笔，铅笔和色粉

2009

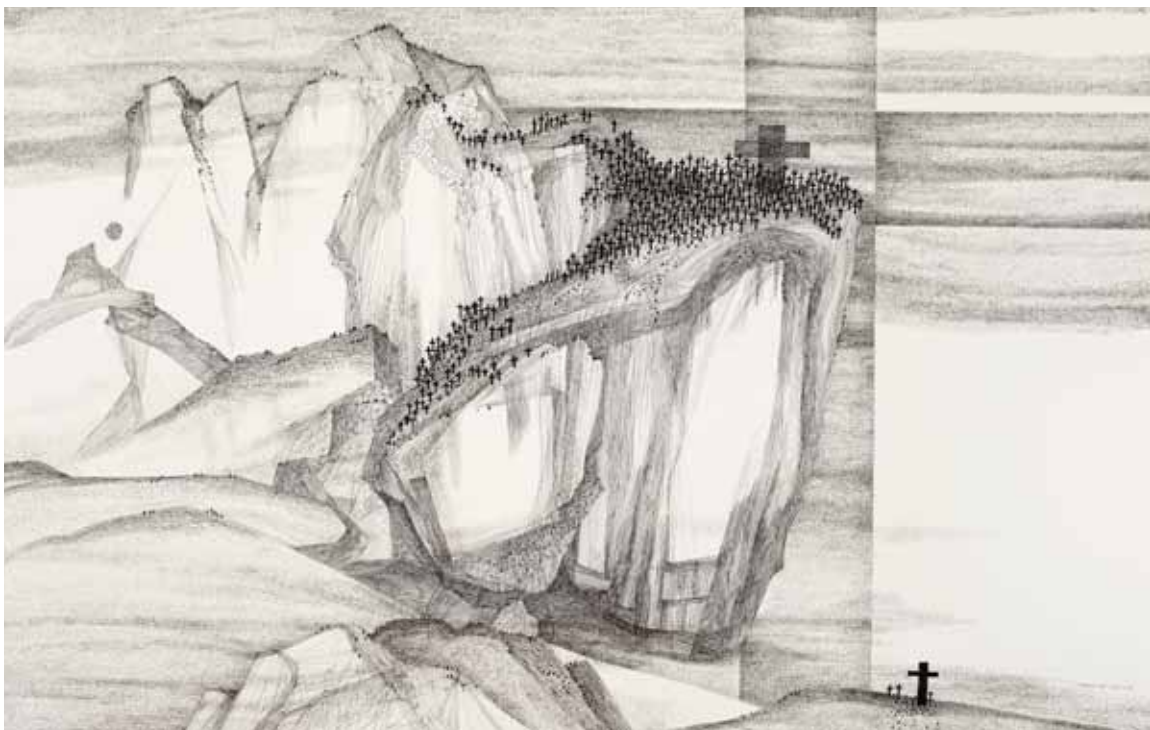
75 x 57 cm

*The Red Devil (right)*  
 红魔 (右)  
 Collage Mounted on Card  
 拼贴装于卡上  
 2009  
 21 x 20 cm  
 Private Collection, Hong Kong  
 私人收藏, 香港



*Spiritual Landscapes Number 3 (below)*  
 精神景观 No. 3 (下)  
 Ink Pen on Paper  
 纸上钢笔  
 2008  
 78 x 110 cm

erotic and time-travelling images imposed on important historical movements and milestones over the course of the past century. One example is *The Showing*, set in the Hotel Majestic in Paris in 1973, when, after a million and a quarter deaths, combatants in the Vietnam war met to discuss a Vietnam Peace Agreement. The enormous meeting table, symbolic of a then unbridgeable gulf between North and South Vietnamese, is further parodied by the imposed image of a couple astride the table. In *Perplexus*, Liping laments cultural disconnect through the injured faces of the Indian participants in Ghandi's "non-cooperation" movement espousing ahimsa (non-violence) against the British Raj, (which sadly descended into violence at Chauri Chaura in 1922, ultimately leading to Ghandi's two year arrest), superimposed on the naked, faceless bodies of imperialists' wives seemingly obliviously sunbathing naked. Elsewhere, lighter examples reveal an





# Faith



Meng Liping on *Spiritual Landscapes*:

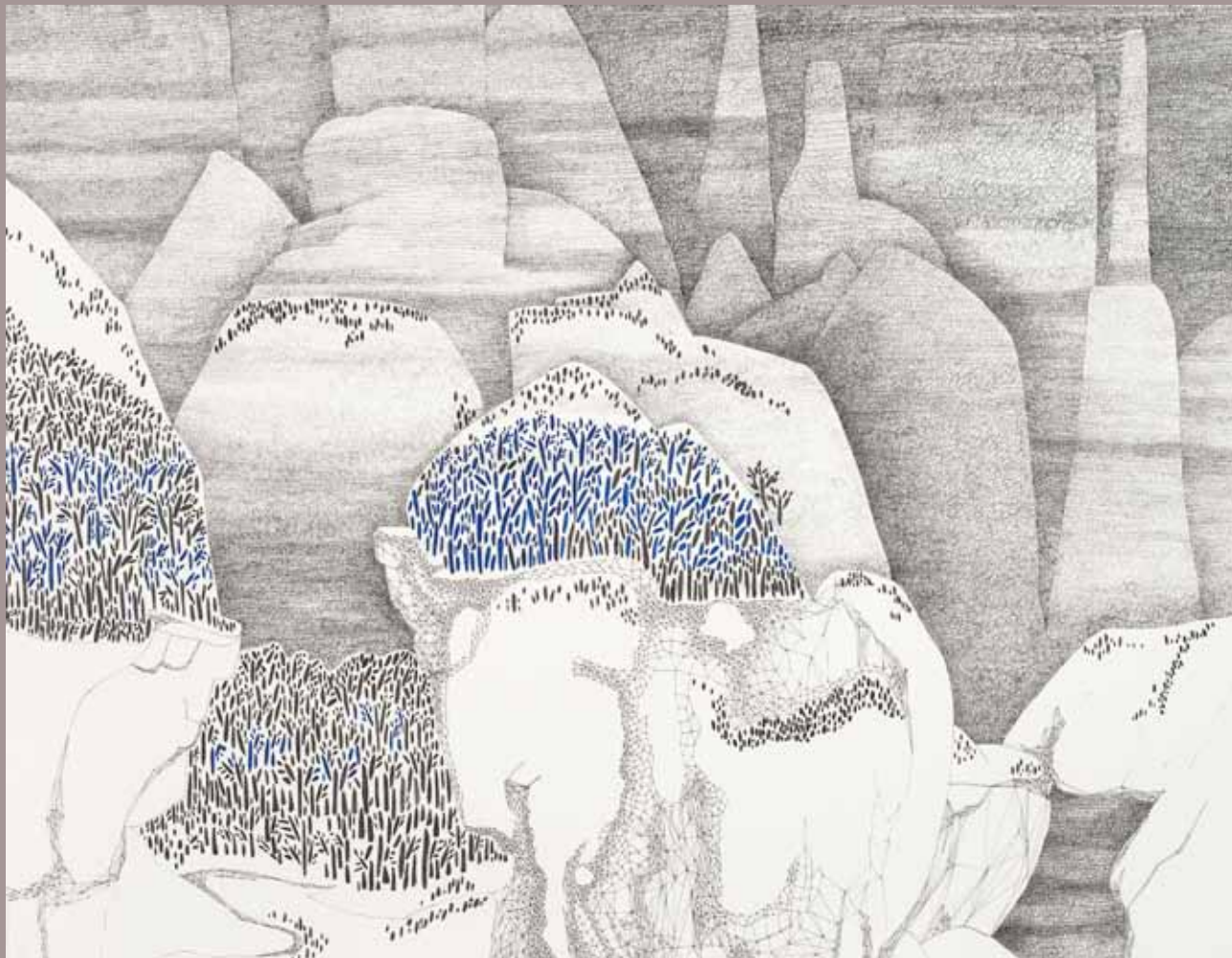
*Through this series, I wanted to explore the possibilities for a coalesce of order and spirit. Just as the Shan Shui artist requires both of these in equal measure, for me the cross actually represents order, and moreover, a certain freedom through order. In one of this series, Spiritual Landscapes Number 3 [page 15], the crosses appear to grow organically out of the ground; I wanted to imply the possibility for order to also exist in nature's 'grand plan'.*

*The cross in my paintings is not just a symbol of the spirit, but also a symbol of reason. To the background of the winding landscapes the cross acts as a meter for me. I combine the Chinese literati painting sensibility to make the sacred element of the cross more approachable so to speak, so that it has an abstract (or semi-abstract) quality. Just as those who believe God created the world according to a divine plan, I praise this rationality, this beauty of reason.*



On Contemporary Shan Shui:-

*"Chinese landscape (shan shui) painting is not intended as a replication of reality, but after the re organization of the artist's mind; it is the ideal fusion of reference and feeling. We seem to have lost this spirit, like a people without beliefs. Perhaps this is inevitable with the passage of time... In this series, I am trying to trace the original footsteps of the Master, to re discover that spirit while innovating a long-held tradition."*



*Contemporary Shan Shui Number 6*

当代山水 No. 6

Ink Pen on Paper

纸上钢笔

2008

78 x 110 cm

*Spiritual Landscapes Number 6 (opposite)*

精神景观 No. 6 ( 对面 )

Ink & Colour Pen on Paper

纸上钢笔和彩色墨水

2009

78 x 110 cm



artist sensitive to the possibilities for portraying truly diverse definitions of female beauty (*Meditation, Candy, Recreation* and *Echo*), at ease in playing with non-binary depictions of sexuality (*Polyhedral Bodies*) and belittling social hierarchies through the great leveler that is sex in *Post!*. What adds to the intrigue of Liping's collage is the deep well of historical sources from which she draws:- be it Cecil Beaton's dispatch to China to take documentary photographs of under-age girls at a textile factory for the British propaganda war effort, time-warped to later photographs of Mao Zedong and Marshal Lin Biao amidst mass hysteria at the gates of Tiananmen (*Hey, Hey, Hey*); to legendary war photographer Robert Capa's images of startling all-girl national squadrons at Hankou (today part of Wuhan), shot at the onset of the Japanese aggression of the late 1930's in *Drill*; or lesser-known early foreign interlopers into China, such as Joseph F. Locke's 1926 photograph of three women in the stocks for alleged murder, the backdrop of *Epiphany*.



*Perplexus* (detail, right)  
惑 (局部, 右)  
Collage Mounted on Card  
拼贴装于卡上  
2011  
25.5 x 35.5 cm

*Hemisphere* (central panel, above)  
半球 (中间部分, 上)  
Oil on canvas  
布上油画  
2011-12  
120 x 170 cm





*Red Psychedelic (China)*  
红色迷幻 (中国)  
Ink Pen and Colour Pencil on Paper  
纸上钢笔和彩色铅笔  
2008  
75 x 57 cm

Recently selected for group exhibition at Beijing's Songzhuang Art Museum by Li Xianting, the famed critic also known as the "Father of Chinese contemporary art", bearing witness to Liping's current professional development is, as the Chinese proverb goes, like watching bamboo shoots emerge after the rain. A favourite and well-known model of Chinese oil masters such as Chen Danqing and Yang Feiyun, Meng Liping's face would no doubt be recognized in the art works of these acclaimed stars. Liping has also captured the portraits of established artists, for instance Ah Xian, shown below right. Yet, it was the praise she received in the studios of such figureheads for her own artistic creation that has recently invested Liping with the conviction to seek the public exhibitions her works merited beyond a select, private circle. She has come very far indeed. Born into humble surroundings in 1981 in Longkong, Shandong Province, China, and overcoming a series of testing circumstances, Liping first taught herself to draw, and then to paint, ultimately winning herself a place at the Fine Arts Department of Laiyang Normal School, Shandong. In a region of the world where there is arguably an over-emphasis on rote learning, the crucial complement to Liping's formal education (and what sets her apart from her colleagues) is her disciplined attitude to self-education and advancement. If there were ever a prize amongst young artists in China today for a genuine breadth of interests, without the faintest suggestion of self-reminiscing, (coupled with the notable absence of emulating the tried and tested path of a professor or mentor), then Meng Liping wins first place and the mantle of exemplar.

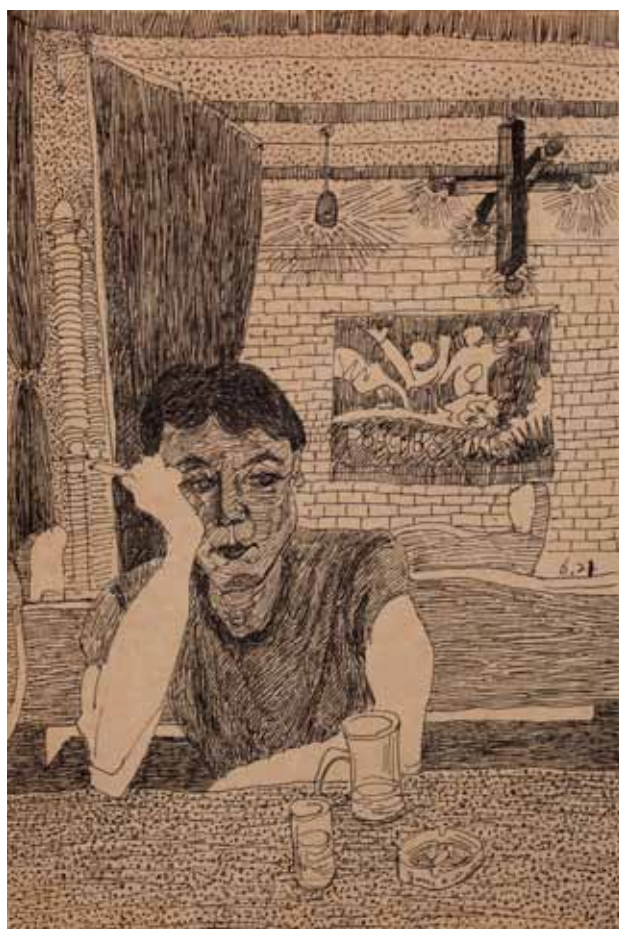


*The Showing*  
放映  
Collage Mounted on Card  
拼贴装于卡上  
2009  
21 x 20 cm





*The Shining*  
闪灵  
Collage Mounted on Card  
拼贴装于卡上  
2011  
35.5 x 25.5 cm



*Portrait of Artist Ah Xian*  
艺术家阿仙  
Ink Pen on Paper  
纸上钢笔  
2011  
24 x 17 cm



*Moonshine (detail)*  
月光 (局部)  
Collage Mounted on Card  
拼贴装于卡上  
2011  
45 x 37 cm



*Post! (detail)*  
邮政 (局部)  
Collage Mounted on Card  
拼贴装于卡上  
2011  
45 x 37 cm

*Procreation's Matrix (opposite)*  
母体 (对面)  
Ink Pen, Watercolour and Wine on Paper  
纸上钢笔, 水彩和红酒  
2008  
110 x 78 cm

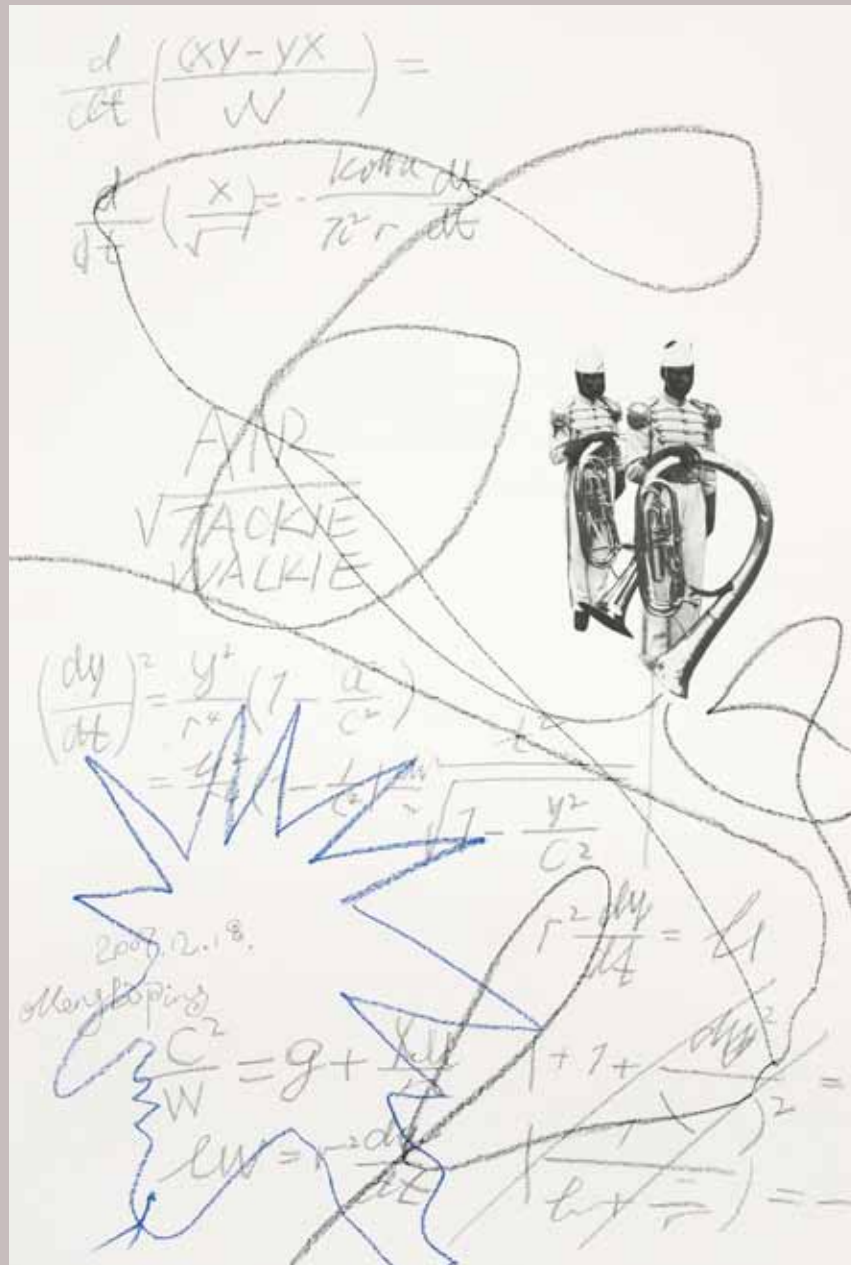
*"Procreation's Matrix" takes the pretext of a woman's womb, for me like a satellite map... in my eyes, it is also a predictor of the future of humanity --- our era's dominant force of an insatiable matrix (the Internet) - future of our social relations, (and ironically primitive communication) --- and the absence of a visible hand - the future of our social and economic lives."*

- Meng Liping, December 2011





# Indoctrination



Equations

方程式

Colour Pencil and Photo collage on Paper

纸上彩色铅笔和照片拼贴

2007

78 x 54.5 cm



"From propaganda in war to titillation as its tool, from society's narrow definition of beauty to the historical link of sex to shame, I am constantly seeking to look at ways to break down indoctrination, particularly that which has entered the subconscious and we may be so conditioned that we no longer notice its effect." - Meng Liping



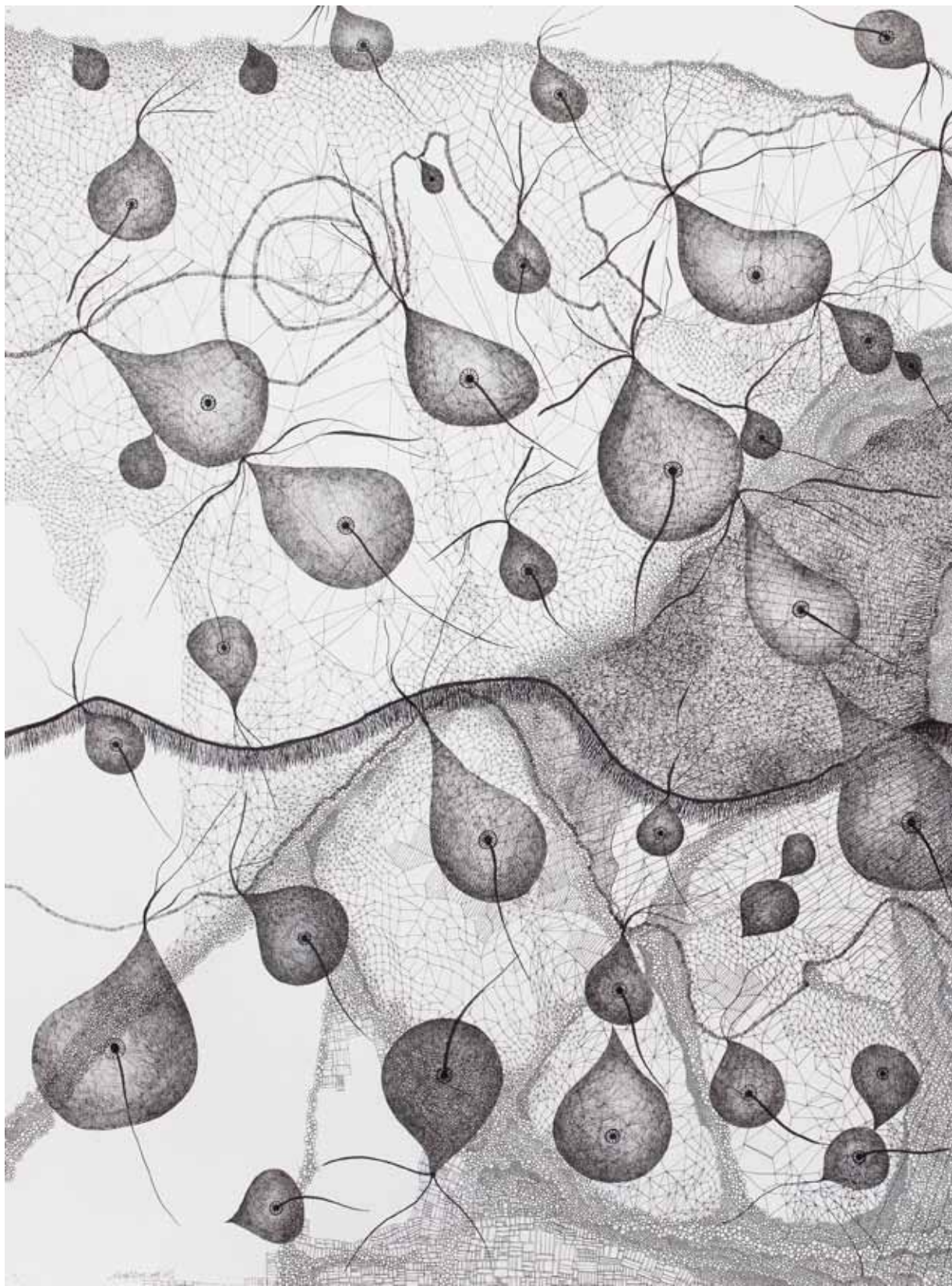
*Mao*  
毛  
Ink, Pencil and Watercolour on Paper  
纸上钢笔, 铅笔和水彩  
2008  
75 x 57 cm

*Burning of Landscape*  
燃烧  
Ink Pen on Paper  
纸上钢笔  
2008  
78 x 110 cm

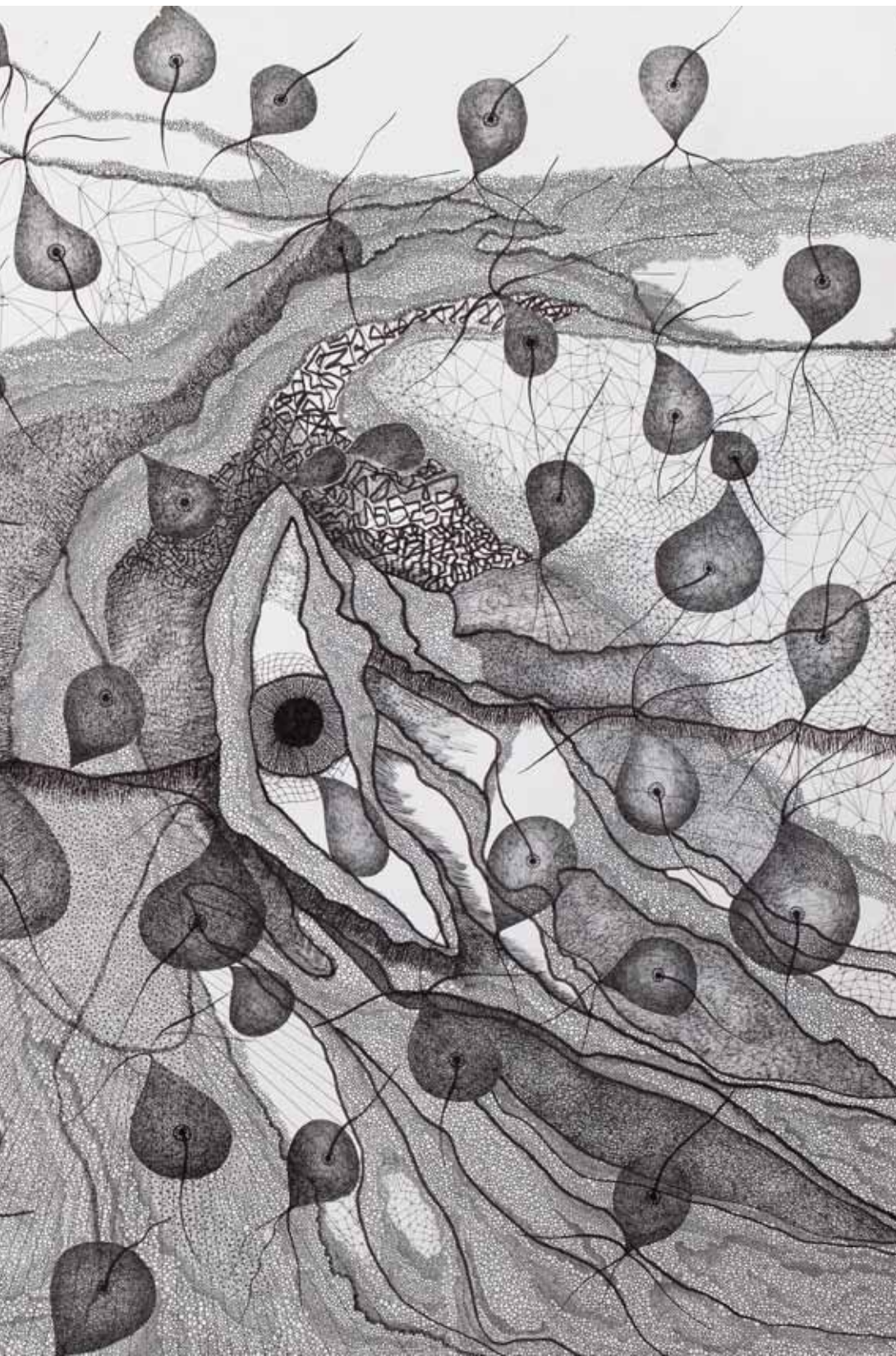












*Birth*  
分娩  
Ink Pen on Paper  
纸上钢笔  
2008  
126 x 170 cm

# GENESIS



*Independent Life (detail)*

独 (局部)

Ink Pen on Paper

纸上钢笔

2008

110 x 78 cm





*Network*  
网络  
Ink Pen on Paper  
纸上钢笔  
2007  
88.5 x 123 cm



*Battlement*

堞

Ink & Ink Pen on Paper

纸上钢笔和墨水

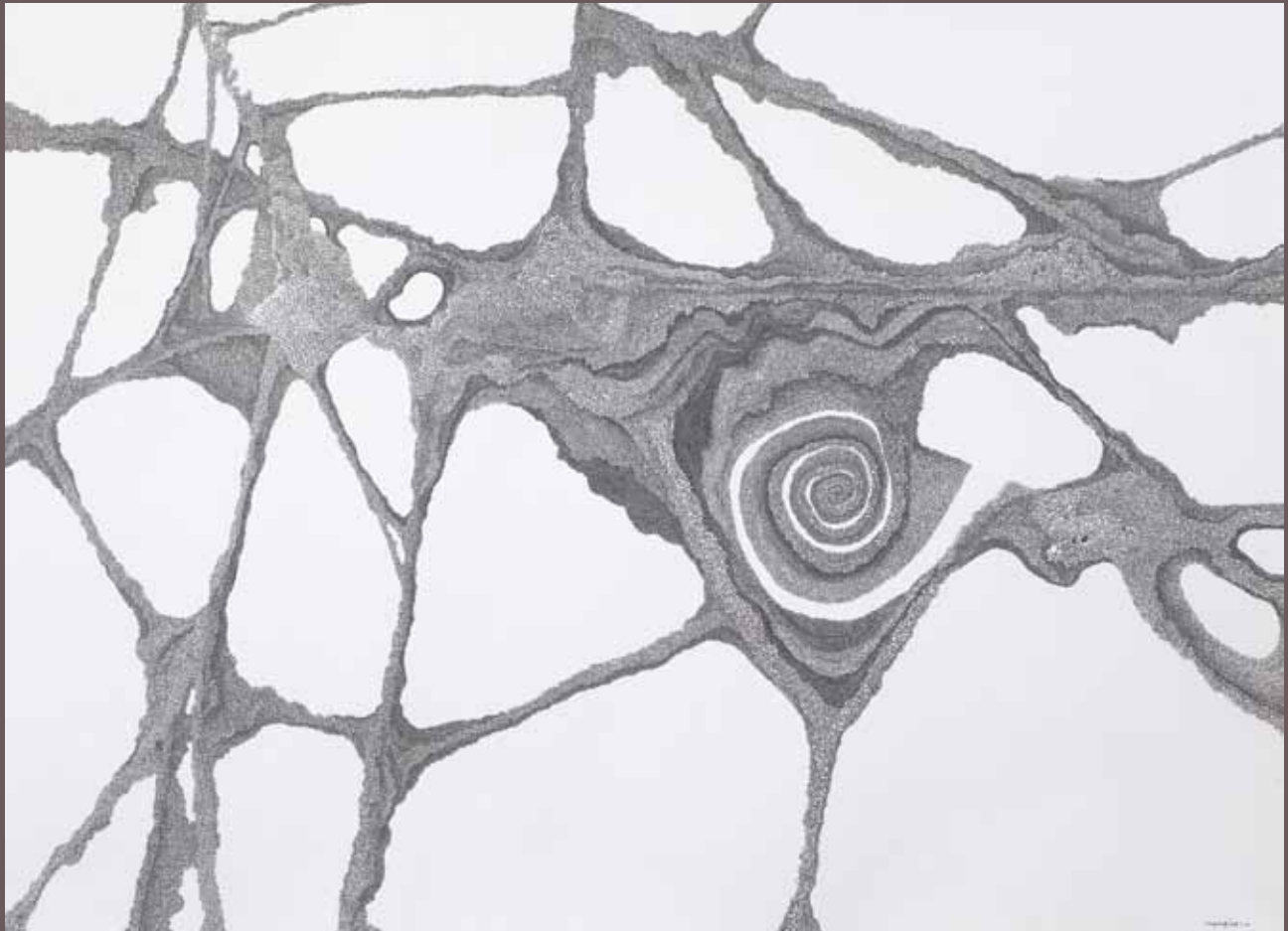
2008

78 x 110 cm

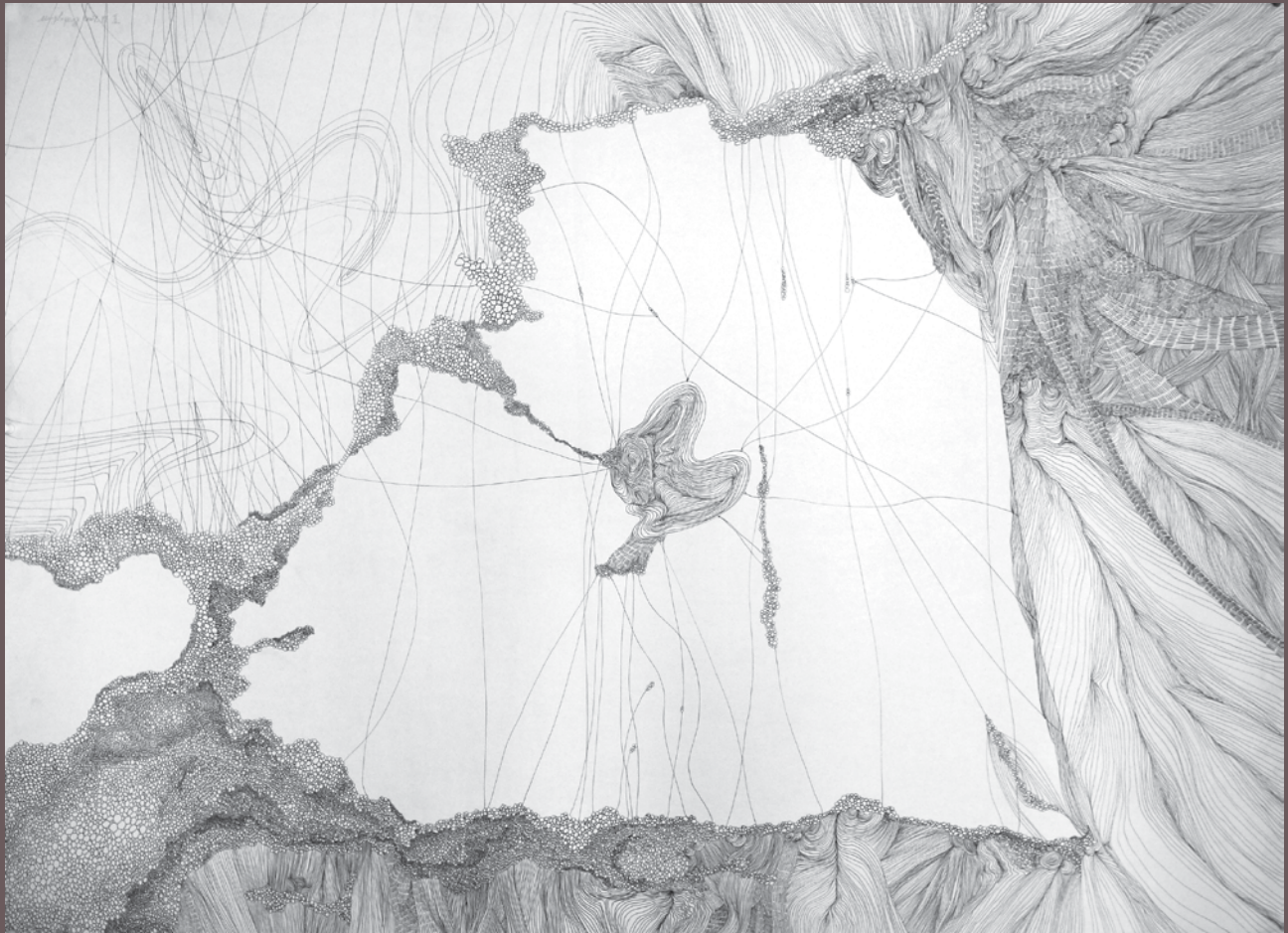


*Mountain Base (Contemporary Shan Shui Number 3)*  
高山的基础 (当代山水 No. 3)  
Ink Pen on Paper  
纸上钢笔  
2008  
78 x 110 cm





*Arthropoda*  
生物学  
Ink Pen on Paper  
纸上钢笔  
2008  
128 x 170 cm



*Heartbeat*

心跳

*Ink Pen on Paper*

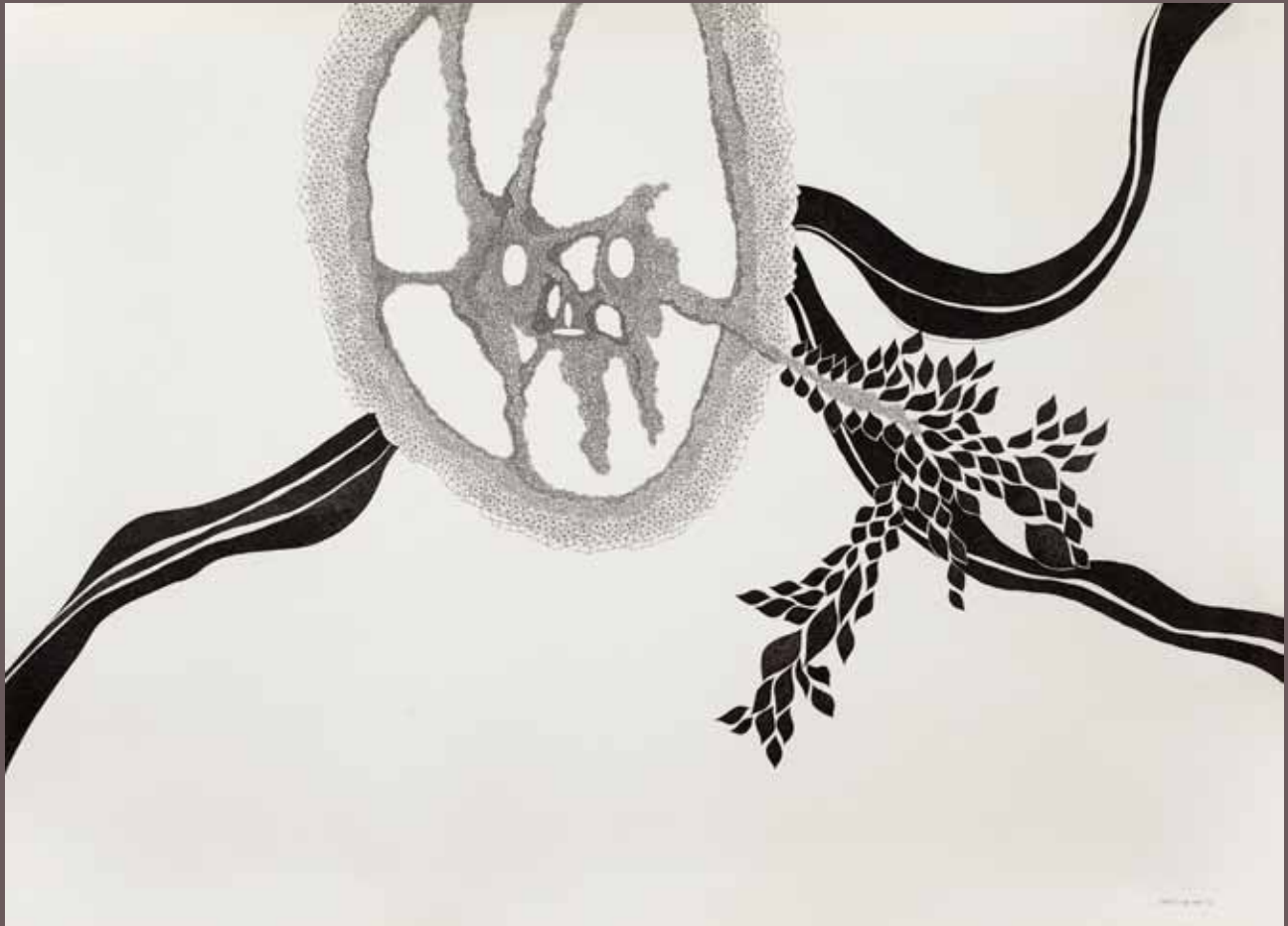
纸上钢笔

2007

78 X 110 cm

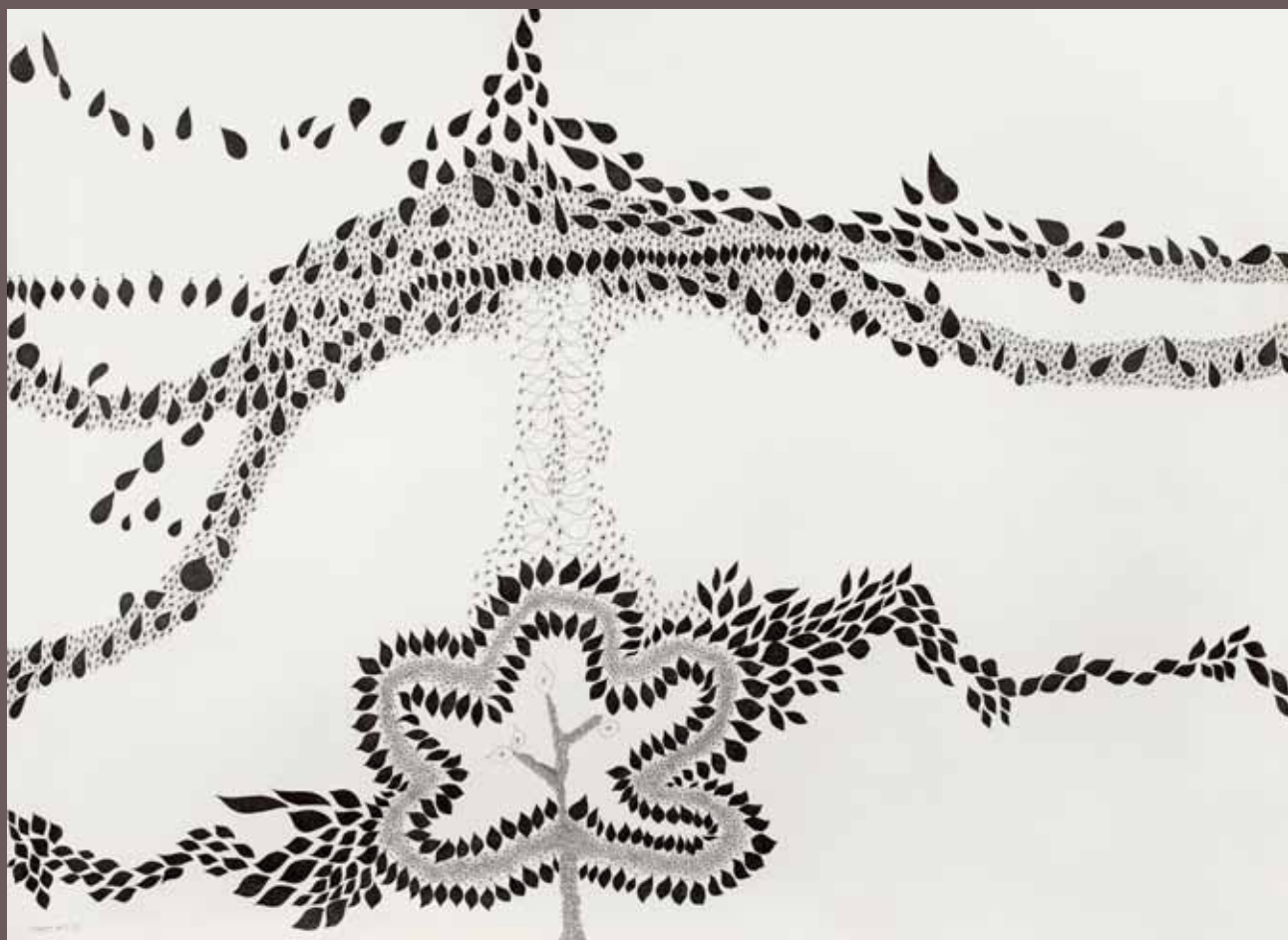
*Exhibited "After the 80's", Songzhuang Art Museum, Beijing, 2011*

已在 80's 后艺术档案展出，宋庄美术馆，北京，2011



*Spring Equinox I*  
春分时节 I  
Ink Pen on Paper  
纸上钢笔  
2008  
78 x 110 cm





*Spring Equinox II*  
春分时节 II  
Ink Pen on Paper  
纸上钢笔  
2008  
78 x 110 cm



*Genesis - Fish*  
创世纪 — 鱼  
Ink Pen and Colour Chalk on Paper  
纸上钢笔和色粉  
2008  
78 x 110 cm



*Genesis - Horse*  
创世纪 — 马  
Ink Pen and Colour Pencil on Paper  
纸上钢笔和彩色铅笔  
2008  
78 x 110 cm





*Genesis - Lion*  
创世纪 — 狮子  
Ink Pen and Colour Pencil on Paper  
纸上钢笔和彩色铅笔  
2008  
78 x 110 cm



*Genesis - Elephant*  
创世纪 —大象  
Ink Pen and Colour Pencil on Paper  
纸上钢笔和彩色铅笔  
2008  
78 x 110 cm

# FAITH



*Spiritual Landscape Number 2*

精神景观 No. 2

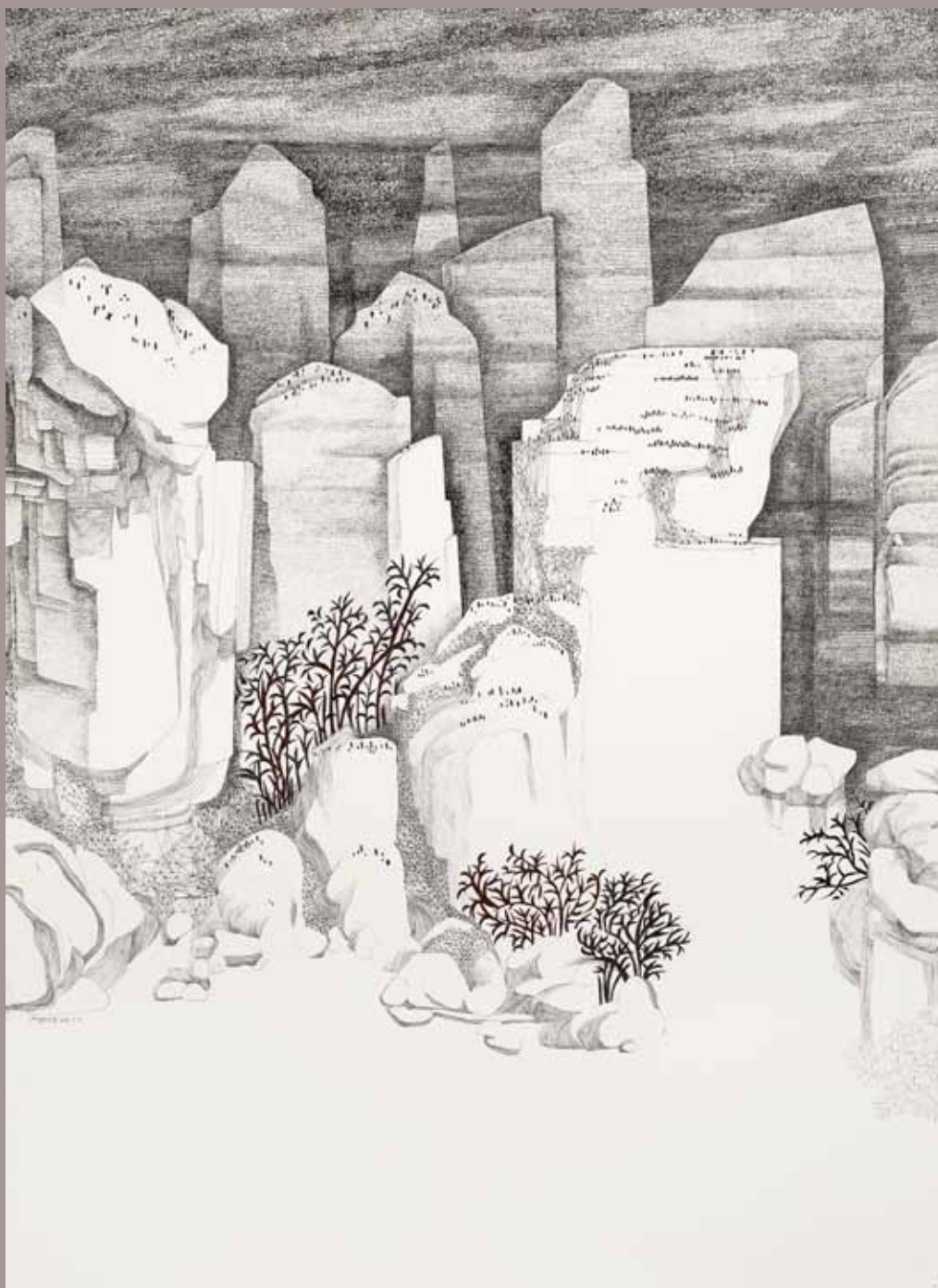
Ink Pen on Paper

纸上钢笔

2008

78 x 110 cm



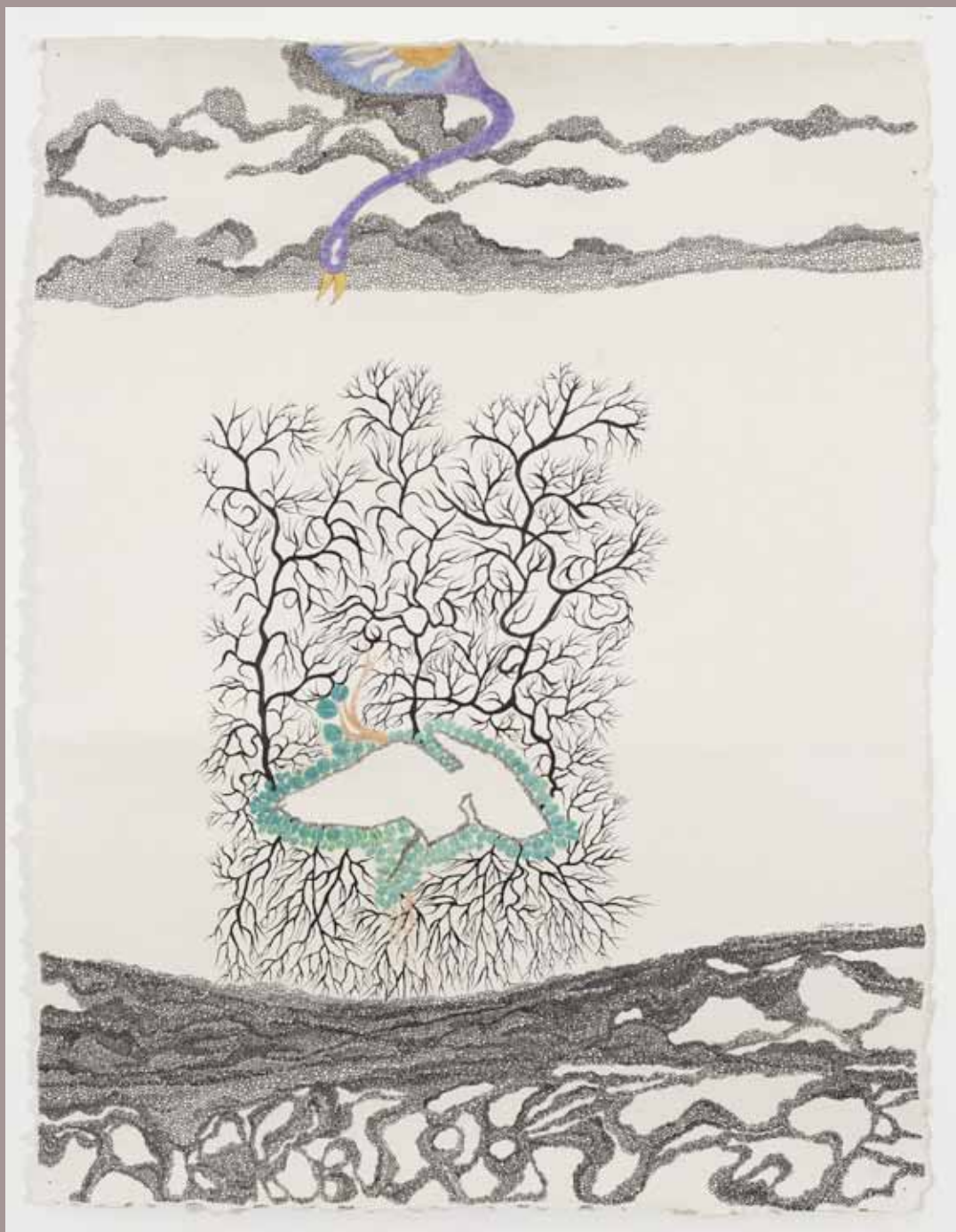


*Contemporary Shan Shui Number 4*  
当代山水 No. 4

Ink & Colour Pen on Paper  
纸上钢笔和彩色墨水

2008

78 x 110 cm



*Springtime*  
处

Ink Pen and Colour Pencil on Paper  
纸上钢笔和彩色铅笔

2010  
75 x 57 cm



*Spiritual Landscapes Number 4*

精神景观 No. 4

Ink Pen on Paper

纸上钢笔

2009

78 x 110 cm





*Spiritual Landscapes Number 5*

精神景观 No. 5

Ink Pen on Paper

纸上钢笔

2008

78 x 110 cm



*Contemporary Shan Shui Number 7*  
当代山水 No. 7  
Ink Pen and Colour Pencil on Paper  
纸上钢笔和彩色铅笔  
2009  
78 x 110 cm



*The Liberating Experience*  
(of Accepting Inevitability) Number 1  
解放的经验 (接受的必然性) No. 1  
Ink Pen, Colour Pencil and Colour Chalk on  
Paper  
纸上钢笔, 彩色铅笔和色粉

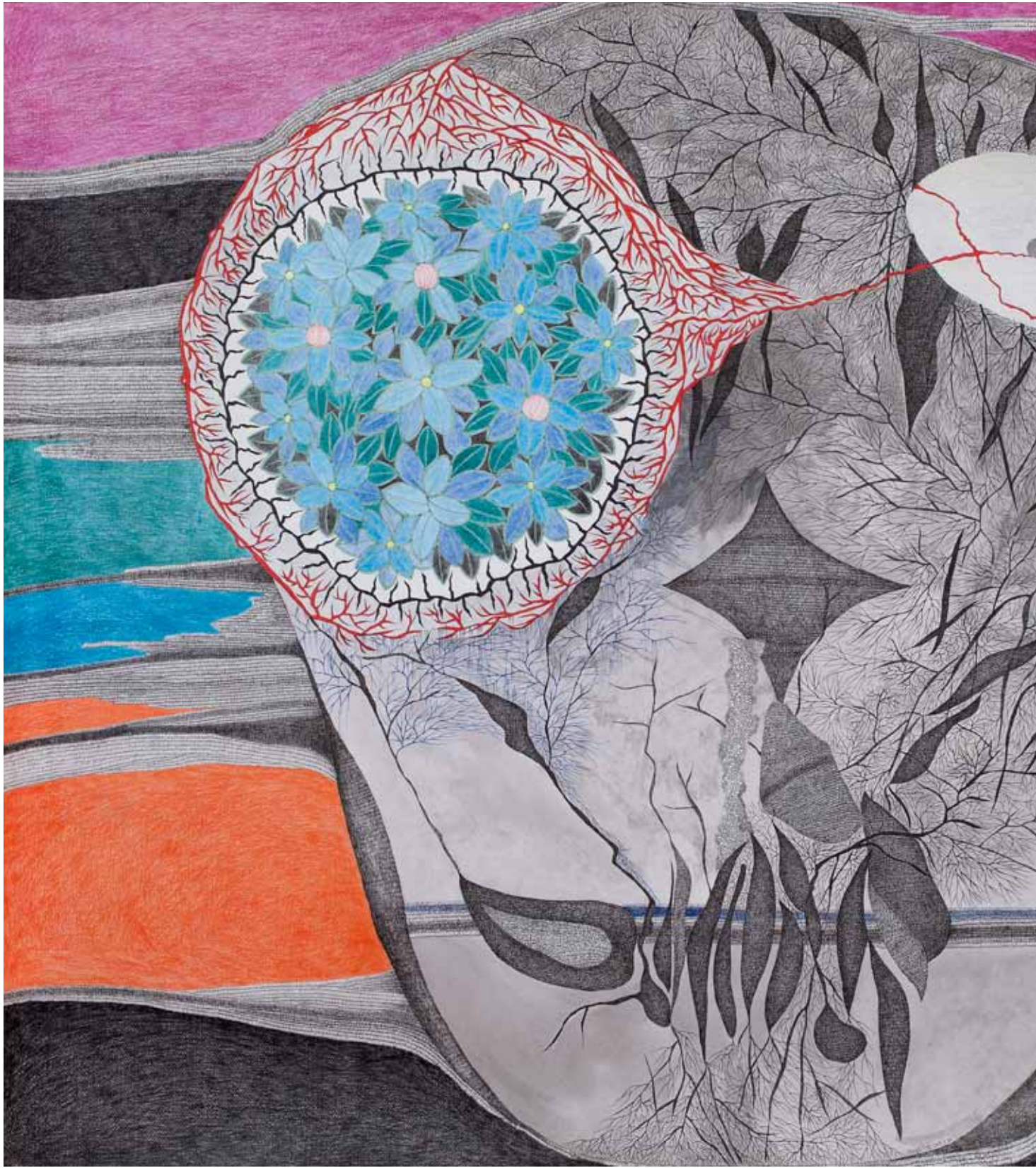
2009  
120 x 160 cm



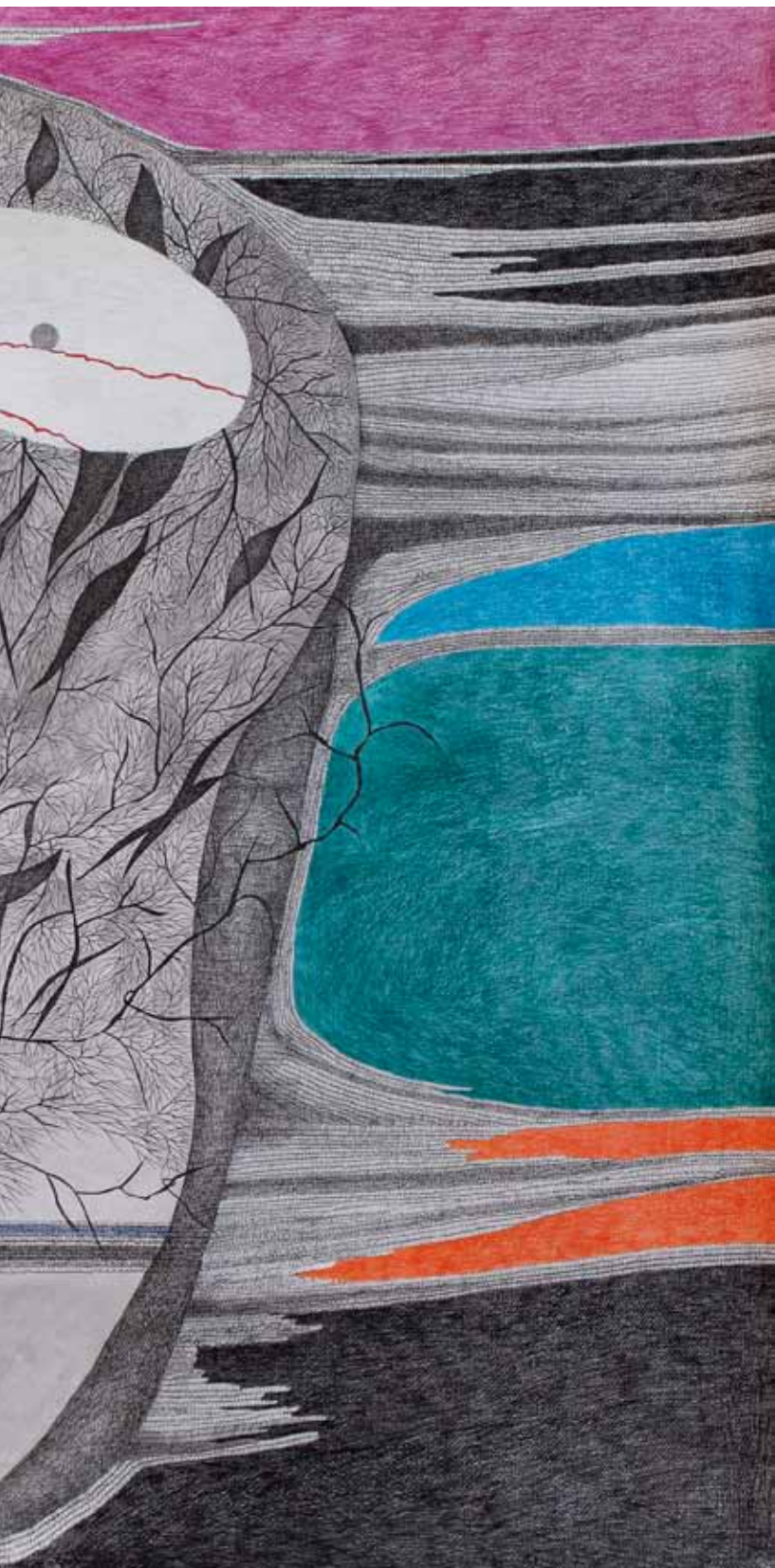












*The Liberating Experience (of Accepting Inevitability) Number 2*  
解放的经验（接受的必然性）No. 2

Ink Pen, Colour Pencil and Watercolour on Paper  
纸上钢笔，彩色铅笔和水彩

2009

120 x 160 cm

*Private Collection, United Kingdom*

私人收藏，英国



*The Liberating Experience  
(of Accepting Inevitability) Number 3*  
解放的经验（接受的必然性）No. 3  
Ink Pen and Colour Pencil on Paper  
纸上钢笔和彩色铅笔  
2009  
120 x 160 cm







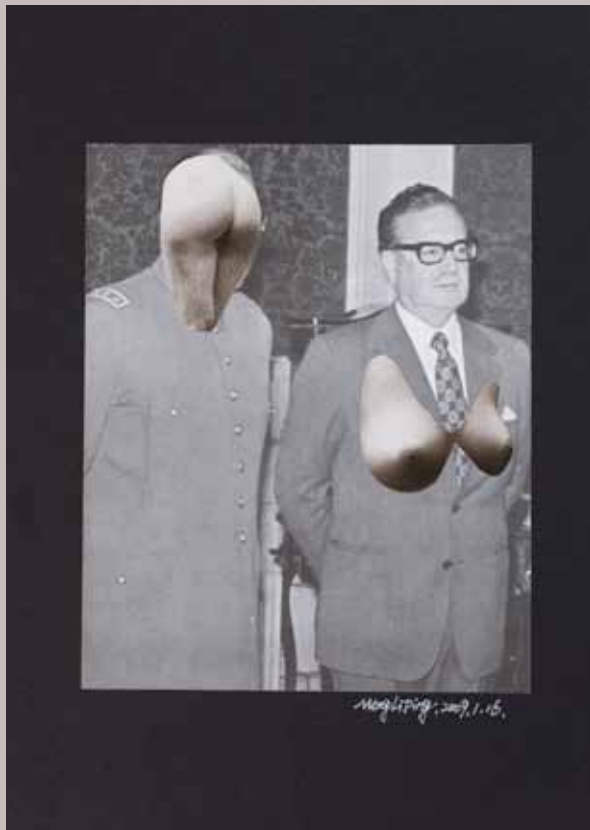
# INDOCTRINATION

*Meng Liping's preferred source in exploring themes of indoctrination is the printed version of photo montage, carefully assembled so as to appear a seamless entity in her creation of a new whole, which is at turns satirical and erotic. Collage has a very long history in China, the earliest techniques of which date to the time of the invention of paper in China, circa 200 B. C. In Mandarin referred to as 'pin tie', "拼贴", "collage" as a term was appropriated of course much later by both Braque and Picasso in the twentieth century. The related practice of decoupage, placing a cut paper image into an object, was, and continues to be highly popular in this part of the world, its custom likely coming to China from Eastern Siberia. By the 12th century, cut paper was being used to decorate lanterns, windows, boxes and other objects, as it is still to this day throughout the region.*



*Above: Set in the Hotel Majestic in Paris, 1973, when, after a million and a quarter deaths, combatants in the war met to discuss a Vietnam Peace Agreement around an enormous table befitting the gulf between North and South Vietnamese.*





Above left: Meng Liping posits the idea that "body talk", using and reading physical language to respectively convey and convert meanings, is a more female-oriented capacity. Here a military and political leader meet; two men, as is still the enduring face of governance, yet the artist's irony is that women may be far better suited to such positions:-

"my deliberate misalignment of the physical features is intended to point to a dislocation in communication amongst world leaders. By the positions of the imposed female buttocks and breasts I intend to create, on the face of it, anonymity and ridicule respectively, but most seriously imply that women could be effective leaders. Furthermore, I wanted to subtly infer that women are the faceless recipients when caught up in the more severe repercussions of political and military discord."

Above right: The kidnap & murder victim was Hanns-Martin Schleyer - born 1915, kidnapped in Cologne on 5/9/77 by the Red Army Faction (RAF), also known as the Baader-Meinhof Gang, murdered on 18/10/77 en route to Mulhouse, France, and his body left there. He was an SS Officer & later a German industrialist.

*The Showing* (opposite)  
放映 (对面)  
Collage Mounted on Card  
拼贴装于卡上  
2009  
21 x 20 cm

*Body Talk* (above, left)  
显形女装设计 (上, 左)  
Collage Mounted on Card  
拼贴装于卡上  
2009  
21 x 20 cm

*Notoriety* (above, right)  
名望 (上, 右)  
Collage Mounted on Card  
拼贴装于卡上  
2009  
21 x 20 cm



*Definitions of Beauty*

春光

Collage Mounted on Card

拼贴装于卡上

2011

25.5 x 17 cm

*Private Collection, Beijing*

私人收藏，北京

*Opposite: Examining the changing definitions of female beauty over time. Here, exotic beauty competitions at the Exposition Universelle, the World Fair, in Paris of 1889.*



*Above, centre: In this work Meng Liping presents an interesting premise:- that a woman, who would otherwise be anonymous or without identity, shown here by the artist concealing her eyes, possesses male attributes and strengths contrary to the imposed proscription of liberties for her gender in this bygone era.*

*Allure*  
姣  
Collage Mounted on Card  
拼贴装于卡上  
2009  
35.5 x 25.5 cm

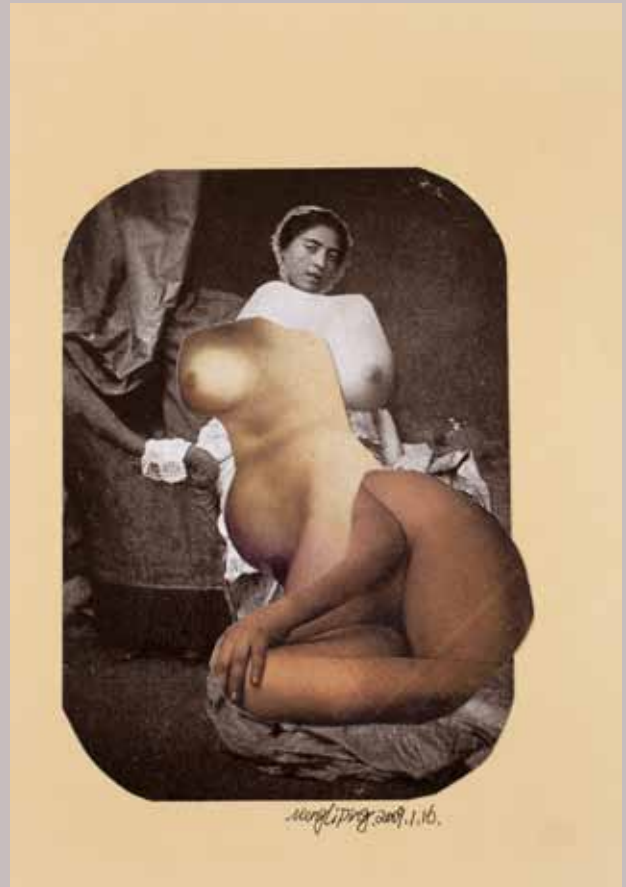
*Fascinate*  
迷  
Collage Mounted on Card  
拼贴装于卡上  
2009  
25.5 x 18.5 cm

*Tunnel*  
穴  
Collage Mounted on Card  
拼贴装于卡上  
2010  
35.5 x 25.5 cm





*Fluctuations*  
波动  
Collage Mounted on Card  
拼贴装于卡上  
2011  
25.5 x 17 cm  
*Private Collection, Beijing*  
私人收藏，北京



*Above left: Meng Liping is interested to underscore in her work that every human being has a right to the enjoyment of procreation.*

*Above right: The theme of corpulent glory continues:- a woman from a bygone era is presented in maternal glory, the bulge of her stomach on clear display, as are her breasts presented at different angles.*

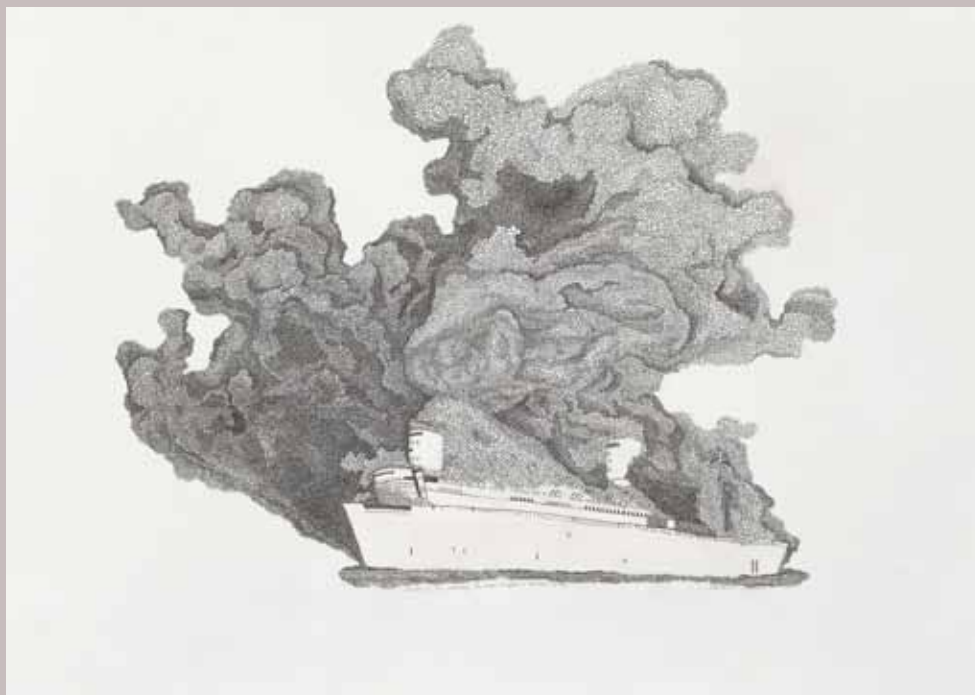
*Recreation (detail)*  
憩 (局部)  
Collage Mounted on Card  
拼贴装于卡上  
2009  
25.5 x 17 cm

*Echo (detail)*  
回声  
Collage Mounted on Card  
拼贴装于卡上  
2009  
25.5 x 18 cm



*The Winds of War*  
战争风云  
Ink Pen on Paper  
纸上钢笔  
2008  
78 x 110 cm

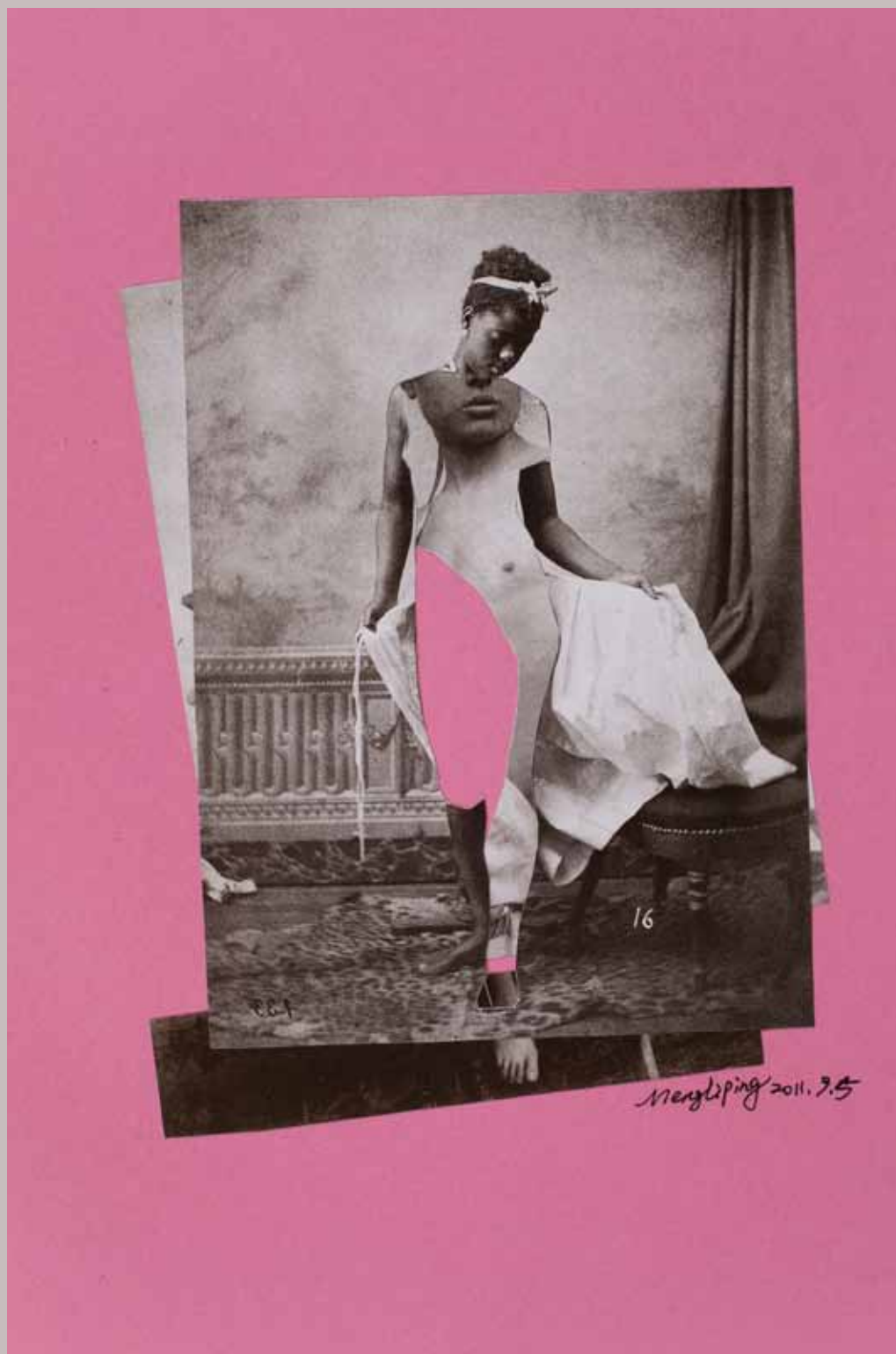




*The Queen Elizabeth*  
女王号

Ink Pen on Paper  
纸上钢笔

2008  
78 x 110 cm



*Quietly Contemplative*  
 幽  
 Collage Mounted on Card  
 拼贴装于卡上  
 2011  
 35.5 x 25.5 cm



*Candy, Candy*  
小甜甜  
Collage Mounted on Card  
拼贴装于卡上  
2009  
25.5 x 17 cm



*Enigma*  
谜  
Collage Mounted on Card  
拼贴装于卡上  
2009  
25.5 x 19 cm

*Above: In this dual work, Meng Liping reveals her interest to explore themes of sexual ambiguity.*

*Opposite: The image of a beautiful young woman presented, staged, in a photographer's studio is over-layered with the naked form of a young male. Meng Liping hints that for all the finery and frippery, hers is of course still the over-shadowed gender of her day.*





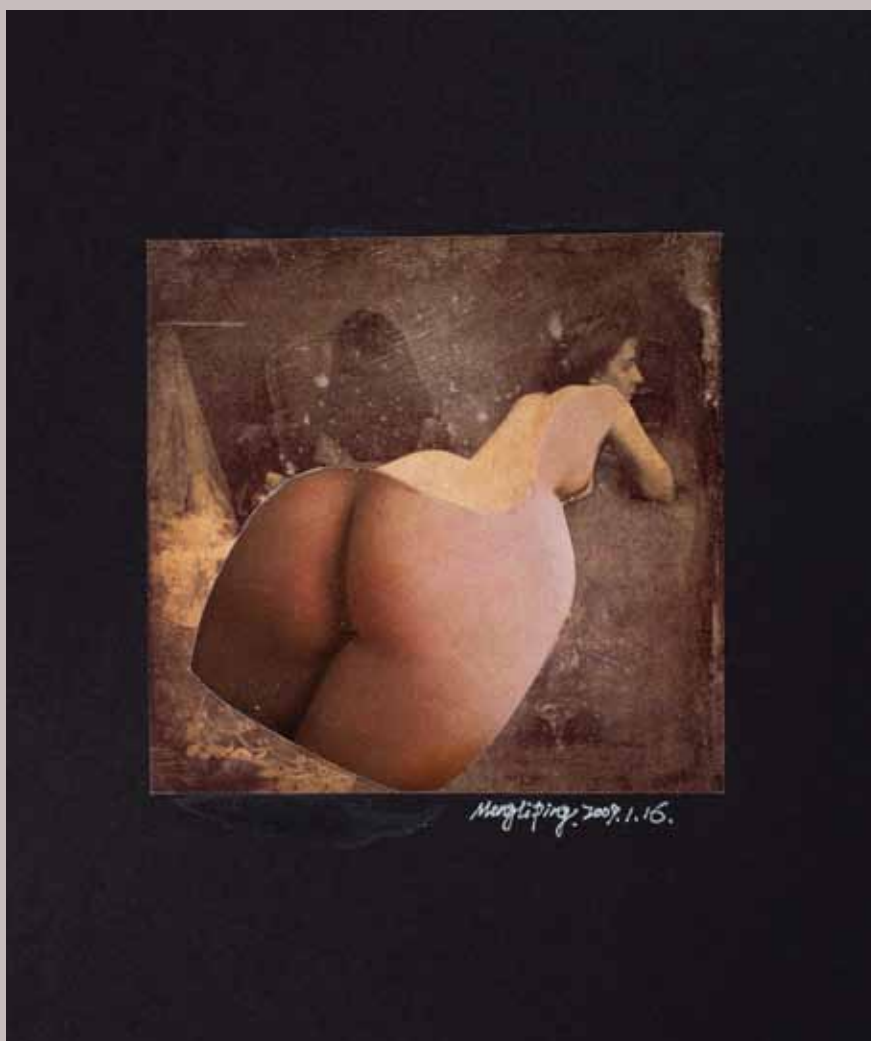
*Meditation*  
冥  
Collage Mounted on Card  
拼贴装于卡上  
2009  
25.5 x 17 cm



*Flirt*  
风情  
Collage Mounted on Card  
拼贴装于卡上  
2009  
25.5 x 17 cm

*Above left: A naked female body is imposed over the face of the woman astride a Penny Farthing, also known as a "high wheel": a suggestion that a woman is viewed at times as a de-personalized instrument.*

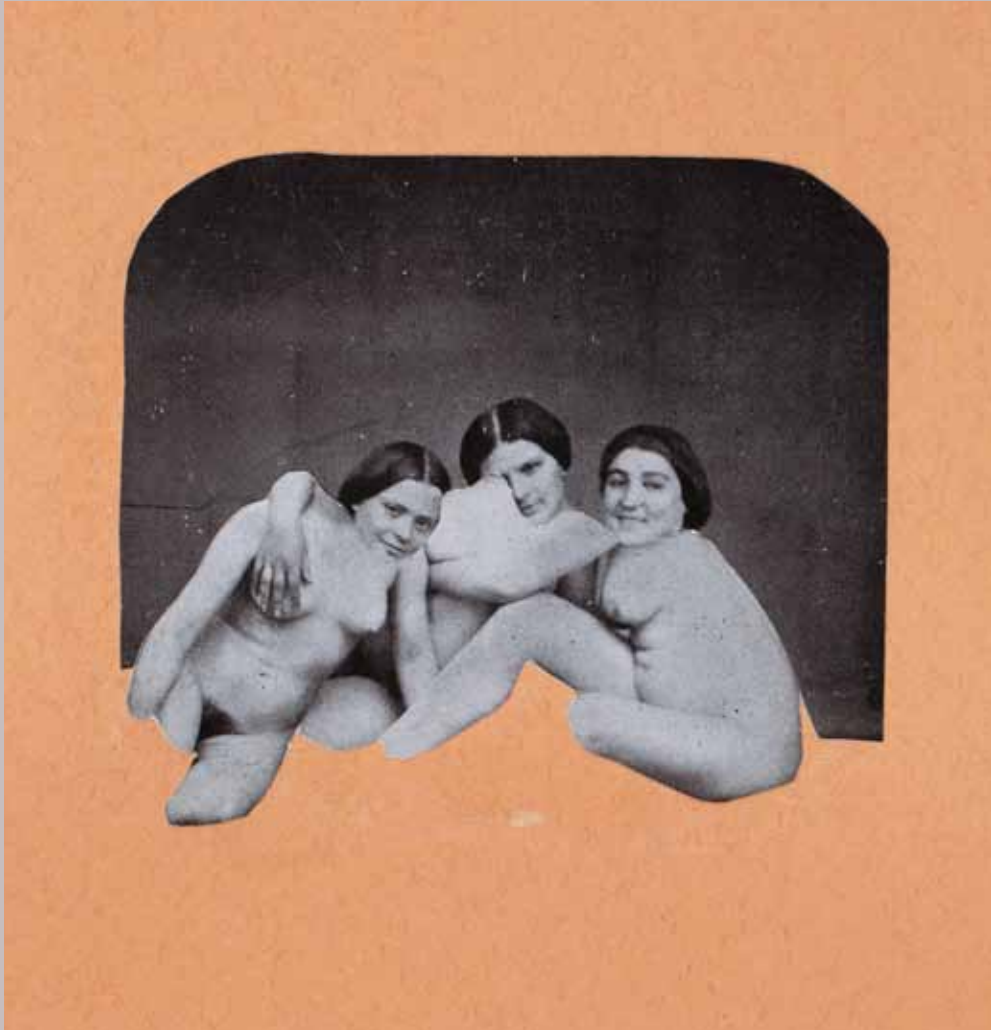
*Above right: A playful piece in which the hosiery-ed and hoisted legs of two "glamour girls" mimic hands and, in the artist's eyes, to right, the symbol "V" for victory as the woman left cups her breasts.*



Candy  
果儿  
Collage Mounted on Card  
拼贴装于卡上  
2009  
21 x 20 cm

*Here Meng Liping shows her ongoing interest in depicting a more robust female form and moreover, presenting alternative versions of beauty according to her own (and previous era's) definitions.*

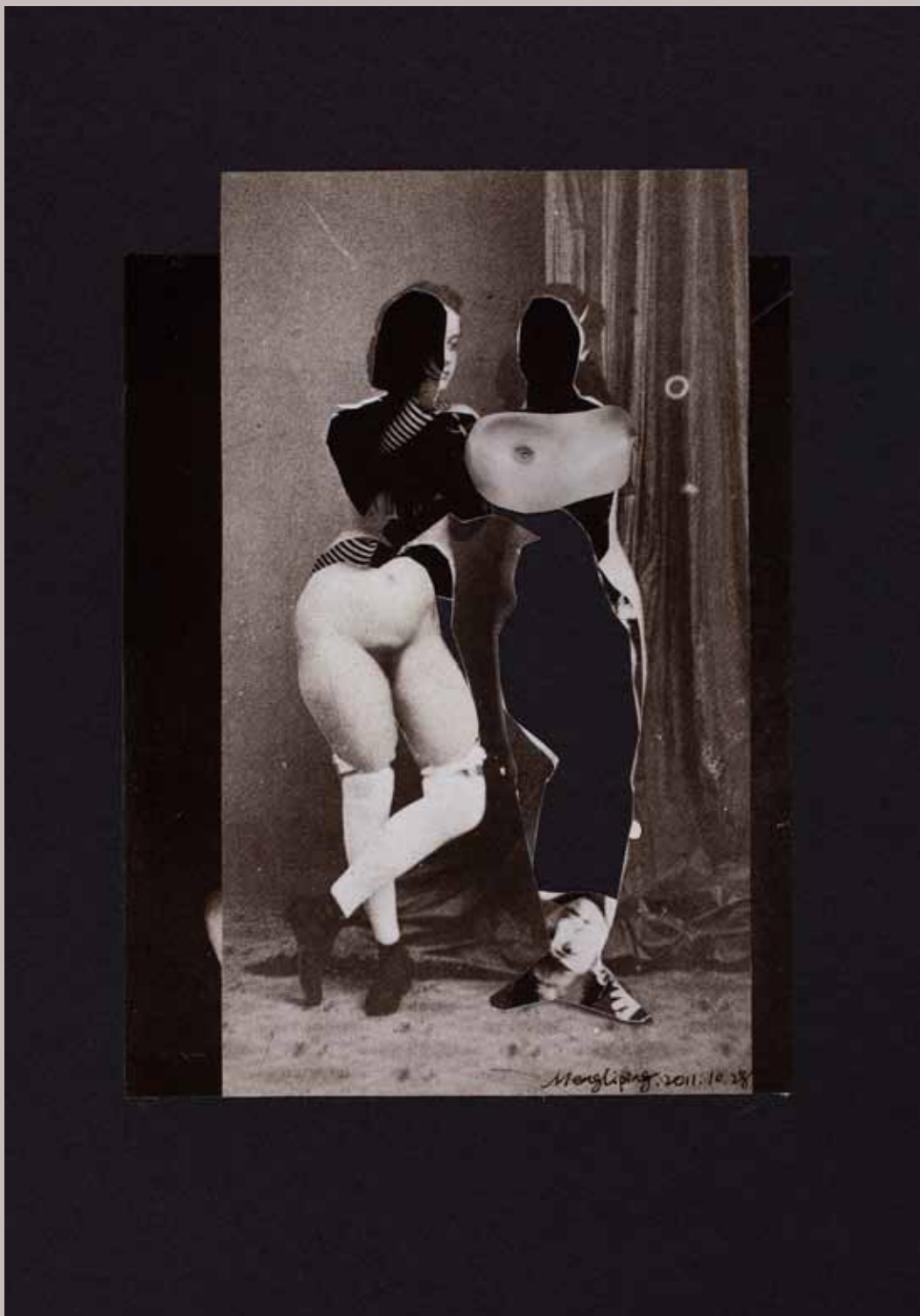
*Below: Meng Liping describes this work as Bacon-esque in the fleshy, "messy", naked figures of the women depicted. What drew Meng Liping to create this scene is the idea of young women, confident and at ease, not despite, but because of their more corpulent states.*



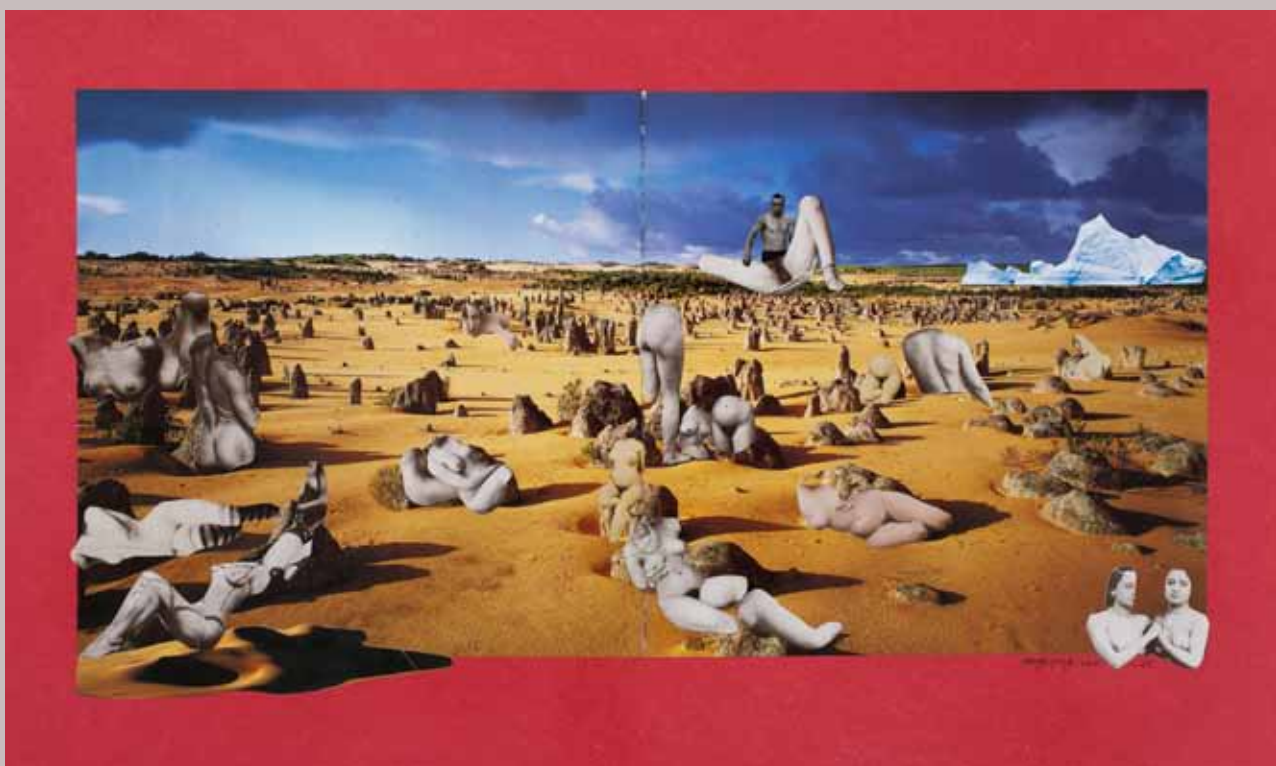
*A Moment In Time (inset)*  
时光 (局部)  
Collage Mounted on Card  
拼贴装于卡上  
2009  
35.5 x 25.5 cm

*Opposite: Turning the tables on the adage "behind every great man is a great woman". Here a reverse portrait, in praise of the women usually placed behind their men. Meng Liping gave the title as the resulting image looks like moons reflected in dark water.*





*Moonrise*  
月出  
Collage Mounted on Card  
拼贴装于卡上  
2011  
21 x 20 cm



*Rhythm*  
韵  
Collage Mounted on Card  
拼贴装于卡上  
2010  
42.5 x 58.5 cm

*The peaceful unity of man and nature that culminates in a Dali-esque work.*



*Departed Soul*  
灵  
Collage Mounted on Card  
拼贴装于卡上  
2010  
40 x 58 cm

*The music of epic landscape, Ghandi's non-violent 'ahimsa' movement, an important tenet of the Indian religions (Hinduism, Jainism and Buddhism) and beautiful female forms.*





*Leo and Maggie Cheung*  
狮子座  
Collage Mounted on Card  
拼贴装于卡上  
2008  
46 x 37 cm



*V For Vendetta, V For Victory*  
V  
Collage Mounted on Card  
拼贴装于卡上  
2008  
48 x 43 cm



*Portraits Of Fire*  
燃烧  
Collage Mounted on Card  
拼贴装于卡上  
2008  
48 x 43 cm



*High Society*  
上流社会  
Collage Mounted on Card  
拼贴装于卡上  
2007  
48 x 43 cm  
*Private Collection, Hong Kong* 私人收藏, 香港



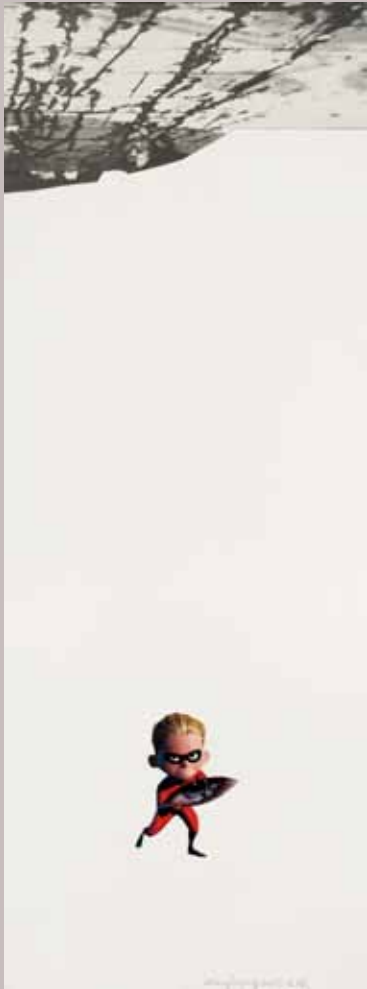
*Crossroads Of Choice*  
 十字路口  
 Collage Mounted on Card  
 拼贴装于卡上  
 2007  
 56.6 x 33.6 cm

*Turn left there are ladies, turn right and there's gambling and further temptation! Take a pit-stop to make a living, build a home and find stability.*

*Religion, Rockstars, Adam and Eve configured as a place of worship. Self-effacement, vanity and/ or wantonness. The artist's message: whatever you believe in goes.*



*In The Name of...*  
 以。。。之名  
 Collage Mounted on Card  
 拼贴装于卡上  
 2007  
 61 x 20 cm



*The Incredibles*  
超人总动员  
Collage Mounted on Card  
拼贴装于卡上  
2007  
61.2 x 21.6 cm

*Below: High society, World War II soldiers, farm-hands, people enjoying frivolities like dancing, fashion and tennis, children of the fifties. All of these made up the public and private arenas contemporary to Sir Winston Churchill. Placed like a clock with the tennis player at centre, life's 'players' are positioned as the hands of the clock. Meng Liping says of this work: "Just as the inevitability of the clock ticking, in society all walks of life have the same duty to pay their due". The silhouette of Winston Churchill looks on from the lower centre of the work.*



*Reflections On Churchill*  
映像  
Collage Mounted on Card  
拼贴装于卡上  
2007  
82 x 62 cm  
*Private Collection, Shanghai* 私人收藏, 上海





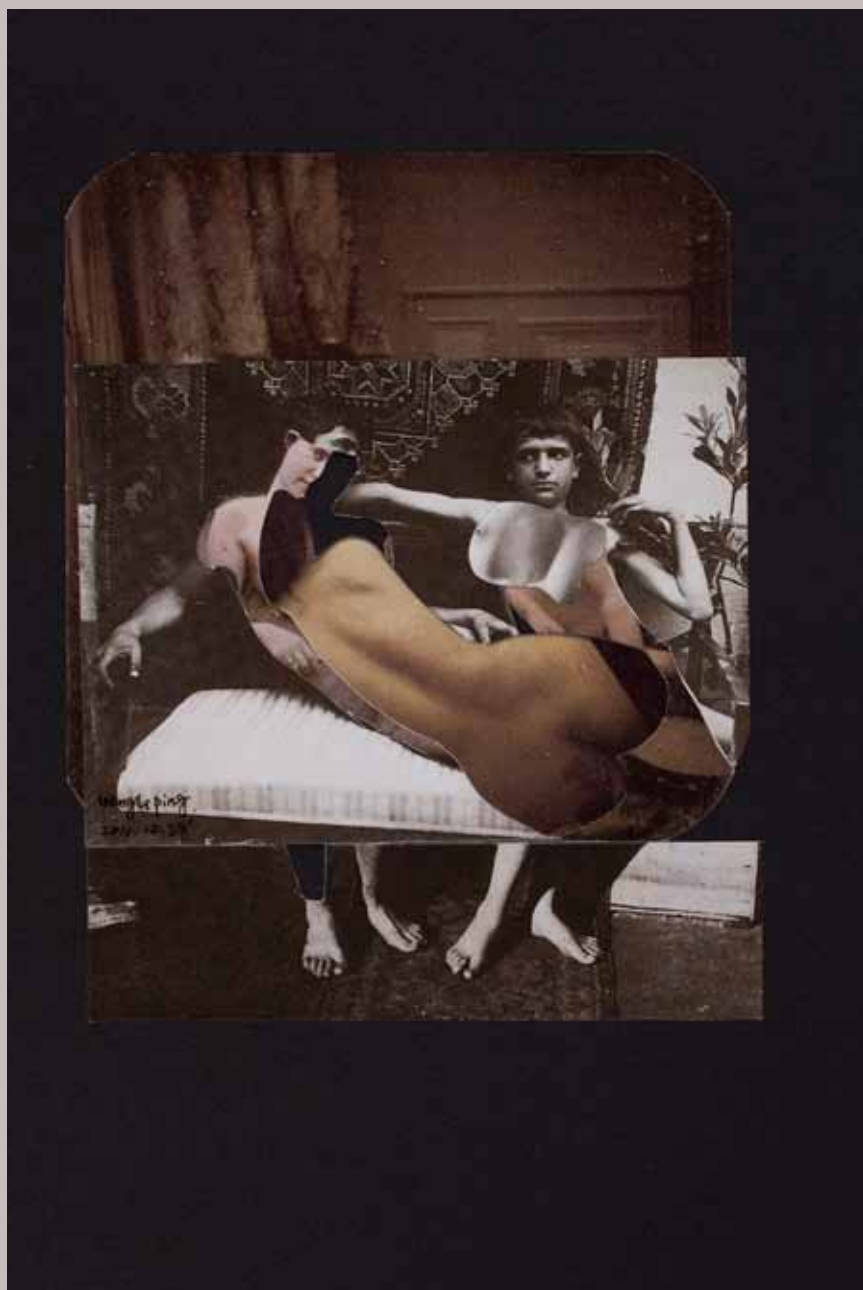
*Rotation*  
 旋转  
 Collage Mounted on Card  
 拼贴装于卡上  
 2007  
 58 x 50 cm



*Overlap*  
 交叠  
 Collage Mounted on Card  
 拼贴装于卡上  
 2007  
 48 x 38 cm



*New York*  
 纽约  
 Collage Mounted on Card  
 拼贴装于卡上  
 2007  
 50 x 37 cm  
 Private Collection, Hong Kong 私人收藏, 香港



*Spring*  
泉  
Collage Mounted on Card  
拼贴装于卡上  
2011  
21 x 20 cm



*Sulcus (inset)*  
 裂 (局部)  
 Collage Mounted on Card  
 拼贴装于卡上  
 2009  
 21 x 20 cm

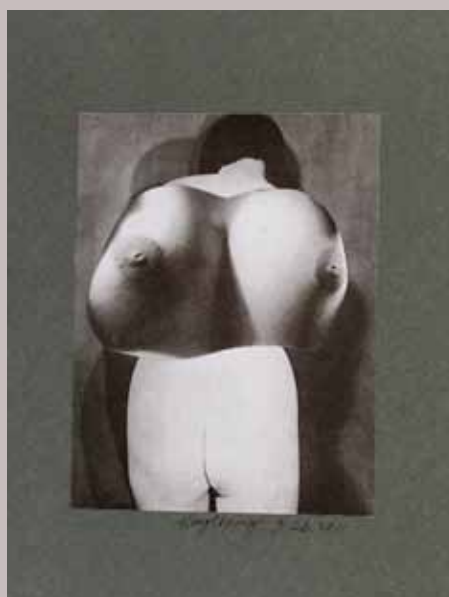
*Above: Sulcus, a deep, narrow furrow or groove of an organ or tissue, is the title Meng Liping gives to this work where the artist has furrowed the features from the subject, creating a haunting and highly theatrical piece.*

*Opposite: Two men are presented, a naked woman's body facing them. The intrigue is suggested as neither man faces the assumed female object of desire before them.*



*Below: Sex, music, and beautiful ancient architecture of Europe. A comment on the things that really endure.*

*Opposite: A comic piece depicting travelling musicians with roving eyes...*



*Concert (above)*  
演奏会 (上)  
Collage Mounted on Card  
拼贴装于卡上  
2010  
41 x 58 cm

*Foretelling (detail)*  
预言 (局部)  
Collage Mounted on Card  
拼贴装于卡上  
2011  
25.5 x 35.5 cm



*The Minstrels*  
 吟游诗人  
 Collage Mounted on Card  
 拼贴装于卡上  
 2007  
 42.1 x 36.1 cm



## ARTIST'S BIOGRAPHY

### MENG LIPING

Born 1981, Longkong, Shangdong Province, China

Graduated from Shandong Laiyang Normal School, Fine Arts Department in 2000

Lives and Works in Beijing

#### EXHIBITIONS

2012

*Chevron Town Hall Meeting*, Kerry Centre, Beijing

2011

*Collage of Decadence - Boxers, Beauties and Bastards*, Meng Liping Collage Works, PEKING ART ASSOCIATES,

*Beijing After the 80's*, Group Exhibition, Songzhuang Art Museum, Beijing, Curated by Li Xianting

2009

*Meng Liping Solo Exhibition*, Western Academy of Beijing

#### PUBLIC COLLECTIONS

*Chevron Corporate Collection*, Beijing



# 艺术简历

孟麗萍

1981 年 出生于山东烟台

2000 年 山东省莱阳师范学校，美术系

现生活工作于北京

2012 展览

雪佛龙公司会议，北京嘉里中心

2011 展览

义和团、美人和混蛋 - 艺术家孟丽萍拼贴个展，艾特艾画廊，北京

80's 后艺术档案 联展，宋庄美术馆，北京。策展人：栗宪庭

2009 展览

孟麗萍个展，京西学校，北京

公共收藏：

雪佛龙公司收藏，中国



*Psychedelic Bacchus*

酒神

Ink Pen and Colour Pencil on Paper

纸上钢笔和彩色铅笔

2010

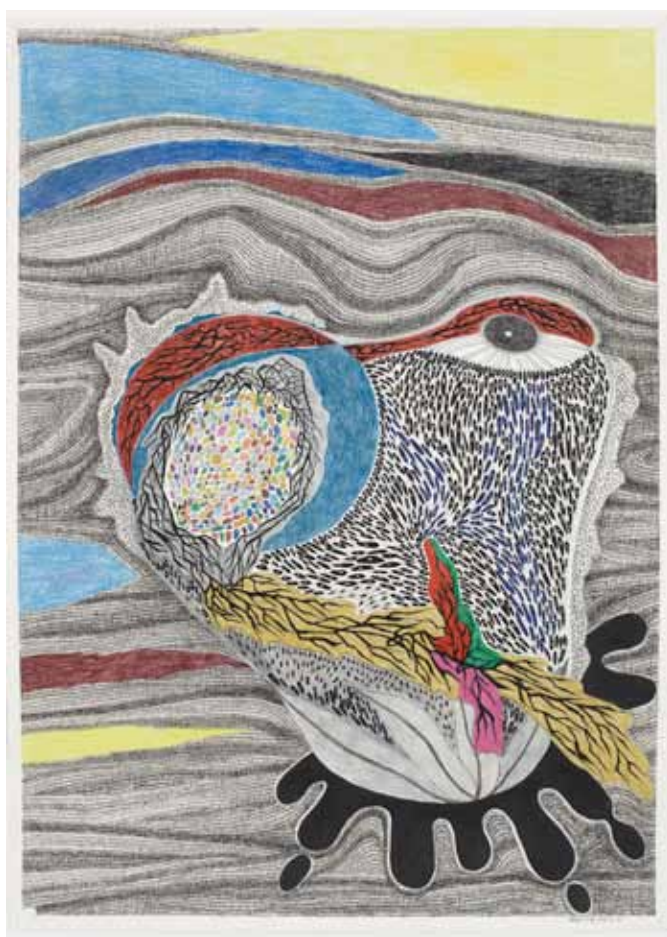
57x75cm



素有“中国当代艺术之父”称号的知名艺评家栗宪庭，最近选出孟丽萍参加北京宋庄美术馆联展，证明她的专业目前正似中国俗谚所谓“有如雨后春笋”发展。由于她也是陈丹青与杨飞云等中国油画大师，毫无疑问世人会在这些艺坛明星的作品中认出孟丽萍的脸。孟丽萍也画过知名艺术家的肖像。然而，就是在这些大人物的画室中因自身艺术创造力受到赞赏，让她相信自己的作品不只是值得小众菁英的欣赏，也可以公开展出。她确实已走了很长的一段路。1981 年生于中国山东龙口一个贫困家庭，克服了一连串环境的试炼，孟丽萍先是自学绘画，然后开始创作油画，最后终于得以进入山东莱阳师范学校美术系。在这个堪称世上最过度强调死背式学习的地方，孟丽萍自学与精益求精的自律态度，大大弥补了她在正规教育以外的不足。谦逊而毫不造作的她，绝对不会承认自己是个“博学之人”。但孟丽萍求知欲强，再加上不间断地进行深入研究，确实称得上博学。这种艺术家对历史、甚至是文献实地调查的热情，在本次画展中所展出的拼贴作品中显而易见。孟丽萍的人生经历，促使她重新思考信仰、来自内在信念的辨识性教条，以及源于自主的外部调节等由社会所规划的各种外衣。“创世纪、信仰与灌输”画展，概观了孟丽萍近年的拼贴、素描与水墨作品，触及进化、造神与信仰系统等各种主题。如果要在现今中国年轻艺术家中选出关注主题范围最广的一位，想都不用想就知道冠军与代表性人物绝对会是孟丽萍（尤其是她明显从未仿效过任何一位教授或导师所走过的路）。

半球 (上)  
Hemisphere (above)  
布上油画  
Oil on canvas  
2011-12  
120 x 170 cm

捕两年)中以非暴力方式反抗英国统治的印度人,孟丽萍以受伤者的脸部,贴迭在帝国主义者老婆们正全裸进行日光浴的无脸躯体上,藉此哀悼其中的文化断层。孟丽萍绘画中历史来源的深度,加深了她拼贴作品的复杂性:像是塞西尔·比顿(Cecil Beaton)在英国文宣战中被派至中国拍摄纺织工厂未成年女工的纪实摄影作品,穿越时光搭配上在天安门被群众簇拥的毛泽东与林彪照片(《仪式》);传奇性战地摄影师罗伯特·卡帕(Robert Capa)在1930年代末期日本开始侵华时,为汉口(现为武汉的一部分)一支娘子军所拍摄的照片(《操练》);或是知名度较低但很早便进入中国的摄影师的作品,例如约瑟夫·F·洛克(Joseph F. Locke)所拍摄一件疑似命案中三位女性的照片,便成了《显现》这幅作品的背景。



解放的经验(接受的必然性) No. 4  
*The Liberating Experience (of Accepting Inevitability) Number 4*  
纸上钢笔和彩色铅笔  
Ink Pen and Colour Pencil on Paper  
2009  
75 x 57 cm



中国观众常问我孟丽萍是否在西方受过训练，或至少在中国以外地区住过一段时间？这是因为她毫不讳言自己对性欲及祖国以外国际政治具有多方面兴趣，而这以中国标准而言相当罕见——直至今日，许多同辈中国人甚至在面对略具争议性的形象时，仍然自扫门前雪且异常保守。就任何标准而言，孟丽萍作品中某些意象的确相当引人注目。2011 年的拼贴作品《闪灵》便引用导演史丹利·库布力克 (Stanley Kubrick) 改编自史蒂芬·金 (Stephen King) 恐怖小说的电影故事，其背后所表达的讯息也认为，人类对同胞甚至家庭成员这些应该互相友爱并加以保护的人施加暴力，远比瘟疫或外来入侵还要恐怖。（直到展出日期）从未到中国以外地区旅行的孟丽萍，藉由漫游在各国领袖（她一直对丘吉尔与撒切尔夫人极有兴趣）传记封面、艺术家专刊，以及有关玛雅人、蒙古人等各式历史书籍之间，来满足自己对外来新奇事物的渴望，而她艺术作品主题范围之广也反映出这一点。2011 到 2012 年间的三联式布面油画《半球》，就是她融合多种兴趣的一个实例。龙在中国所带有的权力象征，以及鸽子与莲花，还有西方与东方各自不同的和平符号都交织在同一幅作品中，画家以最早可追溯至唐朝的中国民间故事戏偶所采用之风格与色系来描绘，藉此指涉当时中国对多元文化的开放以及多元文化的统一。藉由描绘古代莫扎拉布装饰品这种早在公元八世纪基督教统治的西班牙便有的设计，孟丽萍再度强调了此一立场。这幅毫不做作的作品，以刻意虚伪的纯真风格掩饰其中的严肃讯息，也就是在远东、中东与西方哲学之间取得一种理想化的平衡。孟丽萍对国际政治与历史庞杂的兴趣，反映在她以侧面手法与幽默方式表现的拼贴作品里，画家通过在过去百年间重大历史活动与里程碑事件中加入情色与跨越时空的图像，公然讽刺的手法不言而喻。场景设定于 1973 年巴黎皇家酒店的《放映》即为一例，当时越战已造成 125 万人死亡，交战各方终于会面讨论越南和平协议。巨大的会议桌象征当时北越与南越间难以跨越的鸿沟，跨坐桌上交媾的男女图像更加深讽刺意味。另一幅名为《惑》的作品，描绘了甘地“不合作运动”（可惜 1922 年在朝里朝拉酿成暴动，最后导致甘地遭拘

景色  
View  
拼贴装于卡上  
Photo collage mounted on card  
2009  
21 x 20 cm  
私人收藏，北京  
Private Collection, Beijing



麦角酸二乙基胺 (对面)  
LSD (opposite)  
纸上钢笔和水彩  
Ink Pen and Watercolour  
on Paper  
2008  
57 x 75 cm  
私人收藏，北京  
Private Collection, Beijing

## 孟丽萍个展

" 创世纪，信仰和灌输 "

裴依珊 Emily de Wolfe Pettit

孟丽萍是一位拒绝公式化的女人和艺术家。尽管充满活力、我行我素与多面性的个性本身并不算稀奇，在孟丽萍身上却因心胸异常开阔而更加突显——这也是幼时因不同事故痛失双亲后所遭遇的一连串决定性人生经历，导致她特别多感。一方面带点无赖式的摇滚风，另一方面又像个安静而极度害羞的孩子，孟丽萍有种特别内化而情绪的特质，同时却也热切而正直。这份融合了多种特质的真就是她特有的魅力，也是她艺术创作的本质。她作品中有像孩子一样对世俗感官与现实的需求，也有颠覆份子与伤风败俗者的影子，两者之间的激荡让她在现代中国同辈艺术家中特别突出。受到前者影响，她在震撼人心的《解放的经验（接受的必然性）》系列中，通过对死亡的奚落来确认生命的存在，在《精神景观》中对十字架的神秘与不朽救赎象征轻声赞叹，或是在《当代山水》中，通过重新诠释古典



中国传统来表达心灵凌驾教条的精神。后者则恰恰相反，我们在《泉》与《月出》两件拼贴作品中看见孟丽萍探索性别的模糊地带，画中体现出女性承担了男性（或相反）自古以来性与羞耻之间的连结，或在题为《革命系列—男孩》的最新油画系列作品中探索权力与角色扮演。至少在即将公开展出的作品中，孟丽萍巧妙地偏离了自传体风格，在多为独生子女的同辈画家中确实相当罕见。同样地，她的作品几乎完全不见自白派（例如同辈女画家崔岫闻或宋琨）、玩乐式自我探索派（曹斐、陈秋林）与怀旧派（陈可、梁远苇）画家的影子。孟丽萍横跨各种领域的探索，与她那正牌的多媒体表现手法十分相配——再加上各式各样的拼贴作品，让她成为一位直觉式、豪不矫揉造作的油画家，是线条的表现者，也是水墨实验及其在中国艺术史上的关联性勇敢的诠释者，而这在《母体》（见第 23 页图解说明）等混合媒材作品中均有所体现，以水墨工笔混杂纵情于酒精的文学性与象征性。

北京艺术咨询  
PEKING ART ASSOCIATES



孟麗萍

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设计&策展

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