

「烟士披里纯 INSPIRATION」

艺术家：范婧、李满、孙宇、吴越之、周妍

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本次联展我们邀请了五位青年艺术家：范婧、李满、孙宇、吴越之、周妍。展览主题来源于梁启超曾在其文章《烟士披里纯》中提到的：“‘烟士披里纯’者，发于思想感情最高潮之一刹那顷…不过此一刹那间，如电如火…烟士披里纯之来也如风，人不能捕之；其生也如云，人不能掇之。”此段描述中，如风如云，迸发于人类精神情感火山口的神奇物质，实则来源于英文单词“*Inspiration*”的音译。这也对应了该词在剑桥字典中的解释：“一个突如其来的好主意（a sudden good idea）”。其动词词根“*Inspire*”则源自拉丁文“*inspirāre*”，含义是“呼吸或突然到达某处”——这变幻莫测，生发于物质无法到达的虚空之处，灵魂深处突然泛出的惊喜和礼物，总是如同呼吸一般自发淌出。这就是每一位艺术创作者脑海中，如风电火一般莫测却又无法抗拒的创作思绪。

范婧的画面中强烈简洁的舞台光影效果、人物五官和表情等细节的缺席，以及锋利的裙裾，都在刻意使用雕塑化的造型方式，解构、简化人体结构，减少绘画的叙事性，避免过于明确的画面指向性带来理解上的误差。突出的是所有人、事、物之间无止息纠缠的“关系”所带来的两面性、冲突性。

孙宇对光影法和解剖学的运用最终回归稚拙。他将生命体的动态剥离，成为纯粹、长存的物并置于定格状态。似乎是将空气抽离，生物如静止一般被妥善摆置，成为真空中定格恒常的“物”，在其上滋生出植物一般，静默无声却伴随生命的细微喧嚣。加之诙谐的造型和厚而细致的边缘处理，使得画面沉凝厚重却非沉重，达致平缓宁静的幽默。

同样是描绘日常元素，吴越之的奶油梵尼蒂系列，则是受到17世纪早期尼德兰的劝世静物画“*Vanitas*”的启发。观照当下生活，奶油蛋糕在现代人的认知中，本身就带有以年为单位的记忆符号性——在时间线上打上标记，却永远无法倒退。他把两者融合，从平实的事物中提纯出宗教一般的神性，以奶油蛋糕的样

貌呈现，从而创造出繁华时代下幻想与现实的反差所带来的虚无破碎的梦幻世界。

周妍的作品中，肉被绑上蝴蝶结嵌入画框，仿佛成为失去脉搏的物；无头的小人、烟灰缸里烧焦的手……光滑的表面和平稳的构图，使得这一切生命体都仿佛被剥夺了感知，静默无声。而其它非生命体的残缺处，却以模糊且不规则的边缘处理，带来细微而隐秘的痛感。肉是人体的一部分，可认作人体感知及思维的延伸，而人对痛感的丧失，是被动封闭导致主观臆造的虚假麻木。故在创作时，周妍任画面自由生长，让自我的延伸在画布上流淌，从中抓取出现的细节作为下一系列的主体元素，实则也是以绘画的方式，在思维困境中发掘出口。

对于李满，绘画和诗歌、音乐一样，是他将自身完全浸泡于情感中，与现实事物隔离后，得以将其用更纯粹、精神化的方式理解和阐述。他对作品《喵望香》的描述是：“沉香断续玉炉寒，伴我情怀如水”。于他，情感是温和的养分，如同一株绿植栽于河滩，沉静的表面下实则不停经受沙砾冲刷、水流更替。温润细腻的画面中，却会偶现粗糙硬物划过留下的痕迹，仿佛温暖的滩涂中掩藏的疼痛和暗流。

五位艺术家创作手段和呈现形式都截然不同，但都是在不经掩饰地放纵灵感乍现。他们都从自身经验中提炼出独特的创作语言，以最诚挚的口吻将观者引入各自的方寸天地，产生无声共鸣。于艺术家，坚定自身、冲破桎梏是艺术创作生命力的钥匙，而于观者，藏存于生活中的每一次思维的碰撞、认知的较量，也是属于我们的“烟土披里纯”。

「烟士披里纯 INSPIRATION」

Artist: Fan Jing, Liman, Sun Yu, Wu Yuezhi, Zhou Yan

Duration: 2022. 01. 08 - 02. 27

Linda Gallery is delighted to present “INSPIRATION” a new group exhibition featuring selected the latest works by five potential artist: Fan Jing, LiMan, Sun Yu, Wu Yuezhi and Zhou Yan. The theme of the exhibition comes from what Liang Qichao mentioned in his essay Yan Shi Pi Li Chun (Inspiration) : “...it comes from the moment when the thought and emotion reaches its peak...For a instant, it is just like sparkle and fire...the emergence of Yan Shi Pi Li Chun comes like wind and clouds that one could hardly catch.”

This word also corresponds to its explanation in the Cambridge dictionary: "a sudden good idea". Its word root, "Inspire", comes from the Latin word “īnspīrāre”, which means "to breathe or to arrive suddenly at a place”. Those slight surprises which appear from the innermost soul, come from vanity where substance cannot reach, is flowing automatically like a breath. That is the unpredictable but irresistible inspiration in every artist’s mind.

In **Fan Jing**’s images, the strong and direct staged lighting effects, the absence of human facial feature details, and the sharp trains of the skirts, all deliberately use sculptural modelling method to deconstruct and simplify the structure of human body, to reduce the narrativity in painting and to avoid errors in understanding brought about by overly explicit picture directionality. What is highlighted is the duality and conflict brought about by the endlessly entangled "relationship" between people, events and objects.

Sun Yu's use of light, shade and anatomy ultimately returns to the childish and clumsy. He strips away the dynamics of living body, turning them into pure, long-lasting objects and placing them in a fixed state. It seems that the air is taken away and the creature is placed as if it is still, becoming a fixed and constant "thing" in the vacuum, on which plants grow silently but accompanied by the subtle clamor of life. With the witty shape and thick but meticulous edge treatment, the picture is massiness but not heavy, and achieves a peaceful humor.

Also depicting everyday elements, **Wu Yuezhi**'s Vanitas Cream series is inspired by "Vanitas", a genre of still-life painting that flourished in the Netherlands in the early

17th century. Looks into present life, in modern perception, buttercream itself carries a memorial symbolic in terms of years - continued marking on the timeline while never reversible. He fuses those two elements, purifying the religious divinity from the ordinary things and presenting it in form of buttercream, thus creating a dream world of nothingness and fragmentation brought about by the contrast between fantasy and reality in a prosperous era.

In **Zhou Yan's** works, flesh is tied with a bow and embedded in the frame, as if it has become a pulseless object; the headless tiny character, the burnt hand in the ashtray with its smooth surface and composition make all these living objects deprived of perception and silent. The mutilations of other inanimate objects, however, are treated with blurred and irregular edges, making them hairy and unbalanced like living organisms, bringing a subtle and hidden pain. Flesh is a part of human body, which can be considered as an extension of human body's perception and thinking, while the loss of human's sense of pain is a passive closure leading to subjective and false numbness. Therefore, in the painting, Zhou Yan lets the picture grow freely, allowing the extension of self to flow on the canvas, grabbing the appearing details as the new main elements of next series. In this way, she can also use painting to discover the exit in the dilemma of thinking.

For **Liman**, like poetry and music, painting is a method to understand and elaborate in a more pure and spiritual way after he completely immerses himself in emotions and isolates himself from realistic objects. The description of his artwork "Meowing Incense" is: "The incense flattered in a cold jade stove, accompanying my feelings like water flow". For him, emotion is a gentle nutrient, just like a green plant planted on a river bank. It is in fact constantly subjected to the washing of sand, as well as gravel and the alternation of water streams under the surface of silence. In his gentle and delicate picture, the traces left by rough objects occasionally appears, as if the pain and undercurrents hidden in the warm mudflat.

The five artists have very different ways to create and present their artworks, while they all indulged in the first glimpse of inspiration without concealment. They distill their unique creative language, creating a silent resonance from their own experiences and introducing the viewers to their respective worlds with the most sincere tone. For artists, the key to the vitality of creation is to strengthen oneself and break through the shackles; for the viewer, every collision of thinking and cognitive battle hid in life belongs to our own "Inspiration".

