



Wiesław Borkowski Jr.

白尾 Baiwei



Introduction

Born in 1989, originates from the Pieniny Mountains, Kroscienko nad Dunajcem, Poland

2008-2011 B.A. Sinology, Warsaw University, Poland

2009-2011 apprentices to artist Stanislaw Tworzydło, studying Chinese painting and calligraphy, Warsaw, Poland

2011-2012 advanced mandarin program at Zhejiang University

2012-2015 full scholarship and M.A. in Traditional Chinese Painting, Prof. Gu Yingqing's figure painting class, China Academy of Art, Hangzhou, China

2015 graduates with honors, receives the Grand Prix for best graduate artwork and becomes the only foreign student in the history of the Traditional Chinese Painting Department to be awarded this honor

2016 opens individual exhibition "Influx" at Hangzhou Library Exhibition Space; displays 300 works on the surface of 2000m², making it the largest individual show of a Polish artist in the history of China

2017 confounds FXG, an innovative VR company; becomes FXG's artistic director

2018 becomes a wandering artist, starts working on VR world travel project "Tripping with Baiwei"

2018 art project "Encounter – Poland in Virtual Reality and Traditional Chinese Painting" funded by the Ministry of Culture and National Heritage of the Republic of Poland.

2019 art project "Encounter – Kraków in Virtual Reality and Traditional Chinese Painting" granted Creative Scholarship of the City of Krakow

2020 Australian artist-in-travel project "Kazik of Oz"

Selected individual exhibitions

2018 - "Exodus" Hangzhou, China

2016 - "Feeling and Observation" Ningbo Cultural Plaza, China

2016 - "Influx" Hangzhou Library Exhibition Space, China

2015 - "Homescapes", Consulate General of the Republic of Poland, Shanghai, China

2015 - "A Dialogue: Chopin and Pipa Dream", Sanlang Art Dimension, Hangzhou, China

2012 - Exhibition at Zhejiang University, Hangzhou, China

Selected group exhibitions

2020 - Art Design Media Festival, Zhejiang Province Exhibition Hall, Hangzhou, China

2019 - "Fusion - Reflection" Chinese-Polish Exhibition, Shanghai Yangpu District Library

2018 - "The Affordable Art Fair NYC, Fall Edition", New York, USA

2018 - "Lebendige Tinte" F200 Art Space, Berlin, Germany

2017 - "Four Phases of Ink" Manggha Centre of Japanese Art & Technology, Krakow, Poland

2017 - "Ink Painting Ideology" International Contemporary Art Fair, Sanya, China

2016 - The Fifth Graduates' Art Expo, Guangzhou, China

2016 - "Rare Assembly" E-Moderne Gallerie, Philadelphia, USA

2016 - "Object-Image" Contemporary International Paper Artworks Exhibition, Zhoushan, China

2016 - "Bodyspace" Hangzhou Library Exhibition Space, China

2015 - New Contemporary" Seoul, South Korea

2015 - "Thousand-Year Narratives", CAA Museum, Hangzhou, China

2015 - Graduate Exhibition, CAA Museum, Hangzhou, China

2014 - Foreign Student's Biennale, China Academy of Art, Hangzhou, China



Collections

Headley-Menzies Interior Designs

Xinjiang Qiuci Research Institute, China

China Academy of Art Museum, China

Jingde Ceramic Art Research Institute, China

Publications

Translation's correction: "Paper, Ink and Brush", Sun Min, University of Gdańsk Publishing House, 2017



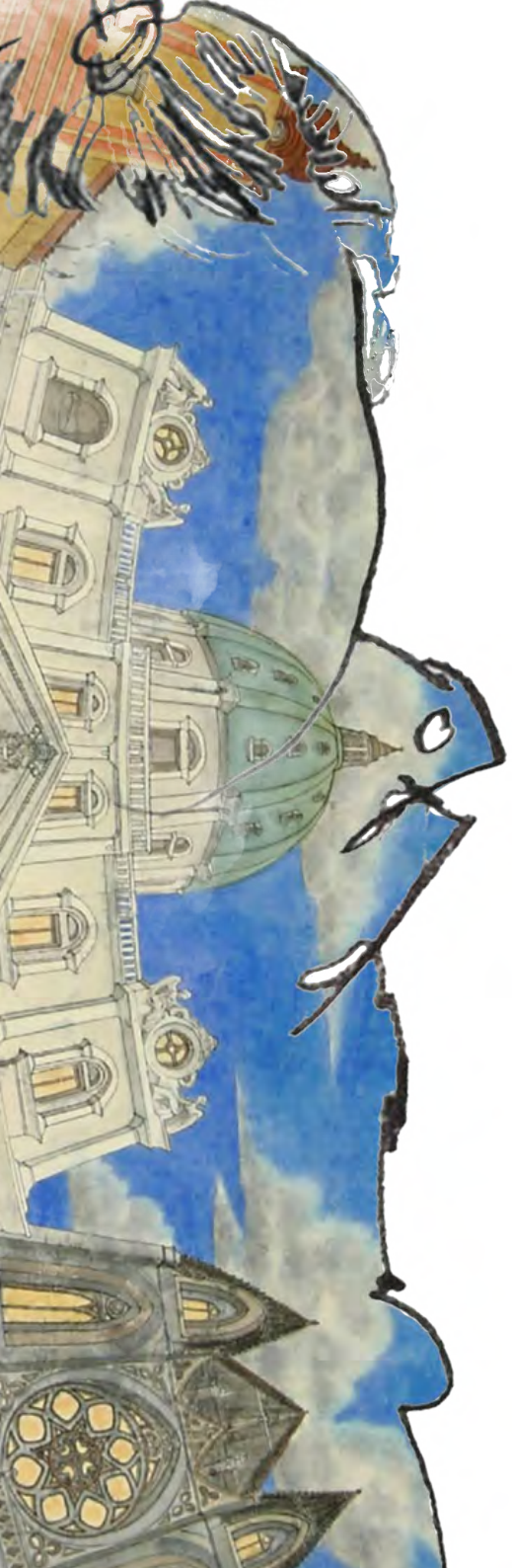
Sketchbooks

Observation and life study have always been the daily bread for the artist. He searches for the essence of nature, capturing the beauty of single moments in sketchbooks. The artist writes down figures and landscapes like running-script calligraphy. Sketches are dynamic and nimble - every line bestowed with life.









Dialogue Between Apsara and Angel







Dialogue Between Apsara and Angel

Ink on xuan paper, gold, bronze, soil from Kizil, mineral pigments | 360x280 cm, 2015

Suspended underneath the same Heaven, a Buddhist Apsara and a Christian Angel are immersed in an intimate encounter. Anchored in the dualism of the “East” and the “West”, this artistic vision seeks for harmony in fusion and conveys an idea of peace and intercultural dialogue. The painting creates a symphony of contexts and inspirations which can be traced to both culture circles.

The artwork's unusual form of a plafond triptych automatically relates it to religious art and allows multiple viewing orientations. Such a form with the given composition and a fisheye perspective creates a depth axis and enhances the illusion of three-dimensionality. The painting can be analyzed along the three layers: earth, figures and heaven.

Earth. Along the two opposite sides of the painting rise representative landmarks of Christian and Buddhist cultures. These are respectively: St. Peter's Basilica and the Colonnades, Prague's Cathedral, the old church in Krosienko n.D (artist's hometown), ancient grotto sites of Dunhuang, Kizil, Longmen, and Datong Hanging Temple.

Figures. Both Apsara and Angel are based on female models. However, appearances were purposely readjusted: the Apsara - according to the early canons from the Kizil grottoes, and Angel - were both given androgynous features. They are frozen in dynamic yet meditative poses with characteristic gestures. Figures are shaped into an S curve, which set against the spherical firmament creates the image of the Taiji.

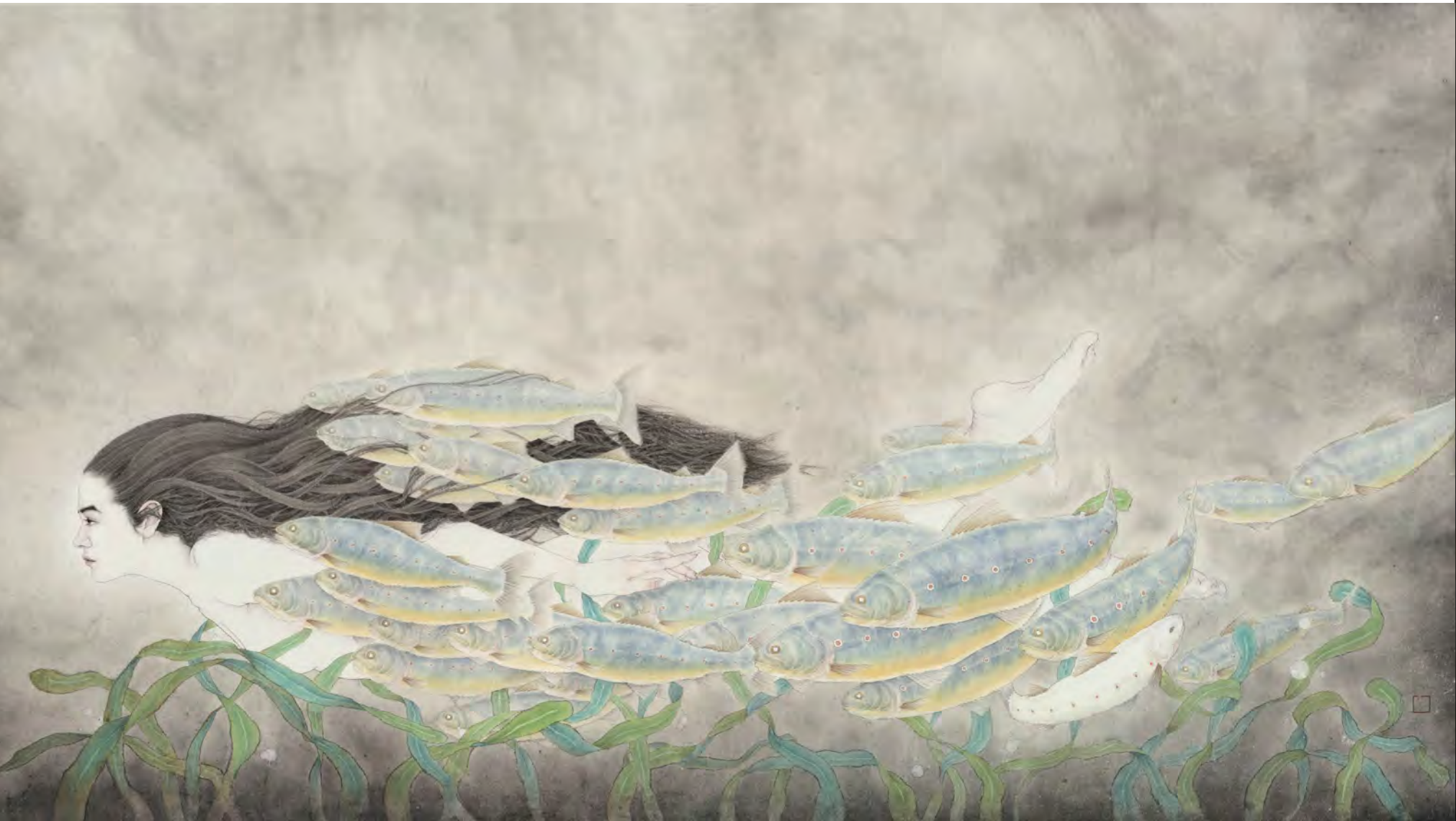
Heaven. The sky and clouds, different from each other on the side panels, merge gradually. Four diagonally erect marble pillars lead the eye to the centre. There, above all is a circle of pure gold, the mutual symbol of the Divinity.

“Dialogue Between Apsara and Angel” is meaningful and intimate. It was forged with pure passion and inspiration, tempered with skill and knowledge and enchanted with ideas of beauty. It brought to fusion and crowned Bairwei's education as a Sinologist and an artist.

Blind Faith

Ink on xuan paper | heart 170x87cm, 2014

In this underwater scene a shoal of fish encircles the body of an idol. These blind followers with empty eyes seem to have no deeper meaning of existence. Yet, among the cluster there is one different fish - an albino - turned against the current. Its conscious human eyes can see beyond the painting. The consequence of blind obedience isn't visible on the artwork, however, it can be foretold from a gradual decay of water weeds towards direction of the swim. Composition of the painting provides enough space for the viewer to calm and invites to start pondering.



Evolution

Ink on xuan paper | 270x560cm, 2013-2016

Practice, practice and practice... over two years, more than seven hundred days and nights, thousands of diligently cultivated characters. From one brush stroke to another, learning through copying masters - Yan Zhenqing's "Fairy Altar at Magu" and Zhu Suiliang's "Yinfu Sutra". The artwork was created from numerous calligraphy practice sheets written in two styles. First, selected carefully from different periods, then arranged according to time order (right to left) and style ("Yinfu Sutra" on top, "Fairy Altar at Magu" on bottom). Four vermilion characters written in the ancient Great Seal style appearing at the top to form the Chinese idiom "xun xu jian jin" (循序漸進) which stands for "steady progress". They solidify composition and give a deeper meaning to the artwork.

而制之至靜之道律曆所不能契爰有奇玄宗從之天寶五載投龍於瀑布石池中
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奉勅書陰符經上篇觀天之道執天之行真還壇於龜源華姑巖於井山今女道士
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能知君子得之固窮人得之輕命下篇督近忽變碧今又白矣也此下壇傍有松
音善聽靜者善聽絕利一源用師十倍松皆偃時聞步虛鐘磬之音東南有瀑
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命下篇督近忽變碧今又白矣也此下壇傍有松
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Encounter Series

The clash of an encounter, harmony in seeking conformity, innovation out of tradition. This series fuses classical, Chinese landscape painting with science fiction elements - mysterious spaceships and alien looking scripts. It illustrates an encounter with the unknown. The series is a metaphor for the dialogue between the cultures of the Far East and West. It is also the artist's personal evaluation of his immersive experience with the Chinese culture.





Orbital Guard Chronicles

Ink on xuan paper | 104x204cm frame, heart 138x51cm, 2014-2016



This painting combines the traditional blue-and-green Chinese landscape painting with the science-fiction genre. An enormous, spherical spaceship enters the planet's atmosphere causing confusion and producing glowing clouds. Stylized, alien-looking colophon is a metaphorical note from the fictional Orbital Guards Chronicles written with transfigured Chinese calligraphy. "From the Orbital Guard Chronicles: day 9 of the 7th month, year 2008 of the New Era. A spacecraft from the distant Andromeda galaxy arrived on our planet. Purpose remains unknown. So white." Frame was designed by the artist and welded specifically for this painting. It enriches the artwork with Bagua (eight trigrams) - a motif innate for traditional Chinese culture, which abstruse meanings relate to philosophy, cosmology, astrology, etc.





„Beskid I“

Ink on xuan paper | heart 74x53cm, 2018

Concealed by clouds, a spaceship is hovering over Beskid mountains. A metaphorical encounter and dialogue between two different worlds (ideas, cultures), represented by classical Chinese landscape painting fused with spaceships.



„Tatry I“

Ink on xuan paper | heart 53x74cm, 2018

A gigantic spaceship is hovering over Tatra mountains. A metaphorical encounter and dialogue between two different worlds (ideas, cultures), represented by classical Chinese landscape painting fused with spaceships.



„Wawel“

Ink on xuan paper | 200x120cm, "Krakow Encounter" project 2019

„Basilica“

Ink on xuan paper | 120x200cm, "Krakow Encounter" project 2019



Buddhist Art *Collection*

Mineral pigments on Kizil's soil and paper

The project aimed at preserving the ancient Buddhist frescos at Kizil Caves in China's Xinjiang Province. It was launched by China Academy of Art in cooperation with Xinjiang Qiuci Research Institute. During five weeks of extensive cave examination and copying ancient paintings, the artist also conducted research on Buddhist Apsaras. Amongst the works from this series, there are both accurate copies and creative, personal "upgrades".



Buddhistified Baiwei with a Mohawk

*Cave no. 38 (fragment), Jataka Tales, mineral pigments,
Kizil's soil on paper on wood | heart 45x60cm, 2015*

In this artwork, the human figures were slightly reshaped and their faces reconstructed, all details refined. The meditating male figure in the bottom-left corner was transfigured into the artist himself, a stylized self-portrait. Ladies in the middle were vividly beautified. All the hands and feet in the painting were recreated with more attention to the detail and characteristic, Buddhist-fresco, rounded lines. Aging effects, such as rock exposure, cracks and scratches were achieved through various procedures using different tools and media.



Kizil's figurative selection

Mineral pigments on paper | 30x70cm frame, 10x15cm each, 2016

The artist selected, copied and put together four beautiful and highly refined, figurative frescos from the Kizil Caves, creating a unique fresco quadriptych.



Jataka Tales

Cave no.38, Xinjiang soil on paper | 32x42cm frame, 21x27.5cm heart, 2016

Applying various techniques in these accurate copies, the artist recreated realistic textures and achieved a resemblance to the original deteriorating fresco (scratches, cracks, flakes, parts coming off, exposed rock).



Pipa Dream Series

Ink on xuan paper

The story behind the “Pipa Dream” painting series somehow reminds the artist of Bai Juyi’s poem, “Pipa Song”. One autumn, the artist took part in an evening cruise on the West Lake (Hangzhou), accompanied by a beautiful pipa player. Her enchanting performance inspired him profoundly and some time later he spontaneously created twelve paintings. There was no drafting, as it all came about in one fling. Each painting is composed only of a single Chinese character meng (“夢” meaning “dream”), in the shape of a pipa (Chinese lute). Apart from reflecting on that night’s dreamlike atmosphere, the character comes from the name of the charming player, which contains the character meng.



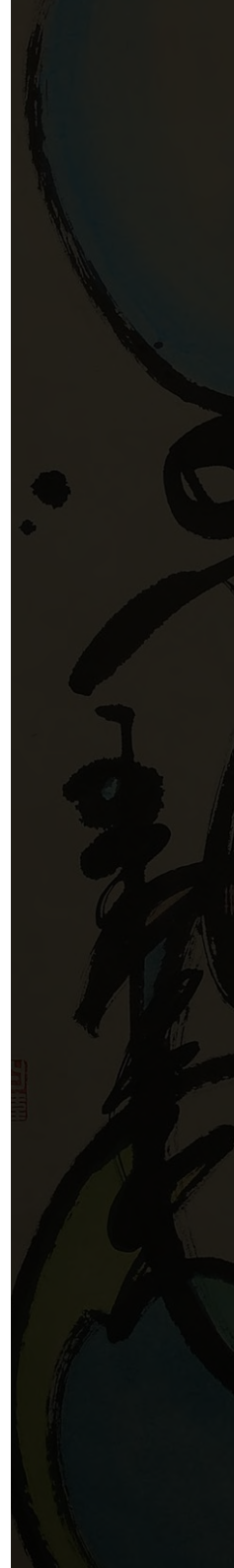
Pipa Dream No.9

85x215cm, 2014



Pipa Dream No.12

85x215cm, 2014



Porcelain Collection

Blue and white porcelain paintings created during workshops in the ceramic capital of China – Jingdezhen in October 2015. The project was launched by Xu Mo – professor of Traditional Chinese Painting Department at the China Academy of Art.



Pipa Song

30x35cm, 2015

The roots of this work can be traced back to the “Pipa Dream” painting series. A fragment of Bai Juyi’s poem “Pipa Song” finds calligraphic expression on the vase:

醉不成欢惨将别，
别时茫茫江浸月。
忽闻水上琵琶声，
主人忘归客不发。
寻声暗问弹者谁。



Poppies

22x52cm, 2015



Jingde Inspiration

22x47cm, 2015

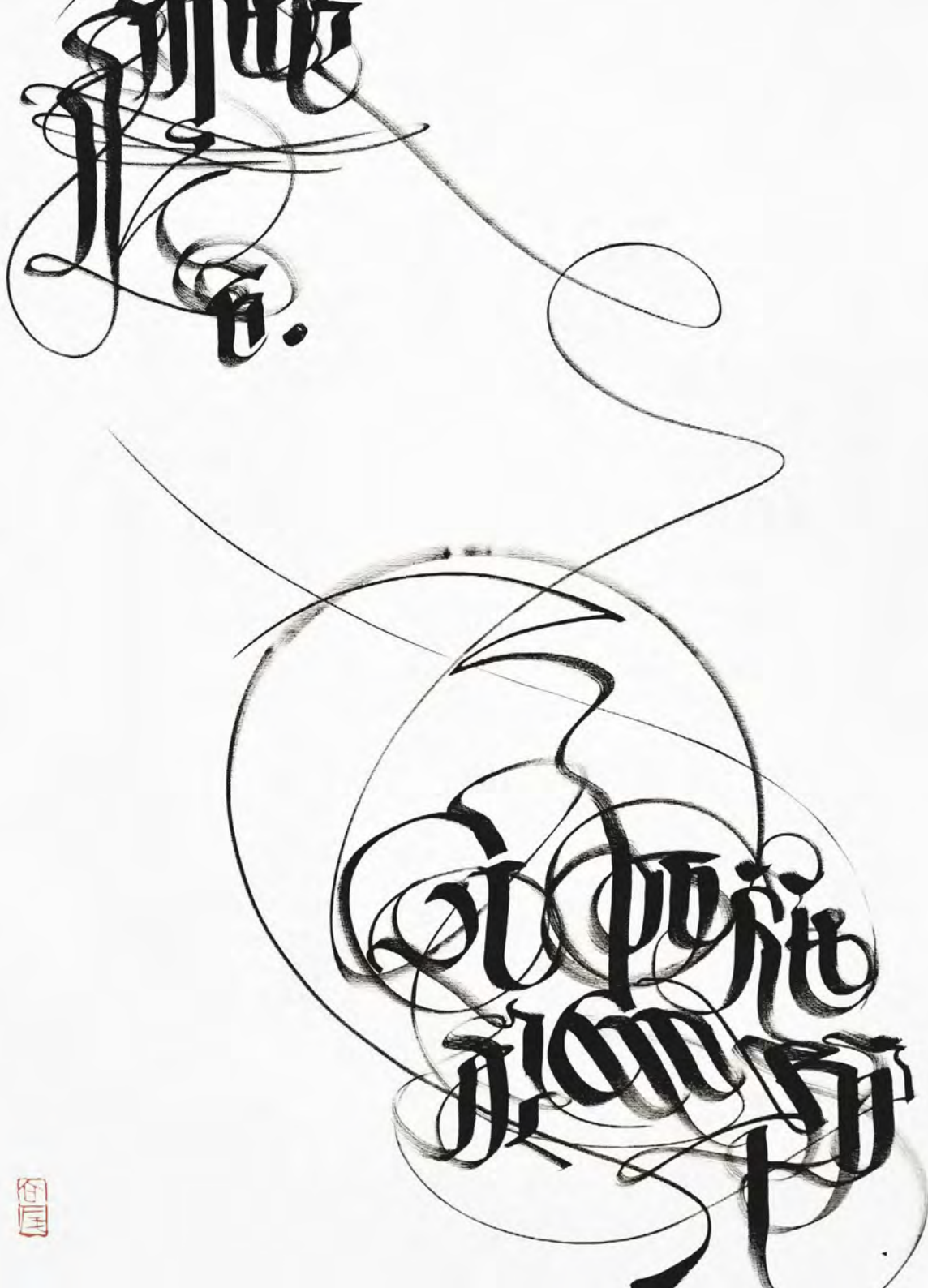
This work portrays the local, porcelain painter - Tan Jing, who was present during workshops in Jingdezhen.



Landscape With the Polish Colophon

25x60cm, 2015





Calligraffiti

The calligraffiti is an art form consisting of calligraphy, typography and graffiti. It might be considered abstract expressionism or contemporary calligraphy.

Works from this series are characterized by unrestrained composition and freedom of form. On the other hand the artist's calligraffiti incorporates elements from different cultures of the East and West.

Opus I

Marker on canvas | 100x70cm, 2018

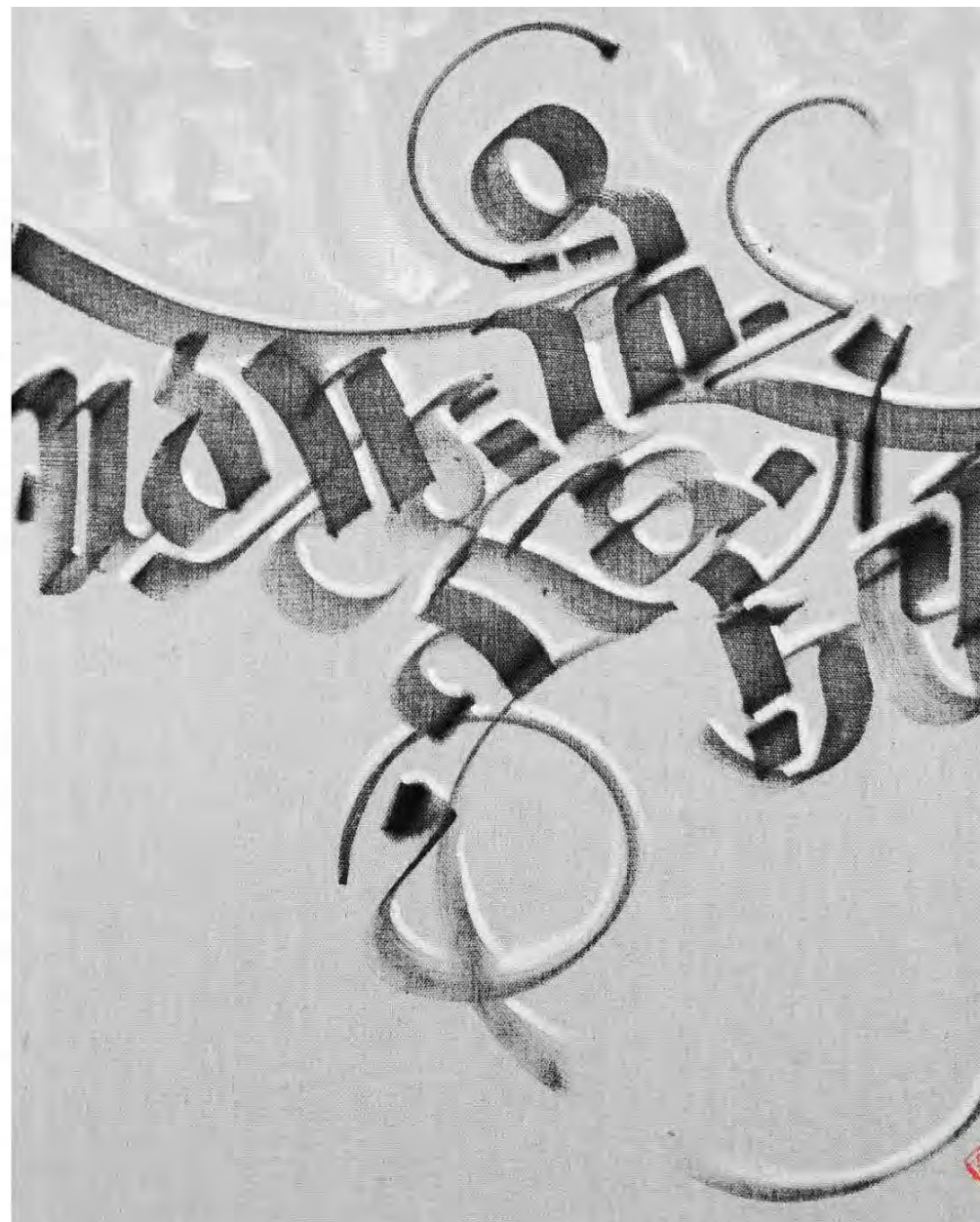
Confiscated Coffee Racer's Tank of Exodus

Marker on aluminium tank | 2018



Musically Improvised Calligraphitic Quadriptych

Markers | linen on board 4*46x57cm, 2018



Mindscript

Full moon, music, inks and markers | linen on board 43x84cm, 2016-2018





Musical Calligraphy *Series*

Ink on xuan paper

Musical Calligraphy can be understood as an improvised translation of sound into an artistic script. Unrestrained, dynamic and expressive, each work is the artist's interpretation of a particular musical composition. Captured like in photography, the abstract language intimately reflects the artist's current state of mind, mood and feeling, as well as the thoughts that appear while performing this artistic act. Musical Calligraphy visually freezes the very moment of expression. This "writing" noticeably appears in a calligraphic form, which comes from the artist's long experience and inspirations derived from Chinese calligraphy; particularly from his favorite, expressive, running script.

London

Music: Grayson Chance | ink on xuan paper, 48x76cm, 2017.



Run Before the Storm

Music: Roo Panes | ink on xuan paper, 85x85cm, 2015.



Press & Media

2019 “Arts Management Magazine”

Interview with the Polish artist – Baiwei

Article: <http://www.cpcdigital.com/proof/am9/index.html>

2018 The New York Times “Ancient City with Electric Dreams”

The article about Hangzhou featuring Polish artist.

Article: <https://www.nytimes.com/paidpost/hangzhou-tourism-commission/ancient-city-with-electric-dreams.html>

Book “Made in China”, Michał Cessanis, Burda Publishing Polska

One chapter of the book tells the artist’s story.

2016 “Polish artist Wiesław Borkowski” on Chinese platform Dayi Wang (Chinese)

Article: <http://www.toutiao.com/i6357661666452177409/>

Video: <https://v.qq.com/x/page/g0349n06n3f.html>

“Dwa Światy: Chiny i Pieniny”, article in Tygodnik Podhalański (Polish)

<http://baiwei.pl/2016/09/26/summer-interview/>

Story appeared on page 22 and 27, No.38/2016

Documentary “Ordinary Hangzhou” 《寻常杭州》 (Chinese with English subtitles)

The artist is one of three Hangzhou citizens presented in this film going about their everyday lives. The movie is part of the city’s international promotion project launched by the Hangzhou Library. It was broadcasted before, during and after Hangzhou’s G20 summit in 2016.

Available to watch at: <http://v.qq.com/x/page/q0329nlbn3p.html>

Article in Culture.pl (Polish)

<http://culture.pl/pl/wydarzenie/wystawa-prac-wieslaw-borkowskiego-w-hangzhou>

Interview in Shanghai Daily (English)

<http://www.shanghaidaily.com/city-specials/hangzhou/Poles-drawings-marry-Apsaras-and-angels/shdaily.shtml>

Story appeared on page B8, July 1, 2016

Interview in Gazeta Krakowska (Polish)

<http://krakow.wyborcza.pl/krakow/1,42699,20141176,jak-mlody-artysta-z-kroscienka-odniosl-sukcesw-chinach.html>

Story appeared on page 10, May 27, 2016

2015 Interview and article in the Weibo channel of China Academy of Art Press (Chinese)

http://blog.sina.com.cn/s/blog_8f4099b40102w3u5.html

Article in City Weekly - Hangzhou magazine 《都市周报》 (Chinese)

<http://www.aiweibang.com/yuedu/62241427.html>

Story appeared on pages 16-17, no.431, October 10, 2015





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