



ART+
SHANGHAI GALLERY

天穹

plight under the

叶红杏

南川道盛

困境

hemispherical dome

Ye Hongxing

Nanchuan
Daocheng

2022.01.08 - 2022.02.27

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by Luan Zhichao

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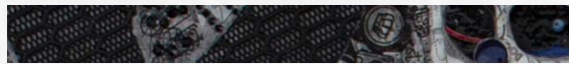
壹/一个锚点，两只箭矢

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ONE ANCHOR, TWO ARROWS



一个锚点
两只箭矢



文/蔡洪超

在经历了上世纪那些仍可以用“年代”来计数的十年之后，我们似乎就进入了一个个迅速更易的短暂时期。我们很少再使用“年代”这一计时单位，更多地则是用一些事件来命名各个时期，比如恐怖袭击、金融危机、北京奥运、奥巴马/特朗普当选总统、新冠疫情……这些时期甚至彼此交叠，我们无法明确地指认其究竟从何时开始，又是于何时结束，因为导致事件发生的因和事件发生所导致的结果都是弥散化的。但事件发生的强度又要求我们快速作出调整以寻求与其在新时期的共处，以及与自身的和洽。一方面，技术提供了诸多制度上的保障，帮助我们规范地接入时代与周遭，保证事件之后一切照常运行；另一方面，事件所引发的快速更迭，旧架构坍塌中与新架构重建中这种未完成的状态却令我们持续陷入时刻准备着的手忙脚乱之中。

某种程度上，我们不是像过去那样在呼应一种时代精神的召唤，而是在未及意料便身陷一个事件所引发的混乱的同时，又不得不投身于在事件所导致的旧有秩序的坍塌之后要快速建立起新秩序的迫切渴望。或者，无法收拾的混乱，对秩序的追求，这两者的同时在场正是所有这些由事件划分出的各个时期的共同特征。在过去的两年里，我们更是要为新的形势从身体到意识做出各个层面的改变。一方面，是与全球化进程的方向背道而驰的居家、隔离；另一方面，则是快速加剧数字化、虚拟化的线上、远程。这像是从一个锚点出发的两只箭矢，朝着截然相反的方向奔赴，要求同时，且无法拒绝。

艺术作品的张力某种程度上也是在这种拉扯与矛盾中诞生的。只不过实际的情况是，这种拉扯与矛盾不仅仅只是艺术家的一种心理和意识状态，同时也是艺术家及所有人所面临的现实生存状态。这两种状态的彼此影响与叠加如何在创作中被折射，也构成了一个观看创作路径的入口。而如何在混沌中重建秩序，又如何在秩序中找到混沌的可能，正构成了叶红杏“数字系列”与南川道盛“构造”及“静物”系列的两大命题——尽管他们二人是通过不同的路径抵达的。

就材料而言，叶红杏以塑料质感的卡通贴纸拼贴作为打底，以镀金色的立体物件拼贴成主体画面；而南川道盛则是采用传统的油画材料在画布上进行绘制。就创作手法而言，前者更加讲求精确，精准地在既定画面上进行手工的拼贴操作，构成明确清晰的图像；而后者则更多尝试，在绘制的过程中逐渐让图像在笔触的交叠中最终成型。就画面而言，前者看来更加古典，有明确的意象；后者看来则更为现代，留给观众更多形构图像的可能。但实际上，尽管他们二人的新作在具象的层面存在着显在的差异，但在一定程度上又看似殊途，实则同归。

叶红杏用基本的元素架构出画面的构图：正方形、圆形、数字，金色凸起如浮雕般附着在大片的黑白画面之上。作为打底的画面有中国古代传统的祥云、波纹、凤凰、龙、牡丹、草叶、飞鹤、鱼等等，也有天使、摄像头、飞机、船体、枪支、坦克等西方和现代的图像。这些彼此重叠、并置在一起的图像在日常与文化中均被赋予了重要的意涵，然而这些图像却是用义乌小商品市场再常见不过的廉价卡通贴纸这种微型塑料制品拼贴而成。圆形及圆形中的阿拉伯数字浮于画布之上，金色及其所散发出的光泽显得其似乎比大片黑白底色中的图像要更为重要，但实际上却也是将廉价的立体物件拼贴叠加在一起——看似明确且含有重要信息的图像其实是由数以千计的廉价物品制成，而且卡通贴纸和立体物件多是动物或时下流行的图像及语言表达。作为主体图像的阿拉伯数字在某种程度上可以算作是一种国际通用语言，可以指涉万物，在各种语境中随意排列组合，而在无语境的情况下又只是其自身：一个空无的数字符号。

南川道盛用寥寥的色彩区分着画面的构图：红色、白色、黑色、蓝色，它们最终构成一个个有着模糊边缘的色彩区域，或者接近变形的扭曲形状；画面透出抽象表现式的张力，又呈现出超现实的意味；像是当代的都市建筑，又像是未来的鬼魅魍魉之城，或是童话书里的城堡，抑或文人眼中的远山淡景。图像如显影般，似乎是逐渐在笔触之中在画布上浮现而出，在一个确定的意象即将成型之时，又总是破解掉已有的成像，或是被下一笔破坏而奔向下一个意象，观看画面就犹如观看幻影。竖直的色块将平涂的背景切割成一道道罅隙，或是前景投在画布上的阴影，打破着前景与背景之间互为彰显的平衡——背景似乎要从缝隙中挤身出来，前景似乎要隐匿在背景中去，互相融合又彼此侵袭。这些笔触和画面更像是由情绪所驱使，而非奔着某个形象或意指去的。它们像是在共同合谋，同时又像是在彼此拆解。

不论是画面的元素，还是画面本身，或是画面的意指，一方面试图努力通过诸多元素或笔触搭建起一个有所指、编码化的图像，一方面又试图将这些图像拆解为无所指、混沌般的符号或色彩世界。这些作品始终都处于一种自我悬置当中，因为持续的建构与拆解而自我成立又自我批判，共存又抵牾，加入又逃离。这一状态在他们二人的成图手法中——不论是无数图像的拼贴，还是笔触的不断试探——在某种程度上最终都是这个时代生存体验的困境表征，即如何在混沌中重建秩序，又如何在秩序中找到混沌的可能。

因此，将叶红杏和南川道盛的作品勾连在一起的，一如将当下彼此隔离的我们勾连在一起的，是共有的一种状态——不仅仅是心理层面上的，也包括现实的处境——以及各自对这种状态的回应。它无关于交流或敞开，而是是否以主动的姿态去进行体悟，并通过自己的媒介和路径加以转换。因此，尽管他们二人的作品都布满了迂回和折返，但都不具备逃避的意味。坍塌与建构的同时在场也并非对现实处境的再现，而是一种取自于现实的出路。我们当然可以对他们的作品进行图像内容上的阐释，但他们各自的路径是进行这种阐释所不可或缺的参照对象。

正是在此处，叶红杏与南川道盛构成了一个锚点上两只朝向不同路径的箭矢。他们的新作因而是动态的——不仅仅是指上述的拆解与建构，更是指他们对各自路径的一再操演与实践。他们提供给观者的，也不仅仅是审美的感知，而是一种当下生存境况的日常范式。在无法准确描述事件的因，又无法预估事件导致的果，只能在其所诱发的事后状态中生存的境况下，他们提供的是一种不被境况完全裹挟，将这种境况转化成为一种路径的样式。



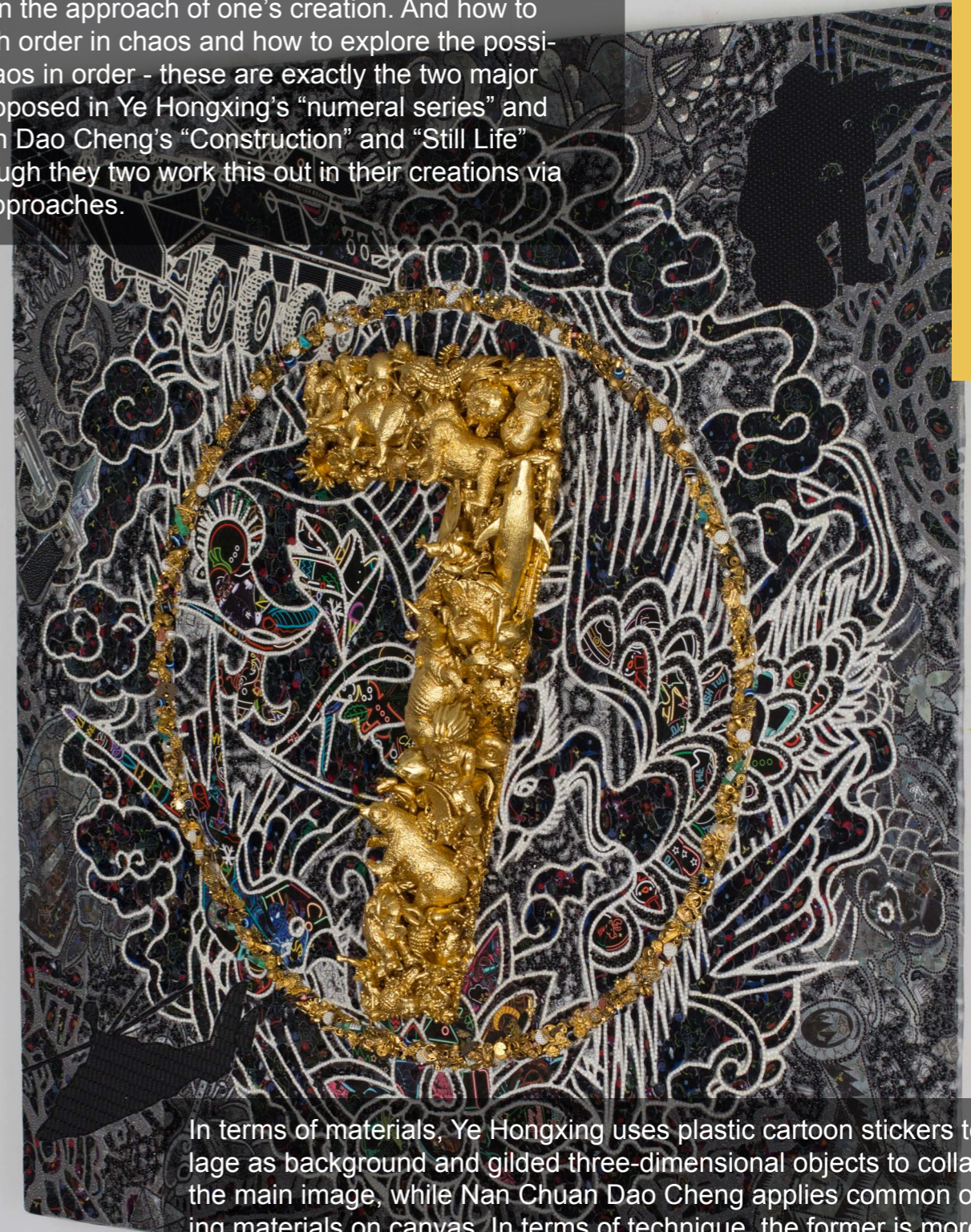
ONE ANCHOR, TWO ARROWS

by Luan Zhichao

After those decades of the last century that could still be addressed in terms of “every 10 years”, we seem to have entered a century consisted of lots of short periods in rapid change. We seldom use the chronological term “decade” to classify the history anymore, but more often differentiate periods from one another by events, such as the terrorist attacks, the financial crisis, the Beijing Olympics, the Obama/Trump presidency, the COVID-19... These periods even share some overlapping with each other. We cannot clearly identify when each period began and when it ended, because the causes that lead to the events and the effects that result from them are of nowhere as well as everywhere. But the magnitude of the event requires us to adjust ourselves quickly to find a way to coexist with it in a new period that results from it, and self-consistency at the same time. On the one hand, technology provides many institutional safeguards to help us get access to a period and our surroundings standardlizedly, ensuring that everything runs as usual in the aftermath of the event. But on the other hand, the rapid change caused by the event, the unfinished state of old structures in collapsing and new ones in reconstructing, keeps us in a constant state of always in preparation and always messed-up .

To some extent, we are not responding to the call of the zeitgeist as in the past, but are caught up in the chaos caused by an event unexpectedly, and at the same time have to commit ourselves to the urgent aspiration to establish a new order after the collapse of the old one caused by the event. Or we might say, the simultaneous presence of unmanageable chaos and the quest for order is a common feature of all these periods differentiated in terms of events. In the last two years, we have had to make changes on all levels, from body to mind, for the new situation even more. On the one hand, there is the stay-at-home and self-isolation that runs opposite to the direction of the globalization process; on the other hand, there is the online and remote operation that is rapidly pushing forward digitization and virtualization. These are like two arrows from one anchor, running in diametrically opposed directions simultaneously, and was supposed to take no refusal.

The tension of artworks is somehow born out of this dilemma and contradiction. But the actual situation is that this dilemma and contradiction is not only a state of psychology and consciousness of the artist, but also the real state of existence confronted by the artist and all people. How the mutual influence and superposition of these two states are reflected in the art creation also constitutes a position to reflect on the approach of one's creation. And how to re-establish order in chaos and how to explore the possibility of chaos in order - these are exactly the two major themes proposed in Ye Hongxing's “numeral series” and Nan Chuan Dao Cheng's “Construction” and “Still Life” series, though they two work this out in their creations via different approaches.



In terms of materials, Ye Hongxing uses plastic cartoon stickers to collage as background and gilded three-dimensional objects to collage as the main image, while Nan Chuan Dao Cheng applies common oil painting materials on canvas. In terms of technique, the former is more precise, and the collage is done delicately by hand based on a given image to form a specific image, while the latter is more like a trial, letting the image gradually take shape in the process of overlapping brush strokes. In terms of images, the former seems more classical, with specific imagery, while the latter seems more modern, leaving the viewer with more possibilities to shape an image. But in fact, despite the obvious differences between their new works on the figurative level, they seem to tread on different paths to a certain extent, but in fact they are reaching for the same goal.



Ye Hongxing uses basic elements to structure the composition of the picture: square, circle, numeral, and golden bumps like reliefs attached to large black and white images. The images as background include traditional Chinese symbols, such as auspicious clouds, ripples, phoenixes, dragons, peonies, grass and leaves, flying cranes, fish, etc., as well as Western and modern images such as the son of God, monitors, airplanes, ships, guns, tanks, etc. These overlapping and juxtaposed images are attached important meanings in daily life and culture, yet they are collaged with cheap cartoon stickers, a kind of miniature plastic products common in Yiwu's small commodity market. The circles and Arabic numerals in the circles are attached to the surface of the canvas, and the gold and its luster appear to be more important than the background images largely in black and white, but they are actually collage of cheap three-dimensional objects - images of seemingly clear and important messages are in fact made of thousands of cheap objects. Moreover, the cartoon stickers and three-dimensional objects are mostly animals or popular images and language expressions. The Arabic numerals that are the subject of these works can be considered, in a way, an international language that can refer to everything, be arranged and combined in any context. However when there is no context, the numerals are just numbers: an empty numerical symbol.

Nan Chuan Dao Cheng uses a few colors to structure the composition of the picture: red, white, black, and blue, which eventually form areas of color with blurred edges or distorted shapes that are about to deformation; the images are of abstract expressionism style tension, yet seemingly surrealistic; looking like contemporary urban architectures, but also future cyberpunk cities, or a castle in a fairy tale book, or a landscape painting by some ancient Chinese literati. The images are kind of in developing, emerging on the canvas gradually in the brushstrokes. Yet, when a completed image is about to take shape, it always breaks down its own existing appearance or is destroyed by the next stroke and goes to another imagery. Viewing such images is like watching phantom. The flat background is cut by vertical blocks of color, hence is transferring into gaps, or the shadow casts of the foreground, thus breaking the balance between the foreground and the background, which are supposed to highlight each other - the result is that, the background attempts to squeeze out of the gaps, while the foreground attempts to hide in the background, integrating and interfering with each other. These strokes and images are driven more by emotions than by a certain imagery or signifier. They seem to be in the same conspiracy and at the same time in the deconstruction of each other.

Whether it is the elements of the image, the image itself, or the reference of the image, on the one hand, they try to construct a signified, coded image through many elements or brush strokes, and on the other hand, they try to deconstruct these images into an ambiguous, chaotic world of symbols or colors. These works are always in a state of self-suspension, being self-justified and self-criticizing, co-existing and contradicting, joining and escaping because of the continuous construction and deconstruction. This situation, when is concerned with their artistic approach - whether it is the collage of countless images or the constant attempt of brush strokes - is in a way fundamentally a symptom of existential plight experience in this era, that is, how to re-establish order in chaos and how to explore the possibility of chaos in order.

Therefore, what connects the works of Ye Hongxing and Nan Chuan Dao Cheng, is just the same that connects us, who are isolated from each other at the moment: a common state - not only on the psychological level, but also the real situation - and the respective responses to this state. It is not about communication or openness, but rather about whether or not to take an active gesture to experience and perceive in a physical level, and transform it via one's own medium and approach. Thus, although both of their works are full of detours and turn-overs, neither of them were meant to escape from the real situation. The simultaneous presence of collapse and construction is not a representation of the real situation, but a way out inspired by it. We can certainly interpret their works in terms of the imagery content, but their respective approaches are indispensable reference for such interpretation.



It is exactly for this reason that the respective works of Ye Hongxing and Nan Chuan Dao Cheng are two arrows from one anchor that are moving along different paths. Their new works are dynamic - not only in terms of the above-mentioned deconstruction and construction, but also in terms of their repeated performance and practice of their respective approaches in their serial creations. What they offer to the viewer is also not just aesthetic perception, but a daily paradigm of living in the current existential situation. In a situation where it is impossible to accurately describe the cause of an event, neither to predict the result of it, and where one can only live in the post-event state coming after it, what they two provide us is an example of not getting overwhelmed by the situation, and furthermore, transforming the situation into one's own approach to coexist with it.



ARTIST INTRODUCTION

艺术家 简介

YE HONG XING

叶 红杏

Born in 1972, in Guangxi province, China, Ye Hongxing attended the Fine Art Department at the Guilin Normal University for her BFA. Later she moved to Beijing where she graduated in 1998, completing her Master's degree in Printmaking Department of the Central Academy of Fine Art. At the end of her MA, Ye Hongxing returned to Guangxi province where she was invited as an artist-in-residence to live and work in the Yuzile Sculpture Park in Guilin. One of the recent artist residency programs she has completed includes a month-long program at Lux Art Institute in San Diego, USA.

Ye Hongxing is the recipient of several awards including the Dragon Air Emerging Chinese Artist Award in 2006, selected by the Director of Art Cologne and curator of the Asian Art Museum.

Ye Hongxing's unique aesthetic has earned her popular acclaim worldwide.

She has been featured as one of the influential female artists in the Beijing fashion magazine SKP in the issue "Woman of the Future".

1972年出生于中国广西壮族自治区，叶红杏在广西桂林教育学院美术系本科毕业后进入中央美术学院版画系进修，于1998年获得硕士学位。毕业后，叶红杏受邀回到广西，在桂林愚自雕塑公园开始艺术家驻留项目。近年，她参与多次驻留项目，包括在美国圣地亚哥卢士艺术学院时长一个月的艺术家项目。叶红杏曾获多次大奖，如2006年由科隆国际艺术展总监与亚洲美术馆总监参与评选的港龙航空新锐画家飞扬大奖。叶红杏独特的艺术风格为她赢得了世界性的广泛关注。她成为北京时尚杂志SKP“女性新势力”一期中被深度提及的四位艺术家之一。



Art Fair:

Paris Art Fair
London Art Fair
Art Central (Hong Kong)
Art Stage Singapore
India Art Fair (New Delhi)
Art Basel (Miami)
SH Contemporary Art Fair (Shanghai)
Art Beijing Contemporary Art Fair (Beijing)
Art Taipei
Art Cologne
Scope (Basel, New York)
PULSE (New York)
Art Asia (Miami)

Solo Exhibition:

Being Time, The Time Being, Art+ Shanghai Gallery, Shanghai (2020)
Prajñāpāramitā: Ye Hongxing Solo Exhibition, The Opposite House, Beijing (2017)
The Accumulation of Silence: Ye Hongxing Solo Exhibition, Art+ Shanghai Gallery, Shanghai (2016)
The Dazzling World of Ye Hongxing, Art Lexing, Miami (2015)
The Fantasy Factory: Ye Hongxing Solo Exhibition, Art+ Shanghai Gallery, Shanghai (2014)
East of Eden, Ye Hongxing Solo Exhibition, Scream Gallery, London (2013)
Ye Hongxing & Quin Weihong, Christian Louboutin, HongKong(2013)
UnweaveTheRainbow,ScreamGallery,London(2012)
Common Wealth: Ye Hongxing Solo Exhibition, Art+ Shanghai Gallery, Shanghai (2012)
The Modern Utopia, Scream Gallery, London (2012)
Ye Hongxing Solo Show, Zee Stone Gallery, Hong Kong (2011)

Important Group Exhibition:

In Between Days, Art+ Shanghai Gallery, Shanghai (2021)
100 Days of Solitude Through Adaptation, Art+ Shanghai Gallery, Shanghai (2020)
Contemporary Chinese Art Show, RIZE Gallery in Amsterdam (2011)
The Uncertain Gravity of Being at Gallery 100, Taipei, Chinese Art Today, China Art Museum (2006)
No Relations, Chinese Contemporary Art Group Exhibition, Nanjing Museum (2005)
Between Liberation and Constraint, Chinese Women Art Carnival, Beijing, China International Gallery Exposition, Beijing (2005)
7th International Exhibition of Sculptures and Installations, Lido, Venice, Italy (2004)

艺术博览会:

巴黎艺术博览会
伦敦艺术博览会
香港中心艺术博览会
艺术登陆新加坡
印度当代艺博会(新德里)
巴塞尔迈阿密艺博会
上海当代艺博会
北京当代艺博会
台北国际艺术博览会
科隆艺博会
“- SCOPE纽约”艺博会
“PULSE”艺博会(纽约)以及亚洲艺术展(迈阿密)

个人展览:

时间在场: 叶红杏新作展, 艺术+上海画廊, 上海, 2020
曼陀罗·馥郁年华:叶红杏个展, 三里屯瑜舍酒店, 北京, 2017
堆积的沉默:叶红杏个展, 艺术+上海画廊, 上海, 2016
耀眼的世界:叶红杏个展, Art Lexin, 迈阿密, 2015
幻工厂:叶红杏个展, 艺术+上海画廊, 上海, 2014
东方伊甸园:叶红杏个展, Scream画廊, 伦敦, 2013
叶红杏、秦伟鸿双个展, Christian Louboutin, 2013香港
天堂之城:叶红杏个展, 艺术+上海画廊, 上海, 2013
炫彩未来: 叶红杏个展, Christian Louboutin, 迈阿密, 美国, 2012
眼下天堂:叶红杏个展, Zee Stone画廊, 香港, 2012
现代乌托邦:叶红杏个展, Scream画廊, 伦敦, 英国, 2012
人民币:叶红杏新作展, 艺术+上海画廊, 上海, 2012
现代乌托邦:叶红杏个展, Scream画廊, 伦敦, 英国, 2012
叶红杏个展, Zee Stone画廊, 香港

重要群展:

夏天里的艺术家群展, 艺术+上海画廊, 上海, 2021
百日孤寂: 艺术家群展, 艺术+上海画廊, 上海, 2020
中国当代艺术展, RIZE画廊, 阿姆斯特丹, 荷兰, 2011
画廊100: 不确定的重力, 台北:没·关系:中国, 2006
当代艺术展, 南京博物院现代艺术馆, 南京, 2005
解放与束缚之间:马克·华菲中国女性艺术嘉年华, 北京, 2005
第七届威尼斯国际雕塑装置“开放”展, 威尼斯, 意大利, 2004



南川 道盛

南川道盛，本名李道丞(b. 1993)。出生于中国云南省丽江市，纳西族，曾就读于美国帕森斯设计学院。在纽约生活时期，作为手绘艺术家供职于法国著名时装品牌Faith Connexion。他擅于利用高饱和度的多种对比色彩大面积进行填充，并用独特的绘画技巧使画面处 于是线非线、似是而非的状态，以表达艺术家个人理想中的“自由”。

个人展览:

“落水狗俱乐部”， C Bar, 上海, 2020

“非线”， 艺术+画廊, 上海, 2020 - 2021

Li Daocheng, professionally known as Nanchuan Daocheng, was born in 1993 at Lijiang, Yunan Province as a Nashi. He used to study at Parsons School of Design. During his time in New York, he worked for the French designer brand Faith Connexion as a graffiti design artist. Nanchuan applies multiple complementary colors in high saturation to fill in the canvas. He has developed a unique technique to make these colors displaying in an ambiguous form between lines and blocks. In this way, to ideally achieve his personal perception of “freedom”.

Solo exhibition:

‘Under Water Dog’, C’s Bar, Shanghai, 2020

‘Untrammeled’, Art + Gallery, Shanghai, 2020 - 2021

Nanchuan Daocheng

EXHIBITION WORKS

展览
作品



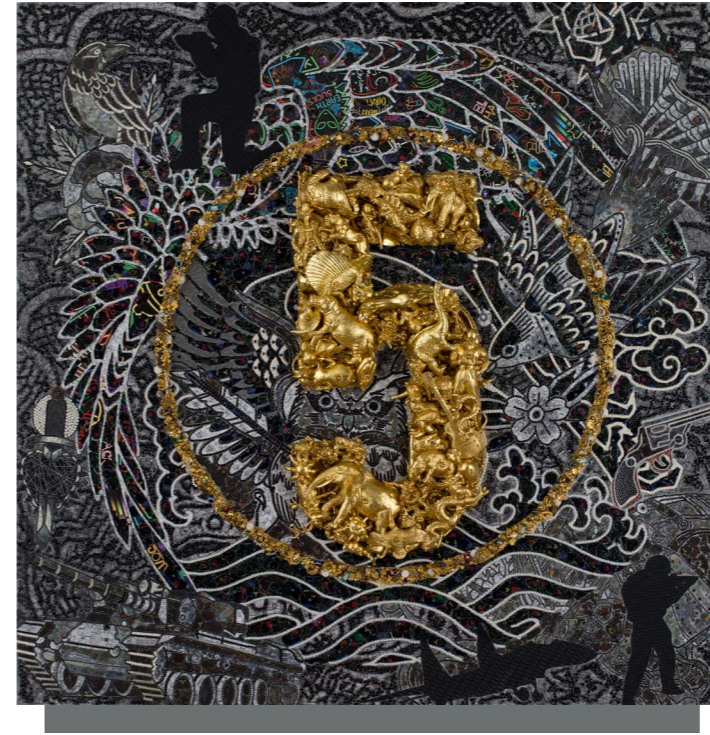
Number Series, no. 0
数字系列 no. 0
mixed media on canvas
布面综合材料,
100 cm x 100 cm
2021



Number Series, no. 1
数字系列 no. 1
mixed media on canvas
布面综合材料,
100 cm x 100 cm
2021



Number Series, no. 2
数字系列 no. 2
mixed media on canvas
布面综合材料,
100 cm x 100 cm
2021



Number Series, no. 5
数字系列 no. 2
mixed media on canvas
布面综合材料,
100 cm x 100 cm
2021



Number Series, no.3
数字系列 no. 3
mixed media on canvas
布面综合材料,
100 cm x 100 cm
2021



Number Series, no.7
数字系列 no. 3
mixed media on canvas
布面综合材料,
100 cm x 100 cm
2021



Still Life No.1 静物1
Oil on canvas 布面油画
60 x 90cm
2021



Construction No.1 构造1
Oil on canvas 布面油画
150 x 200cm
2021



Construction No.2 构造2
Oil on canvas 布面油画
60 x 90cm
2021



Scenery No. 风景1
Oil on canvas 布面油画
40 x 50cm
2021



ART+
SHANGHAI GALLERY

地点：艺术+ 上海画廊
中国上海市黄浦区北京东路99号 L207
益丰外滩源 2楼
周二-周日，上午10:30 - 下午6:30
(周一闭馆)

Venue: Art+ Shanghai Gallery (New Location)
Yifeng Shopping mall, 99 East Beijing Road.
Unit L207, 2nd Floor, Huangpu District,
200002 Shanghai, China
Tue - Sun, 10:30 am - 6:30 pm (Monday Closed)

www.artplusshanghai.com

