

## 「风从眼前吹起」

艺术家：潘剑、任钊、宋涛

学术主持：冯兮

展期：2022.03.06 - 04.10

「风从眼前吹起」，是艺术家在与绘画语言的博弈中发生的故事，而敌人便是他们习惯的语言与方法。潘剑、任钊和宋涛，有着良好的美院功底和审美观，三人同样选择了放弃早已熟顺的“手艺”，用相对“暴力的行为”对绘画进行不同程度的“破坏”，工具从画笔变成了自制的“利器”，冲洗、灼烧、刮蹭等各自的语言形式，成为去除固有审美意识与形式框架的方法。不同的是，三个人从材料到关注的问题，有着明显的区别。本次展览，将三种不同的工作逻辑，作为展览叙述的索引，描述出相同与区别交织的观点。

任钊的水墨作品具有极强的当代属性，细腻的笔墨之下，将现实中的生活碎片的影像化信息与图像，投射在画布之上，并经历描绘、转印、烧烫、水洗等方法，将原有的描绘对象进行破坏，产生对画面多种语言形式的“亲腻”行为。纸面经过破坏，多处破损形成了“被失去”后的留白。破损处被存留之下，与背面铝板衬裱后隐约的镜面效果，形成对照的镜像和反射，成为一种新的语言关系。平面的绘画通过透出的反射，被重新赋予了立体感的构成，观众与画面的关系，被破笔处朦胧的映照所收纳，并重新塑造与关联。

宋涛的作品则处于一种“半绘画”的状态，油彩的描绘只是完成了创作的一种因素。他利用工具和植物，在绘制、拓印、刮蹭、油洗、覆盖与遮挡等方法之间游弋。画面被几何抽象的构成分割出不同的叙述区域，每块区域中呈现出的丛林，有着不同的色相、技法和形式感。整体充满了影像的调性，同时，在具象和非具象之间表达着含混不清的质感。让绘画在现实与非现实的情景中，产生出多维层次的语言结构，增添了有韵律感的色彩空间。最初的构成关系，通过宋涛的描绘与破坏的过程，重新赋予了迷幻的色彩。

潘剑近年的创作，进入了“不绘画”的阶段。他从熟练并成为习惯的对景写生的方式中抽离出来，放弃了学院深灼在内心的烙印，和手感优势所带来的安全区域，把写生变成了写“实”的观念进行转换。他扔掉了画笔等工具，以及描绘的对象，选择了类似蓝晒、铂金等摄影的表现方式，将长期描绘的对象，树林这一真实的景观，换成人工制造的假树叶，利用假树叶对画面进行遮挡，多角度的喷涂，喷撒的色彩被树叶隔离后，出现一层层既交融又疏离的新的图像秩序，再经过水流的冲刷，在作品半干时，通过“假草”为模具改造的特殊工具的刮划，露出底层色彩，与上层残留的颜色所合成的条形纹理，使创作的意识，从绘画的基本形式与逻辑中脱离出来，却又保持着纠缠不清的情感。

三位艺术家从任钊的“绘画”、宋涛的“半绘画”、潘剑的“不绘画”，以三段不同的表述方式，营造出了展览的叙事性和逻辑性。像三个与自己 and 绘画“为敌”的劳作者，在“背离自我”的路径中寻找“新的自我”。也许，会像风吹出的三种抒情的方式，荡起片片段段轻盈的枝叶，萦绕着层层跌宕的情愫，舒缓地从每个人的眼前吹起。

## 「Touch of Wind」

Artist: Pan Jian, Ren Zhao, Song Tao

Academic Adviser: Feng Xi

Duration: 2022.03.06 - 04.10

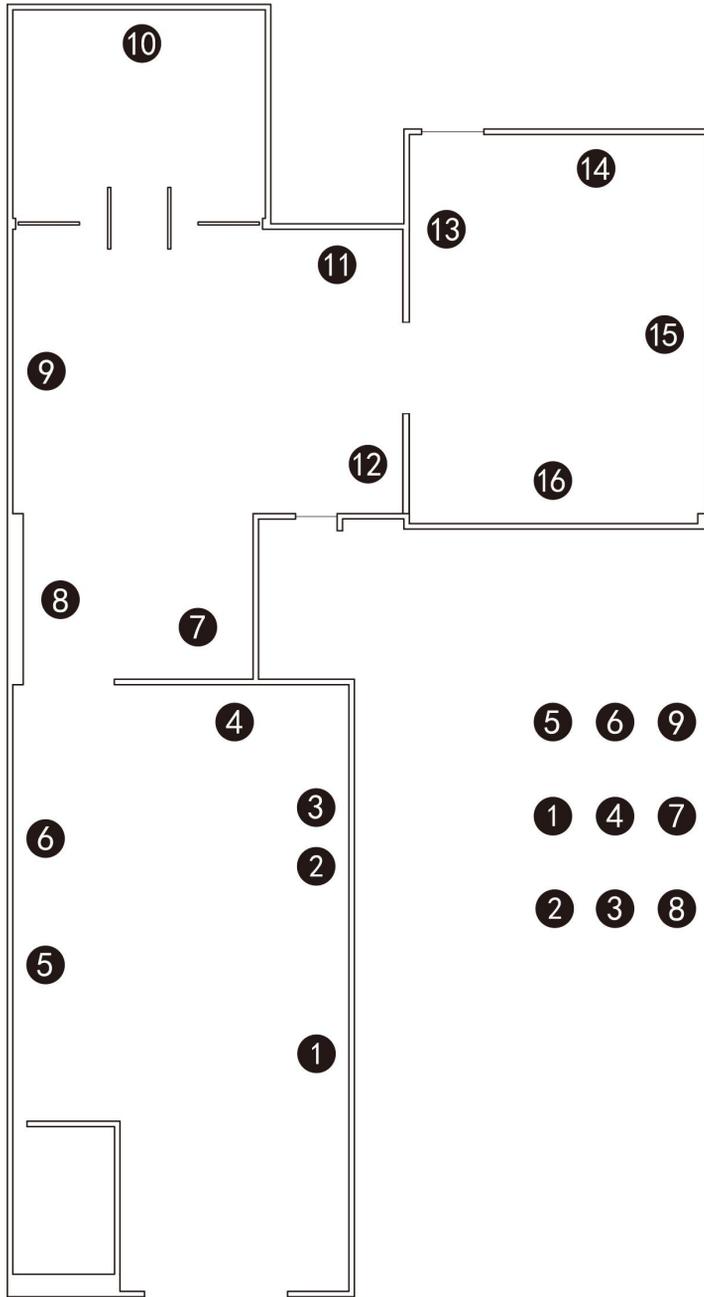
「Touch of Wind」 tells a story of artists competing with the language of painting, and their enemies are the language and methods they are accustomed to. Pan Jian, Ren Zhao and Song Tao, with high academic experience and aesthetic sense, abandoned their long-acquainted "craft" and use relatively "violent acts" to "destroy" their paintings to varying degrees. The tools changed from brushes to homemade "sharp tools". Rinsing, burning, cutting, and other forms of their own creating language became the methods to remove the inherent aesthetic consciousness and formal framework. However, the three artists are distinctly different from each other in terms of materials and concerns. In this exhibition, all three different working logics are used as an index of narration, describing their intertwined perspectives of similarities and differences.

**Ren Zhao's** Chinese ink paintings have strong contemporary attributes with delicate texture brushwork and ink expression. The visualized information and images of real life fragments are projected onto the canvas, and the original depicted objects are destroyed through methods such as depicting, transferring, burning, and washing, resulting in a "intimacy" on the multi-lingual form of the picture. The surface has been destroyed in many places, creating a void of "lost". The broken areas are left underneath, forming a contrasted mirror-image and reflection with the faint mirror effect of the back aluminum panel sealing, constructing a new language relationship. The flat painting is reconstituted as a three-dimensional composition through the reflections of translucency, with the relationship between the viewer and the picture being collected, reshaped and related by the hazy reflections of the broken space.

**Song Tao's** works are in a state of "semi-painting", in which the oil depiction is only a single element of the finished creation. Using tools and plants, he wanders between methods of drawing, topography, cutting, oil washing, covering and masking. The images are divided into different narrative areas by geometric abstract compositions, and the jungle presented in each area has a different color hue, technique and sense of form. The whole composition is filled with the tonality of images, while expressing ambiguous textures between the figurative and the non-figurative, allowing the painting to produce a multidimensional linguistic structure in the real and non-real scenarios, and adding a rhythmic color space. The initial compositional relationship is re-infused with psychedelic colors through Song Tao's process of depiction and destruction.

In recent years, **Pan Jian**'s creation has entered a stage of "non-painting". He has withdrawn from his skillful and habitual way of landscape sketching, and transformed sketching into the concept of depicting "reality" by abandoning the inherit sense of traditional academic skills and the instinct safe zone. He discarded the brushes and the depicted objects to choose a photographic expression like cyanotype and platinum, replacing the real landscape and the woods which he has been depicting for a long time, with artificially created fake leaves to block the picture, and spraying them from multiple angles. When the artwork is half-dried, a special tool, "fake grass", is used to cut through the leaves, revealing both the underlying and the residual color on the upper layer of striped texture, allowing the creative consciousness to detach itself from the basic form and logic of painting yet maintaining the entangled emotions.

From Ren Zhao's "painting", Song Tao's "semi-painting" and Pan Jian's " non-painting", the three artists create the narrative and logic with three different expression in this exhibition . Like three laborers "competing" with themselves and painting, they are searching for a "new-ego" in the path of "deviating from past-ego. Perhaps, like the wind blowing in three lyrical ways, it will swirl up the fragments of light branches and leaves, lingering with layers of tumbling sentiments, blowing up soothingly inside everyone.



↑  
Entrance

- |   |   |   |    |    |    |             |
|---|---|---|----|----|----|-------------|
| 5 | 6 | 9 | 10 | 13 | 15 | 潘剑 Pan Jian |
| 1 | 4 | 7 | 12 | 16 |    | 任钊 Ren Zhao |
| 2 | 3 | 8 | 11 | 14 |    | 宋涛 Song Tao |