

YANG Zhen Zhong

Passage No.6

Installation| Painting| Oil On Wood

2012

Passage No.6 is part of a series of 8 works, first displayed in the Atelier in TOP Art Park, Shanghai in 2012. Quoting the artist, “a passage is void space in between one content and another. It is not even a process. (It is emptiness).” Known for his ability to visualize emotions and human status larger than the mere physical space, the painting can be read as the artist’s interpretation to state of isolation. The coarse brush strokes and the contrast of light, the passage drops a hint of the outside world, and a hope for communication. What is all the more impressive is the structure of this work, half-way between a traditional painting and an installation. The sculpted wood gives a unique sense of perspective, and invites the viewer to plunge into the work, and to get lost in this magical tunnel.

楊振中

過道 No.6

裝置|繪畫|木板上油畫

2012

過道 No. 6 是一套 8 件作品的其中一件，最先在 2012 年於上海桃浦創意園展出。藝術家說：過道是。楊振中以能夠把人類情感投射在景物上聞名，這件作品也當然可以解讀成他對人類疏離感的傳譯。粗曠的線條與光線的對比提示觀者畫外世界的存在，以及溝通的渴望。畫作最特別的地方是它的結構 – 介乎傳統畫作和裝置之間。木刻為作品增添了透視與質感，讓觀者進入畫作之中，迷失在這道魔幻空間裡。

杨振中

过道 No.6

裝置|绘画|木板上油画

2012

过道 No.6 是一套 8 件作品的其中一件，最先在 2012 年於上海桃浦创意园展出。艺术家说：过道是。杨振中以能够把人类情感投射在景物上闻名，这件作品也当然可以解读成他对人类疏离感的传译。粗旷的线条与光线的对比提示观者画外世界的存在，以及沟通的渴望。画作最特别的地方是它的结构 – 介乎传统画作和装置之间。木刻为作品增添了透視与质感，让观者进入画作之中，迷失在这道魔幻空间里。

YANG Zhen Zhong

Passage No.2

Installation| Painting| Oil On Wood

2012

Passage No.2 is part of a series of 8 works, first displayed in the Atelier in TOP Art Park, Shanghai in 2012. Coming from the same series as Passage No. 6, the painting has a distinctly different atmosphere. The stark contrast of light and darkness does not suggest open space, like in Passage No.6. Rather, the light source resembles the halo sometimes present in some other works of the artist. Rather than coarse strokes, the colour changes smoothly in this piece, giving it a certain sense of serenity, if not divinity.

楊振中

過道 No.2

裝置|繪畫|木板上油畫

2012

過道 No.2 是一套 8 件作品的其中一件，最先在 2012 年於上海桃浦創意園展出。雖然它和過道 No.6 來自同一個系列，但卻有截然不同的感覺。這件作品裡面，明暗的鮮明對比沒有像過道 No.6 一樣，提示外面空間的存在。它的光源像天堂的光暈 – 光暈是楊振中作品中常見的。而且，作品沒有用上粗曠的筆觸，相反，我們看到色彩平順過度，與人寧靜、近乎神聖的感覺。

杨振中

过道 No.2

裝置|绘画|木板上油画

2012

过道 No.2 是一套 8 件作品的其中一件，最先在 2012 年於上海桃浦创意园展出。虽然它和过道 No.6 来自同一个系列，但却有截然不同的感觉。这件作品里面，明暗的鲜明对比没有像过道 No.6 一样，提示外面空间的存在。它的光源像天堂的光暈 – 光暈是杨振中作品中常见的。而且，作品没有用上粗旷的笔触，相反，我们看到色彩平顺过度，与人宁静、近乎神圣的感觉。

YUAN Yuan

Abandoned Plant

Painting|Oil On Canvas

Another work by the same leading painter. Like almost all his other works, the painting does not feature human beings, but rather suggest their presence with careful portrayal of the space. Rust, stains, designs on the ground were detailed with fine brush strokes and

rich layers of colours. The space is empty, but tells stories of the past. The bright lighting also suggests possibility for the space to come to live. In the meantime, the use of a grey-brown colour tone brings about the feeling of serenity and solitude, common in his paintings.

2011

袁遠

廢棄車間

繪畫|布上油畫

2011

出自同一位優秀藝術家的作品。和他其他作品一樣，藝術家並沒有直接描繪人，而是透過景物和空間，揭示人的存在。門上的銹鐵、污漬、地上的圖案都被畫家用細膩的筆觸和豐富的顏色仔細地繪畫出來。空間沒錯是空置的，但卻訴說着從前的故事，充足的採光讓空置的空間帶有生氣，隨時準備活起來。同時，畫作以灰、啡色調為主，秉承藝術家一貫的風格。

袁远

废弃车间

绘画|布上油画

2011

出自同一位优秀艺术家的作品。和他其他作品一样，艺术家并没有直接描绘人，而是透过景物和空间，揭示人的存在。门上的锈铁、污渍、地上的图案都被画家用细腻的笔触和丰富的颜色仔细地绘画出来。空间没错是空置的，但却诉说着从前的故事，充足的采光让空置的空间带有生气，随时準備活起来。同时，画作以灰、啡色调为主，秉承艺术家一贯的风格。

CHEN Xiaoyun

The Amateur Form of Space Is Just Like Carelessly Squeezing Subconscious into Autumn

Painting|Oil On Canvas

2011

Chen Xiaoyun is a particularly unique artist, in the sense that he displaces our understanding of colour and space. How can we squeeze subconscious into Autumn? Doesn't autumn exist in our subconscious? Chen does not seem to intend to give us an easier answer. Rather, he further subverts the usual use of colour. Rather than a hearty harvest, Autumn in the painting is signified by harsh strokes and bare thorns. Blue rings, instead of brown and golden almost speak more of the winter than autumn. There is a clear sense of struggle in the work, despite the artist describing it as a "careless squeezing".

空間的業余形式如同把潛意識胡亂塞進秋天裡

繪畫|布上油畫

2011

陳曉雲是一個很特別的藝術家。他衝擊我們對於空間和顏色的理解。我們如何把潛意識塞進秋天裡？還是秋天在我們的潛意識裡滋長？陳曉雲好像沒打算給我們一個直接的答案。相反，他進一步顛覆顏色的慣常用法。他用上冷硬粗獷的筆觸描繪秋天——一個屬於收成的季節。它採用的藍色環狀體讓人聯想到寒冬，多於麥田上泛金黃的秋天。儘管畫題是作品為「胡亂的塞進」，作品本身卻充滿爭鬥意味。

空间的业余形式如同把潜意识胡乱塞进秋天里

绘画|布上油画

2011

陈晓云是一个很特别的艺术家。他冲击我们对于空间和颜色的理解。我们如何把潜意识塞进秋天里？还是秋天在我们的潜意识里滋长？陈晓云好像没打算给我们一个直接的答案。相反，他进一步颠覆颜色的惯常用法。他用上冷硬粗犷的笔触描绘秋天——一个属于收成的季节。它采用的蓝色环状体让人联想到寒冬，多於麦田上泛金黃的秋天。儘管画题是作品为「胡亂的塞进」，作品本身却充满爭鬥意味。

CHEN Xiaoyun

Freedom and Slavery Seem Like Two Bachelors Rushing into Garden and Stripping Dress off the Bride, and Truth Is Like Autumn Without Leaves Allergic to the Blue Sky

Painting|Oil On Canvas

2011

It's not common for freedom and slavery to work together, except in Chen's work. Both of them are portrayed as thorns trying to escape. Have they succeeded? We are not sure, and it is left for each one of us to reflect on this question. A close examination will show a spiral growth of the thorns around its frantically protruding branches. The rings almost constrain the escape of the plant. So is freedom and slavery really working together? This is perhaps open to interpretation. The stark contrast between the black thorns and the white fence gives the painting a sacred quality. If something is blocking the escape, it has to be out of a noble will.

陳曉雲

自由和奴役象 2 個光棍沖進花園脫光了新娘的裙子，事實象秋天一樣沒有樹葉對藍天過敏

繪畫|布上油畫

2011

自由和奴隸制度並不經常同時出現，除了在陳曉雲的作品中--它們都被描繪成嘗試掙脫約束的荊棘。它們成功了沒有？我們不肯定，但卻有無盡的思考空間。仔細看

的話，可以發現荊棘圍繞枝節環狀生長，彷彿在為嘗試逃亡的荊棘添加多一重約束。到底自由和奴隸制度是否真的向共同目標進發呢？這也許是藝術家留給我們的問題。黑荊棘和白圍欄的鮮明對比為畫作添上神聖的色彩。如果有一股力量在阻止荊棘的打破重圍，那也許是神聖的力量。

陈晓云

自由和奴役象 2 个光棍冲进花园脱光了新娘的裙子, 事实象秋天一样没有树叶对蓝天过敏

绘画|布上油画

2011

自由和奴隶制度并不经常同时出现，除了在陈晓云的作品中--它们都被描绘成尝试挣脱约束的荆棘。它们成功了没有？我们不肯定，但却有无尽的思考空间。仔细看的话，可以发现荆棘围绕枝节环状生长，彷彿在为尝试逃亡的荆棘添加多一重约束。到底自由和奴隶制度是否真的向共同目标进发呢？这也许是艺术家留给我们的问题。黑荆棘和白围栏的鲜明对比为画作添上神圣的色彩。如果有一股力量在阻止荆棘的打破重围，那也许是神圣的力量。

ZHU Xinyu

Untitled, 200x300cm

Oil on Canvas

This painting challenges our intuition of space. On a first glance, the portrayed place looks like a deserted rooftop overlooking the city. Zoom in closer to the details and you discover the space as a dried-out swimming pool, overlooking a vast plane of ocean or water body. Whichever impression you buy into, one thing remains constant: a strong sense of prying, rather than embracing, is present in the painting. Layers of superimposed colours and light create interesting textures that have a surreal touch. The looming water body creates an apocalyptic menace, while over-exposed sky and brightly lit building resembles the halo. The work itself is an intriguing manifestation, subjected to endless imagination.

朱新宇

無題，200x300 cm

布上油畫

這幅作品對空間提出質問。最初，我們很容易以為描繪的是大廈頂層的廢棄天台。不過細心一看，你卻會發現，畫家繪的是一個乾涸了的游泳池，俯瞰一片海洋。無論你選擇怎樣看作品，有一點幾乎可以肯定：藝術家描繪的世界有一種偷窺的意味。層疊的顏色和光線賦予作品超現實的感覺。步步逼近的汪洋帶有毀滅的企圖。同時，

由上而來的光線彷彿天堂的缺口，提示我們希望的存在。這件作品蘊含無盡的可能性，讓觀者的想像空間無限伸延。

朱新宇

无题，200x300 cm

布上油画

这幅作品对空间提出质问。最初，我们很容易以为描绘的是大厦顶层的废弃天台。不过细心一看，你却会发现，画家绘的是一个乾涸了的游泳池，俯瞰一片海洋。无论你选择怎样看作品，有一点几乎可以肯定：艺术家描绘的世界有一种偷窥的意味。层叠的颜色和光线赋予作品超现实的感觉。步步逼近的汪洋带有毁灭的企图。同时，由上而来的光线仿佛天堂的缺口，提示我们希望的存在。这件作品蕴含无尽的可能性，让观者的想像空间无限伸延。