

隐秘的态度：肖克刚 & 罗应龙

展览出品：千高原艺术空间

学术批评：陈默、查常平

开幕酒会：2007 年 11 月 24 日（星期六）下午 3 点至 6 点

展览日期：2007 年 11 月 24 日至 12 月 31 日

展览地点：千高原艺术空间（成都） 四川省成都市芳沁街 87 号

电 话：+86 (0)28 8515 8238 8512 6358

邮 箱：info@1000plateaus.org 1000plateaus.cn@gmail.com

网 址：www.1000plateaus.org

主题阐述：

“隐秘的态度”是艺术家肖克刚、罗应龙的绘画作品展。在他们的作品背后隐藏着关于“身体”的千变万化的生命活动形式，隐含着一般物体形式无可比拟的丰富内容，更蕴育着无限变化的可能性。事实上，在艺术家个人化的极致情感背后，同时隐藏着艺术家的无意识态度，这种无意识态度很大程度上是艺术家对现实语境的直觉反馈。简单讲，即是他们的作品带来一种致力于本质力量的广泛化提问：“身体究竟是什么？”

另外，他们二人也如是的不同。罗应龙的作品拥有丰富的身体感，《连续的红》带着某种同艺术家自身相似的超敏感的离散力，将一些私人感受表现分解在每个图像角落，那些红色的颗粒带着精神颠峰的张狂侵占观众的视觉感官。而在肖克刚的《身体》、《鱼》、《花》系列作品中，身体就是一个自然的象征，正如一切事物象征着身体那样，身体也象征着一切事物，画面其间仿佛成为了人与外界进行交换、斗戮、竞争的强力阵地，运载着由身体中的“自身”与“社会”之间的紧张关系而产生的意义系统。

STILL SENSATIONS: Xiao Kegang & Luo Yinglong

Artists: Xiao Kegang, Luo Yinglong
Exhibition Organizer: A Thousand Plateaus Art Space
Academic Critics: Chen Mo, Zha Changping
Opening Reception: 24 November 2007 (Saturday) 3pm-6pm
Exhibition Dates: Nov. 24 – Dec.31 2007
Address: A Thousand Plateaus Chengdu, 87 Fangqin Street, Chengdu
Tel.: +86 (0)28 8515 8238 8512 6358
Fax: +86 (0)28 8512 6358
Email: info@1000plateaus.org
1000plateaus.cn@gmail.com
Web: www.1000plateaus.org

Theme:

Still Sensations is an exhibition with oil paintings by Xiao Kegang and Luo Yinglong. Behind their paintings, ever changing manifestations of life lie hidden. They conceal a rich content incomparable to other forms of life and containing endless possibilities. In reality, the unconscious behaviour of the artist hides in the shadow of his extreme feelings. This unconscious attitude is to a large extent the artist's direct reaction to his environment. Their paintings question a broader topic only devoted to the essentials, namely the body and its significance.

However, their paintings bear some striking differences. Luo Yinglong's paintings possess a strong physical feeling. His series *Running Red* embodies a hypersensitive dispersing power that decomposes personal emotional expressions to every corner of his paintings. The red dotted forms in his paintings are often associated with an extreme form of insolence that penetrates people's visual senses. In the series *Body*, *Fish* and *Flower* by Xiao Kegang, the body is rather viewed as a natural symbol. Just as all objects symbolize the body, so does the body function as a symbol for all objects. It is as if the surface of the painting has become a fierce battlefield where human beings trade, fight and compete with the outer world. It conveys a meaningful system produced by the tense relationship of the body with 'the self' and 'the society'.