

## 漆澜和屠宏涛：任性的风景（第二回）

展览日期：2019/04/26 — 2019/6/16

开幕酒会：2019/04/26 15:00-18:00（星期五）

艺术家：漆澜、屠宏涛

学术主持：吴蔚

出品：千高原艺术空间

作品媒介：绘画

成都市铁像寺水街南广场千高原艺术空间

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2019年4月26日，“漆澜和屠宏涛：任性的风景（第二回）”即将在千高原艺术空间开幕。这是两位艺术家时隔八年之后，再次以“任性的风景”为题目合作的双人展。八年的时间，已然成为衡量二人“任性”的尺度，他们以此为主题的合作展览也将一直进行下去。

他们的“任性”，既是文化性格的任性，即一种自省与超拔的态度；也是艺术语言与美学趣味的任性，对书写性绘画语言的实验与苛求，对传统语汇的思辨以及对抗性的拆解、重构，使其二人的绘画作品日益显现出鲜明的艺术特质和复杂的人文内涵。

漆澜和屠宏涛在对绘画的认知和语言的锤炼层面都独辟蹊径。在他们的作品中，不但有对当下生活与生命状态的现场感受和敏感表达，也充满了历史的思考，并孜孜以求抗辩性和开放性的语言探索。他们的绘画既有某种高古的文人诗意，也有现代理性的审慎剖析；既包含了对现有绘画秩序与习惯语言的解构甚至颠覆，也包含了对崇高的精神秩序的追求。既向往任性的敏感，更渴求深沉凝炼的文化内涵。分裂与融合，破坏与建构，任性与矜持，这种多层面的对抗性的文化品质相反相成，合而为一，这或许正是两人在当代绘画的探索中的共同愿景。

本次展览的结构以学术文献为主体，突出二人对绘画的探索过程，因此展出的大幅作品极少。但围绕这些成熟作品同时出现的，是大量的手稿和笔记，以及尚处于创作过程中未完成的画作资料，为深入了解他们的创作步骤和思路提供了一次机会。希望观众与艺术家之间也可以借此展开更加具体的对话和交流。

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**漆澜**，1973年生于四川安岳，1996年毕业于重庆西南师范大学美术学院中国画专业，2001年毕业于南京艺术学院美术学院中国画系，2007师从王孟奇教授攻读美术学博士学位。2001-2018年供职于上海书画出版社，任《艺术当代》杂志副主编。漆澜的艺术创作是具有压迫性的绘画行动，是复杂迂回的思维和视觉实践。那些他所选择性地认同或对抗的传统，是他创作的源泉和素材。他与经典对话，不是臣服和追随，而是质询和开创。他追求真正属于绘画的整合性的艺术表达，这不仅需要耐心，还需随时调动对绘画的微妙的预感。漆澜的绘画过程就像是一次次搭建多米诺骨牌，一次次推倒重来，产生无数变量，在中断、蜿蜒中前行。漆澜是画家也是批评家，他的挑剔和质疑不只针对外部世界，还有其知识、经验和思想中的无数个锚点，他的绘画正是这些锚点外化于视觉语言的冲动或验证。

**屠宏涛**，1976年生于成都，现工作生活于北京，成都。屠宏涛是一位对社会形态极为敏感的艺术家的。他的作品善于表现个体的姿态和精神气质，画面视觉表征趋向于呈现多重交错、隔阂混淆、矛盾横生的图景，如怪诞诡异的舞台、烟尘四起的都市、隐秘幽寂的雪林、糜烂消沉的人堆，以及恣肆疯长、充满欲望的草木。他所体验和理解的世界，正是人类社会现实中遭遇的纠结：一个巨大而虚假的幻觉乐园，是虚构、臆造、疯狂、混乱、相互侵占并彼此催生的人文景观。

## Qi Lan and Tu Hongtao: Uninhibited Scenery II

Duration: 26/04/2019 –16/06/2019

Opening: 26/04/2019, 15:00-18:00, Friday

Organizer: A Thousand Plateaus Art Space

Artists: Qi Lan, Tu Hongtao

Academic Support: Wu Wei

Media: Painting

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The exhibition of “Qi Lan & Tu Hongtao: Uninhibited Scenery II” will open on April 26, 2019 in A Thousand Plateau Art Space. This is the Double-solo exhibition in which the two artists collaborate again on the theme of “Uninhibited Scenery” after eight years. Eight-year time has become a measurement of their mutual “uninhabitedness”, and the cooperation on this theme will be continue

Their "uninhibitedness" is not only the self-willedness of cultural character, but also an introspective and superior attitude; it is also the waywardness of artistic language and aesthetic taste, the experiments and excessive demands of written language in painting, as well as the reflection on traditional vocabulary and the disintegration and reconstruction of its confrontation. These make the two artists' paintings increasingly show distinct artistic characteristics and complex humanistic connotations.

Both Qi Lan and Tu Hongtao have a unique approaching to the understanding as well as the tempering of language in painting. In their works, there are not only the live feelings and sensitive expressions of the current state of life, but also the reflection of history as well as their search for a language that contains defense and openness. Their paintings not only have some kind of ancient literati poetry, but also a prudent analysis of modern rationality; they contain both the deconstruction and the subversion of the existing painting order with its customary language, as well as the pursuit of lofty spiritual order. It is longing to the sensitive willfulness or uninhibitedness of the past and is more eager to refine the cultural meaning behind it. Splitting and integration, destruction and construction, self-willedness and restraint, this multi-faceted confrontational cultural quality is opposite and united at the same time, which may be the common vision of the two in the exploration of contemporary painting.

The structure of this exhibition is based on the academic literature, and it highlights their process of exploration. Therefore, there are very few large-scale works on display, but demonstrated with many manuscripts, notes, and incomplete draft materials that collected from their process. It absolutely provides an opportunity to learn more about their creative steps and ideas. Wish there will be more specific dialogues and exchanges emerging from viewers and artists through this exhibition.

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**Qi Lan** was born in Anyue, Sichuan in 1973. He graduated from Department of Chinese Traditional Painting in Academy of Fine Arts, Southwest Normal University in 1996 and then graduated from Department of Chinese Traditional Painting, Nanjing University of the Arts in 2001. He studied with Professor Wang Mengqi as a Ph.D. candidate in Fine Arts in 2007. Between 2001 and 2018, He worked for Shanghai Fine Arts Publisher as the deputy editor of contemporary art magazine Art China. Qi Lan's artistic creation is an action of painting under oppression, and a practice of both intricate thinking and visual experimentation. The traditions that he chooses to accept or reject is the source and material of his creation. He dialogues with the classics in a way of making queries and innovations instead of following them faithfully. He pursues the integrated artistic expression of painting, which demands not only great patience, but also the subtle artistic intuition at his disposal. His painting process is like setting up dominoes and pushing it over again and again, producing countless variables and moving on with interrupts and meanders. Qi Lan is both an artist and a critic. He criticizes and challenges not only the outside world but also the numerous anchor points in his knowledge, experiences and thoughts. His art is exactly the externalized visual representation of those anchor points.

**Tu Hongtao**, born in Chengdu in 1976, now works and lives in Beijing and Chengdu. Tu Hongtao is very sensitive to social forms. His works are proficient at showing individuals' posture and spiritual temperature. Visual representation of pictures tends to present a prospect with multiple staggers, mixed misunderstanding and various contradictions, such as the weird and strange stage, city with permeating dust, mystic and quiet snow forest, depressed crowd, and randomly growing vegetation filled with desires. What he experiences and understands is exactly the entanglement that people encounter in society: the world is a huge and false illusion park with a mixed humanistic land where imagine, fabricating, craziness and chaos encroach and expedite each other.