

王川个展：线的路径

千高原艺术空间荣幸地宣布，艺术家王川个展“线的路径”将于2024年10月12日开幕，并持续至12月20日。本次展览精选艺术家王川数十年来创作的纸本与布面作品，并将其对照，以“线”这一艺术表达形式之间共有的基础元素，作为此次展览的关键线索。纵观王川的作品，他的纸本线条与布面几何相互呼应，对“线”的反复习作始终贯穿和反映着他的创作脉络。在这样一种互相表里的关系之中，展览全面呈现王川对“画笔 (brush)” / “毛笔 (chinagraph)”、“布面 (canvas)” / “纸面 (paper)”，“框架 (frame)” / “装裱 (mounting)”等多元媒介的高层次实验，探讨东西方绘画上的疏离、互补、贯彻与相融，更是传达了艺术家力图离异中西概念、打破二元性幻相、尊重媒介平等，以线条的方式回归至对绘画本体的淳朴探究和个人意识上深层次的无为，让线条的属性脱离人为附加的观念，让线条成为一种快乐的游戏。

罗杰·弗莱 (Roger Fried) 曾将“线”分为“结构式 (structural)”与“书法式 (calligraphic)”。西方艺术家常以线条为“面”的转折点，建构或分解一幅图画。它是结构式的、准确的、可修改的；而中国画中的“线”，更多的是笔触的自然推动，枯湿浓淡、起承转合，它是书法式的、自足的、不过分准确的、不可修改且不可复制的。诚然，中西对于“线”有着不同的认识，画家们都试图打破自己的茧室：将线与形的关系变得更加游离的同时，去找寻一个真正的结构与统一。如达芬奇通过使用渐隐法 (sfumato) 将凌厉的边缘柔化，并将阴影融入浅色区域，避免了尖锐的轮廓，创造出了一种更为连贯、和谐的视觉体验；米开朗基罗通过图-底的转换来让线条“消失”，减弱其独立性和表现性，并隐入背景或形体的暗部；马蒂斯用其松散、流畅、有机的表型性线条去传达情感的同时，又不忘用线条本身去指向画面的整体描述性。

王川多年来也一直尊重着这种结构，尊重着画面的四条边界，尽管他从不去指向一个具体的物。他沿着画框运行，对边界的认知增强了中心图像的冲击力。王川对结构的认知并不是来自于书法本身（calligraphy per se），而是一种书法风格（calligraphic fashion）。一是因为线条的流动性与书写有着天然的联系。王川的画面是由各种各样的点构成的，而点与点相连，使得线条在空间中具有不确定的动感。它们蜿蜒曲折，在其画面中，线条以不同的方式汇聚在一起，它们短暂接触，后退或转向；它们相交，有时它们相遇，并肩，寻着相同的轨迹。单性线条横跨整个绘画表面，若仔细观察，我们可以确定由点位带来的秩序。线条在空间中不断重叠、穿插与停顿都是随着身体气韵的变化而缓缓运动的，这都需要艺术家对结构有着整体把握。再来是王川认为书写的本质是由身体的动作来诉说内心的冲动，这种喷涌是一次性的、即时的，而非以常规“阅读文本”的方式，也就是从上至下、从右至左来安排画面。绘画于他而言甚至是一种生理驱动，长此以往保持着持续的动作，形成肌肉的记忆，回归至一种像极劳动的创作状态。因此，王川的书法性线条（calligraphic linearity）与书法本身并非必然的因果关系。

与此同时，于王川而言，几何文化亦和西方并无直接关联。简略来讲，水墨讲究路回锋转、中锋、侧锋这些笔墨上的东西，但在布面上的做线确实自由自在，其硬度和厚度都能够书写出来。相比之下，纸上的东西更讲究笔墨的厚度，所以把持这两个东西，主要还是取决于艺术家如何去思考绘画的可能性、语言的可能性。因此，粗略地将王川的创作风格归属于东或西、抽象或具象是没有意义的。他的艰苦习作是一种单纯的表达，力求一种无限接近于儿童的无意识状态，就如同赛·托姆布雷（Cy Tombly）用手随意涂抹的极具时间性和偶发性的笔触给王川带来的震撼与启迪：直接、不修改、不重来。成人通过其繁复的经验主义和后天习得的概念说，来不断地纠正以获得内心的“正确”，而当下性却被视为一种错误，这正好与儿童世界里的原始生命力相悖。画

是需要有鲜活感的，要深入就要超越，否则无法构成它的厚度。同时，在绘画的过程中，会释放出诸多私密的个人体验，而这种私密性也正是王川希望其作品所呈现的。

Wang Chuan's Solo Exhibition: The Path of Line

A Thousand Plateaus Art Space is pleased to announce the inauguration of Wang Chuan's solo exhibition, "The Path of Line" on October 12, 2024, and continuing through December 20th. The exhibition will feature a selection of Wang Chuan's works on paper and canvas created over the past decades, comparing them with each other, and using "line", the basic element common to all forms of artistic expression, as the key clue of the exhibition. Throughout Wang Chuan's works, his lines on paper and geometry on canvas echo each other, and his repeated practice of line always runs through and reflects his creative vein. In such a mutual relationship, the exhibition comprehensively presents Wang Chuan's high-level experimentation in multiple mediums such as brush / chinagraph, canvas / paper, frame / mounting and so on. It explores the alienation, complementarity, implementation and integration of Eastern and Western paintings, and conveys the artist's attempt to dissociate the concepts of East and West, break the illusion of duality, respect the equality of mediums, and return to the simple inquiry into the essence of painting and the deep-seated inertia of personal consciousness by means of lines. Therefore, the attributes of lines are free from the artificially-added concepts, and lines can become a kind of joyful game.

Roger Fried has categorized "line" into "structural" and "calligraphic". Western artists often use line as a turning point for "surface" to construct or break down a pictorial plane. It is structural, accurate and modifiable, whereas the "line" in Chinese painting is more of a natural push of the brushstrokes, withered and wet, thick and thin, starting and ending, it is calligraphic, self-contained, not overly accurate, non-modifiable and non-replicable. It is true that both the Chinese and the Western have different perceptions of "line", and painters are trying to break out of their cocoons: to find a true "structure" and "unity" while making the relationship between line and form more fluid. For example, Leonardo da Vinci used *sfumato* to soften harsh edges and blend shadows into lighter areas, avoiding sharp contours and creating a more coherent and

harmonious visual experience; Michelangelo used figure-ground transitions to make lines “disappear,” weakening their independence and expressiveness and hiding them in the background or darker parts of the form; Matisse used his loose, fluid, organic expressive lines to convey emotion while not forgetting to use the lines themselves to point to the overall narrative nature of the artwork.

Wang Chuan has also respected this structure and the four borders of the picture for many years, although he never points to a specific object. He runs along the frame, and his awareness of boundaries enhances the impact of the central image. Wang Chuan's perception of structure does not come from *calligraphy per se*, but rather a *calligraphic fashion*. One reason is that the fluidity of lines is naturally linked to handwriting. Wang Chuan's images are composed of a variety of dots, and the dots are connected to each other, giving the lines an indeterminate sense of movement in space. They meander, and in their images the lines come together in different ways; they touch briefly, recede or turn; they intersect, and sometimes they meet, side by side, seeking the same trajectory. The singular lines span the entire surface of the painting, and if we look closely, we can determine the order brought about by the dots. Lines overlap, interpenetrate and pause in space as the body's rhythm changes and moves slowly, all of which require the artist to have an entire master of the structure. Then there is Wang Chuan's belief that the essence of handwriting is the movement of the body to tell the inner impulses, and that this outpouring is one-time and instantaneous, rather than the conventional way of “reading the text”, that is, arranging the images from top to bottom, right to left. Painting is even a physiological drive for Wang Chuan, maintaining a constant movement over time, forming a muscle memory and returning to a state of creation that requires extreme labor. Therefore, Wang Chuan's *calligraphic linearity* is not necessarily causally related to calligraphy per se.

At the same time, for Wang Chuan, geometric culture is not directly related to the West. Briefly speaking, the ink wash is concerned about the back and forth of the tip of the brush, such as zhongfeng technique (literally as “centered-tip”) and cefeng technique (literally as “slanted-tip”). However, drawing or painting the line on canvas can be really free and easy, and its hardness

and thickness are able to write out. In contrast, things on paper are more concerned about the thickness of the ink and brush, so how to master these two things mainly depends on how the artist thinks about the possibility of painting, the possibility of language. Therefore, it is meaningless to roughly attribute Wang Chuan's creative style to East or West, abstract or figurative. His painstaking exercise is a pure expression that strives for a state of unconsciousness that is infinitely close to that of a child, just as the very temporal and episodic strokes of Cy Tombly's randomly scrawled hand brought Wang Chuan shock and enlightenment: direct, unaltered, and without a do-over. Adults, through their elaborate empiricism and acquired conceptualizations, are constantly corrected to achieve inner "rightness," while immediacy is seen as an error that contradicts the primordial vitality of the child's world. Painting requires a sense of vividness, and to go deeper you have to go beyond, otherwise you can't constitute its thickness. At the same time, the process of painting releases many private personal experiences, and this privacy is exactly what Wang Chuan wants his works to present.