

## 王俊：青苔 The Motion of Light

展览日期：2021年3月13日至2021年4月20日

开幕时间：2021年3月13日（周六）下午3时

成都市铁像寺水街南广场千高原艺术空间

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缝隙

溜进来的光

迎向

那片潮湿的草

亮。

白。

是为绘画。

— 王俊 2021.02.20

千高原艺术空间荣幸宣布，将于2021年3月13日至4月20日呈现王俊个展“青苔（The Motion of Light）”，展出艺术家近三年来的新作。

多年来，王俊一直纠缠于“绘画”这个词汇所关涉的方方面面。继在千高原艺术空间2次个展（“闪回”，2016；“球体”，2018）关于绘画方法的讨论与对自身绘画线索的铺陈后，此次“青苔”展出的作品重新回到一个明确的对象：**风景**。或更具体的说：一片无名树林。其创作由一个基础的对景写生开始，独辟蹊径地展开关于这一寻常而永恒主题的“复照”之旅。

复照，指光持续运动的过程，亦是一种唤醒，意为一次次偶然、落空、蓄谋与失控交错的动作。除了自然之光，这里的光也包含各种绘画的经验和认知。工作室即密林，展示空间亦如是。观众的抵达，也是一种光的复照。而作品，大抵形同“卑微”的“青苔”，在展厅中忽隐乍现，等待那一瞬的“观看之光”。其感近似王维名作《鹿柴》中所描绘的“返景入深林，复照青苔上”——林中，光与草的相遇，是一刹的照耀；是降临，是擦拭，也可能是一种抛出或激发。

王俊喜欢以一种持续自我怀疑的、漫游的方式展开工作。他不满足于直接或简单地对图像进行转译，而是尝试通过不断的否定、覆盖、重建去靠近一种感知的真实，并试着让创作的“方式”凸显成为“内容”，化作一道“风景”。

景由心生，本次展览的部分新作亦指涉了对肖像绘画（自画像）的回应。从树林中回到工作室完成的作品，不管是一棵树的图像变体，还是层层涂抹后剩余的痕迹，似乎每一幅绘画都残留着眼睛一样的圆图形，或诧异或好奇……它们将迎向观众，同时也凝视着展厅中的同类——这批被编织进“复眼”观看之网中，被物化的“风景”。

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**王俊**，1974年出生于重庆，2005年毕业于四川美术学院，获硕士学位。现生活工作于重庆、贵阳。王俊一直将“绘画”视为一个词汇，其创作以一种持续自我怀疑的、主动去制造蓄谋与失控并行的方式展开。他近期作品关涉“风景”——“写生”及其图像的生产。他不满足于直接或简单地对图像进行转译，而是尝试通过不断的否定、擦拭、重建去靠近一种感知的真实，以此和惯性的经验作斗争，并努力让自己践行的创作方法凸显成为“内容”。

## Wang Jun: The Motion of Light

Duration: March 13, 2021 - April 20, 2021

Opening: March 13, 2021 (Saturday) 3p.m.

A Thousand Plateaus Art Space, South Square Tiexiang Temple Riverfront, Chengdu

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*The light  
slid in through the crevice  
greeted  
the damp grass*

*Bright  
White*

*It is painting*

— Wang Jun 2021.02.20

A Thousand Plateaus Art Space is pleased to present Wang Jun's solo exhibition *The Motion of Light* from March 13 to April 20, 2021, featuring the artist's new and recent works.

For many years, Wang Jun has been entangled in different aspects involved in the term "painting". After the discussion about painting methods and the mapping of his own painting clues in two previous solo exhibitions at A Thousand Plateaus ("Flashback", 2016; "Sphere", 2018), *The Motion of Light* returns to a clear theme: Landscape, more specifically, an unnamed forest. The work starts from a basic sketching of sceneries and path-breakingly "re-photographes (*fu zhao*)" that ordinary and eternal theme.

Re-photographing (*fu zhao*) comes from the famous Chinese poem *The Deer Enclosure (Lu Zhai)* by Wang Wei. It refers to the process of continuous movement of light, and by extension, an awakening, reflecting actions that are accidental, frustrated, deliberate, and out of control. The light here, except the natural light, also means various painting experiences and cognitions. The studio is a dense forest, so is the exhibition space. The work, roughly resembling the "humble" "lichen", flickers and disappears in the exhibition hall, waiting for the "light of viewing". They together bring a special perception similar to Wang Wei's verse: "Where sunlight, entering a grove, Shines back to me from the green moss." -- In the forest, the encounter of light and grass is a moment of shining; it is the action of coming, wiping, or it may be throwing or stimulating.

Wang Jun prefers to work in a continuous self-doubt and wandering way. He rejects to translate the image directly and simply. Instead, he tries to get closer to a perceptual reality through constant denial, coverage, and reconstruction, making the "method" of creation become the "content", or the "landscape" in this case.

Landscape mirrors the mind. Some of the new works respond to the portrait painting (self-portrait). Returning from the forest to the studio, surprised or curious eye-like circles grow on canvas, whether the images are metamorphic representations of trees, or remaining traces after painting layer by layer. They will greet the audience while staring at other "eyes" in the gallery room, which are a batch of materialized "landscapes" woven into the net of "compound-eye" viewing.

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**Wang Jun** was born in Chongqing in 1974 and graduated from Sichuan Fine Arts Institute with Degree of Master. He currently lives and works in Chongqing, Guiyang. Wang Jun has always regarded "painting" as a vocabulary, making his creation unfolded in a way of continuous self-doubt and initiative to create deliberate and out of control. His recent works related to "landscape" -- the "sketching" and the production of its images. He rejects to translate the image directly and simply. Instead, he tries to get closer to a perceptual reality through constant denial, coverage, and reconstruction to fight against inertial experience, making the "method" he practiced become "content".