

熊文韵：向 来

展览日期：2021 年 6 月 26 日—2021 年 8 月 3 日

开幕时间：2021 年 6 月 26 日（周六），15:00

出品：千高原艺术空间

艺术家：熊文韵

策展人：余玥

学术支持：张意

特约评论：易丹

作品媒介：绘画

展览地点：四川省成都市高新区盛邦街，铁像寺水街南广场，千高原艺术空间

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“向来”一词在中文中折叠着差异性的时间向度，它表示过往，将来，一直与刚才。唯有在整体语境中，它才获得其语义定向。但单独使用时，它就是一种内部层叠着诸多时间性与时代性声部的混响，或者说，是堆积起来的，若有所指或交相指涉的箭头。

千高原艺术空间荣幸宣布，将于 2021 年 6 月 26 日至 8 月 3 日呈现艺术家熊文韵个展“向 来”（Re-cover），展出艺术家近两年的绘画新作。

2020 年起，熊文韵重返架上绘画领域，并在一年多时间中创作了数个系列的作品。此次展览作为艺术家绘画作品的再出场，携带着熊文韵过往生命档案所有最重要的艺术基因，并且伴随着对全球性时代突变事件的切身感受和个人思考。

“向 来”展的英文标题被定为“Re-cover”，它的基础含义就是恢复与重置。恢复和重置充满了涂抹，覆盖，修改与偏移的痕迹。在诸多这般空间和时间的痕迹之上，世界一再重开它的游戏。

“向 来”主题展包括熊文韵近期创作的箭头系列，以“世界游戏”系列为中心，汇合“游戏”，“寓言”和“肖像”三系列的进程。“世界游戏”系列呈现了 2020 剧变后崭新世界中的那些交织线索，它们包括着生命、自我教育和全球政治的信息。各种信息箭头由于过于迅速的交叠取代，全部变成了非领域性之物，变成了儿童和政治游戏中忽然涌起又退却、冲撞又分离的潮汐，强烈、自由、现实而又虚妄。“肖像”系列是箭头系列中较早的产物，是对携带现实力量和程式的箭头的仿像。而一旦这些力量运动起来，从规制好的定向中，就产生了紊乱、离合和再结构运动。“寓言”系列中，现实的箭头活动指向超出具体表象之外，作为寓意而存在。相反，“游戏”系列则并不包含寓意，它们只是那些脱离规制后的自由内心状态，一种内在的自我教育和普遍可传达的艺术愿望。

主题展的个体和时代缘起，则呈现在“向 来”的文献展和特别专题展之中。2020 年，熊文韵经历了生命中极其昏暗的时刻。“时间与生命”以及“方”系列就是在只有白昼和黑夜的窗户，铁门和扶手，呼吸机与药物的围绕下，创作的系列写生和抽象画。从这里出发，新的坛场开始结成，并远远超出了所谓“疫情艺术”可以涵盖的领域。生命政治，差异与重复，思维与历史中的定向，变成了一场宏大而深刻的演出。

Xiong Wenyun: Re-cover

Duration: June 26, 2021 - August 3, 2021

Opening: June 26, 2021 (Saturday) 15: 00

Organizer: A Thousand Plateaus Art Space

Artist: Xiong Wenyun

Curator: Yu Yue

Academic support: Zhang Yi

Commentator: Yi Dan

Media: Painting

Venue: A Thousand Plateaus Art Space, South Square, Tiexiang Temple Riverfront, Shengbang Street, High-tech Development Zone, Chengdu, China

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Xiong Wenyun: Re-cover

The word "Re-cover" (Xiang Lai) in Chinese folds different dimensions of time. It means the past, the future, the persistent thing and the momentary thing. Only in the overall context can it obtain its semantic meaning. But when used alone, it is a kind of reverberation with a lot of temporal and epochal voice parts stacked inside, or it is piled up arrows seemly with references or crosses.

A Thousand Plateaus Art Space is honored to announce artist Xiong Wenyun's solo exhibition "Re-cover" from June 26 to August 3, 2021, showing artists' new paintings in recent two years.

Since 2020, Xiong Wenyun has returned to the field of easel painting and created several series of works in more than a year. As a re-appearance of artists' paintings, this exhibition carries all the most important artistic genes of Xiong Wenyun's past life archives, and is accompanied by her own experiences or personal thinking about the global era-changing events.

The English title of the exhibition is "Re-cover", whose basic meaning is to restore and reset. Restore and reset are full of smears, overlays, modifications and offsets. In many such traces of space and time, the world has relaunched its game again and again.

"Re-cover" theme exhibition includes Xiong Wenyun's recent "Arrow" series, which is centered on the "World game" series and combines the three series of "Game", "Allegoric tales" and "Portrait". The "World game" series presents the intertwined clues in the new world after the drastic changes in 2020, including the information of life, self-education and global politics. All kinds of arrows have become non-domain things because of their rapid overlapping and replacement. They have become the tides of political games and sometimes childish play, that suddenly surge, retreat, collide and separate. They are strong, free, realistic but vain. The "Portrait" series is an earlier product among the arrow series, which is an imitation of the arrow with realistic power and program. Once these forces move, from the well-regulated orientation,

there will be disorder, clutch and restructuring movement. In the "Allegoric tales" series, the arrow of reality points to the place beyond the concrete appearance and exists as the allegory. On the contrary, "Game" series does not contain moral, they are just the free inner state after breaking away from the regulation, an inner self-education and a universal artistic desire which can be shared.

The individual and era origin of the theme exhibition is presented in the literature exhibition and special topic exhibition of "Re-cover". In 2020, Xiong Wenyun has experienced an extremely dark moment in her life. "Time and life" and "Ars medicina" are the series sketching and abstract paintings which are created around the iron doors, handrails, ventilators, drugs, and windows with only day and night. A new Mandala emerges from here. It is far beyond the field of the so-called "epidemic art". Life politics, difference and repetition, thinking and orientation in history have become a grand and profound performance.