

刘永康
Liu Yongkang

道路
与
河流

ROAD & RIVER

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ART SEASONS

道路与河流

走过的路

刘永康

人生不是所有的风景都能欣赏到的，曾经我们也许和它擦肩而过，也许不知它为何物。有时候会惊叹大自然的鬼斧神工，有时候着急的拿出相机把它记录下来，但我认为更重要的是内心的触动，它来自我们深深的内在。

我想世界上最神奇的就是自然，对大自然的敬畏和美的表达，是每一个有灵性的个体发自内心的追求。人是需要旅行的，走出去吧！你会发现一切和你想象得很不一样，每个人眼中都有不一样的风景，这也是我创作的源泉。在我创作一幅作品之前，其实我会把自己当成一个“行者”，我不是所有画的场景都亲临过。其实我认为当对画面的描绘持一定的距离时，也许对绘画本身的关注可能更纯粹一些。在我看来具象绘画能够表达我对社会以及人生、环境等诸多问题的思考，但画面中抽象的意识也一直存在。而且在画面中有着提示和引导的作用，两者在相互影响着。对图像的选择是经过一番比对的才最终确定的，在选择的过程中往往是结合了画面中的基本构成的需要，比如：构图、色彩、视角等一些因素的考量。图像的信息量是不一样的，选择其中可用的部分其实是由时间决定的，这个时间在某种程度上来说，是我慢慢忘记的一个过程。

在近些年的绘画作品中有着明显的自然风景的外貌，在这些景致的选择上有一条潜在的规则，这其实是我对身边环境中的一种情绪表达。我对绘画的阐释绝对不是对其视觉上的简单模仿，而是通过对风景的描绘传达出于作品相同的荒芜感和隔离感，通过笔触颜色和构图，传达出精神性所指。不安感和紧张感隐藏在画面里，我认为绘画是与现实所展现的景观很好的沟通。具有空间感却迷失方向的风景区令人着迷，好似无知觉的梦境。

当代艺术中的风景画其实是回归自然，关注自然的本身，描绘事物的原状，但它绝不在仅是出于视觉的愉悦，而是充满了历史、记忆、图像、思想、生态、未来等等人类自我反思之后的观念。作为一个“行者”，我希望我的绘画也达到一种无疆的状态，不光思想要无禁区，一切东西都可以怀疑、质疑，而且实践也应当是没有禁区的。

气象

张小迪

《文心雕龙·明诗》有云：“庄老告退，山水方滋。”中国人很早意识到艺术与风景的联系，并形成一套丰富的艺术表现系统，从诗歌到绘画，从对自然风景的描绘发展为对叙事再现的超越。每当赏析古人作品，我常常 would 想中国人的风景观具体是怎样的呢？每个文明的文化形成必然与其所处的地缘特征有着客观的联系，而当我们述说这些地缘风貌时，也伴随着民族文化不断运动的历史性演变。关于风景观念的形成是一个漫长的时间历程，通过这一历程，我们可以了解一个国家民族对风景的文化心态和审美趣味，而一个艺术家的风景观当然形成于他所身处的民族文化氛围中。因此，将地域特征的变迁和历史文化演变的综合因素结合起来考察，对于品鉴过往艺术家的作品，和思辨当下的艺术创作有着诸多的意义。

在上古易象观的影响下，中国艺术从未止步于对奇山异水的描绘，而始终围绕着对平淡风景中诗意主题的述求。儒家思想的伦理基础给予了中国山水画成熟的创作观念，使得中国艺术形成了一套通过风景描绘表现圣贤形象和道德宇宙的象征系统。“子曰：视其所以，观其所由，察其所安。”（《论语·为政第二》）早在先秦时期，儒家思想即对视觉和影像的认识打开了三个维度：视——主体的现象，观——客体的物象，察——指涉的意象。而关于物象(现象)与影像(image)的关系，南朝画家王微在《叙画·辱颜光禄书》中开篇即言：“图像非止艺行，成当与易象同体。”与王微同时期的宗炳在《画山水序》中也谈到：“圣人含道曷物，贤者澄怀味像。”谢赫的六法首重“气韵生动”。这些对象与像的关系的思考，是打开气本位影像观的宗门。

Road and RIVER

Roads Travelled

Liu Yongkang

Life doesn't offer us the chance to see all the natural landscapes. Many of them just pass us by, unnoticed. Sometimes, we marvel at the creations of nature and are keen to document them with our camera. But the most important thing is the thrill of the heart, which comes from deep within.

I think that the most amazing thing in this world is nature and it is every soul's inner pursuit to express their respect for and the beauty of nature. We need to travel and see the world. So out we go! You will find the world different from what you imagined and everyone sees something different. That is the fountain of my work. Before I create a work, I try to picture myself as a traveler living through the scenes. In fact, perhaps the picture will be purer if there is some distance between the painter and the canvas. To me, representational paintings are a reflection of my understanding of society, life and the environment, among other subjects. But abstract awareness always exists in the pictures, playing an indicative and guiding role in and interacting with them. What is to be painted is chosen after extensive comparison. In the selection process are involved the basic elements of the canvas, such as composition, colors and angles. How much a picture conveys is often decided by time which, to a certain extent, is a process I am gradually forgetting.

My work in recent years has an obvious touch of landscape painting. There is a hidden rule when it comes to the selection of scenes, which is a form of depiction of my frame of mind. My narration of paintings is by no means a simple visual simulation; rather, it depicts a sense of forlornness and isolation, as presented in the work. The strokes and composition convey a spiritual dimension. Unease and tension lurk behind the pictures. I am of the opinion that paintings are the best medium for reflecting the reality. Works with a spatial sense but are nevertheless directionless are enchanting, as if they were scenes from dreamland.

Contemporary landscape paintings are the business of returning and paying attention to nature, and portraying objects as they are. However, they are not just visual enjoyment but are imbued with history, memory, thoughts, images, ecology and the future, which are born out of human self-reflection. As a traveler, I hope that my paintings will achieve a state of infinity. Not only are ideas to be without boundaries, but also practices as well, and anything can be questioned and doubted.

Images

Zhang Xiaodi

In "The Literary Mind and the Carving of Dragons • Ming Poems", there is a prose which runs thus: with the departure of Master Zhuang comes the bloom of nature. The Chinese have long been aware of the relations between art and landscape, having developed a rich artistic system of representation of art, from poetry to painting, from the depiction of the natural landscape to the transcendence of narration. Whenever I appreciate the works by ancient Chinese, I cannot help imagining what concrete ideas there were in the way they viewed the landscape. The culture of each civilization shares an inherent objective relation with the geography it is in. When we talk about the geographical features, we cannot escape the historical evolution of the ethnic culture. It takes a long time for a landscape concept to develop, during which time we may understand the cultural traits and aesthetics of the people. An artist develops his landscape concept within the confines of his culture. It is therefore meaningful to take into consideration both geographical changes, and cultural and historical changes when judging the works of a past artist.

Under the ancient influence as embodied in the Book of Changes, Chinese art has never stopped at the depiction of true landscapes; rather it revolves around the poetic imagery found in plain views. The Confucian ethics has given Chinese landscape paintings a conceptual basis upon which to develop, enabling Chinese art to depict images of sages and of the universe. Confucius says in his analects: by examining what one did and what one is engaged in, we can then conclude upon what one sets his heart. In the early Qin period, Confucian thoughts unshed in three dimensions in the understanding of visuals and images: observation, which is the object of the observer; discernment, the objective phenomena; and discovery, the imagery thus arrived at. On the relations between the phenomena and the image, Wang Hui, painter of Southern Dynasties writes in the opening chapter of his "About Paintings • Lu Yang Guang Lv": paintings are not just the images but what they evoke. Wang Hui's contemporary, Zong Bing, in the "Preface to Landscape Paintings" states that the sages have their unique objective world view and the wise see with pure and unadulterated visions. The foremost among Xie He's "six techniques" centers on the lively atmosphere of the painting. The contemplation on the object and the image opens up the view that the embedded spirit in art is its center.



覆盖 Cover
布面油画 Oil on Canvas, 30 x 40cm, 2013



累积, Accumulation
布面油画 Oil on Canvas, 40 x 30cm, 2013



边界, The Boarder
布面油画 Oil on Canvas , 45 x 70cm, 2013



光亮覆盖的极限 The Mixmum Area covered by the Light
布面油画 Oil on Canvas, 65 x 90cm, 2013



不可意料的结局
Unexpected Result
纸上油画 Oil on Paper
38.5×54cm
2014



靠边
On the Side
纸上油画 Oil on Paper
38.5 x 54cm
2014



被掩盖的秘密
A Hidden Secret
纸上油画 Oil on Paper
38.5 x 54cm
2014



世界的角落 A Corner on the Earth
纸上木炭 Charcoals on Pape, 36 x 52cm, 2014



无人之境-6 A Lonesome Place - 6
纸上油画 Oil on Paper, 38.5x54cm, 2014



不能抑制的光线穿透我的心脏
The Irresistible Sun Light Penetrates My Heart
纸上木炭 Charcoals on Paper, 45 x 106cm, 2010

散落的记忆 Scatting Memory
纸上油画 Oil on Paper, 38.5 x 48cm, 2014



永远的封存 Seal Up Forever
布面油画 Oil on Canvas, 70 x 100cm, 2010



统一的分化 Unified Differentiation
布面油画 Oil on Canvas, 89 x 146cm, 2010



陌生引力 The Strange Attraction
纸上木炭 Charcoals on Paper, 68 x 104cm, 2014



无人之境-2 A Lonesome Place - 2
纸上油画 Oil on Paper, 38.5 x 54cm, 2014



天涯共此时 Moon River
艺术微喷 Pigment Print, 2014



逝者如斯夫 BecomingDecaying

三屏数字高清影像 Three-screen HD Video, 2min, 2013



风入松
Every Breath, Every Break: Po Hexagram

单频高清数字影像, 9分钟; 摄影, 100 x 60cm, 2013
Full HD video, 9min, Photograph, 100 x 60cm, 2013



绿瘦红肥 Late Fall

绢本艺术微喷，立轴 Pigment Print on Silk Vertical Scroll, 2014



书的轮回-古文观止 The Samsara of Book - Gems from Chinese Culture
艺术微喷 Pigment Print, 80 x 100cm, 2011

书的轮回-毛泽东选集 The Samsara of Book - Mao Zedong Anthology
艺术微喷 Pigment Print, 80 x 100cm, 2011





太一生水
Every Breath, Every Break: Ts' ui Hexagram

单频高清数字影像, 9分钟; 摄影, 100 x 20cm, 2013
Full HD video, 9minutes, Photograph, 100 x 20cm, 2013





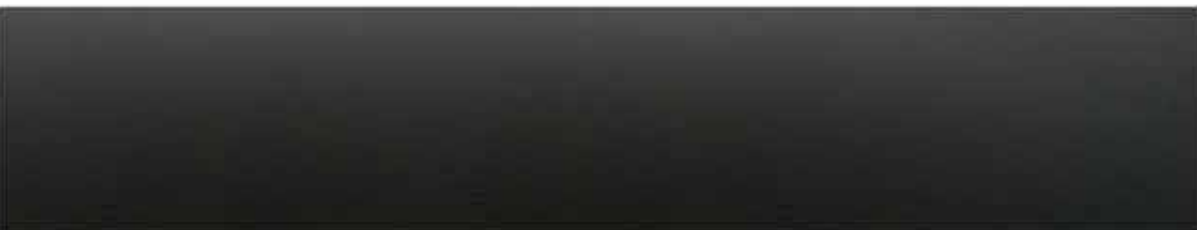
金玉 Golden Sea

绢本艺术微喷,立轴 Pigment Print on Silk Vertical Scroll, 2014



清浊 Chaos Lake

绢本艺术微喷,立轴 Pigment Print on Silk Vertical Scroll, 2014









只争朝夕
Seize The Day

9屏高清数字影像, 3分钟, 2014
9-Channel Video , filmed with HDV, 3minutes, 2014

刘永康

1985 生于陕西

2008 毕业于西安美术学院,油画系本科毕业。(学士学位)

现工作生活于北京

展览

2014 春风不待 9画廊 北京

2013 自画像 宋庄艺术节主题展 宋庄美术馆 北京

嘿瞧,艺术趴 北京

潜流与折射—重庆东原1891与北京798艺术品联展 重庆

2012 狂欢—黑桥艺术家群落展(上) 三藩画廊 北京

2008 我时代—深圳当代艺术展深圳市宝安区F518时尚创意园 深圳 广东

第六届学院之光—“童话 今天”中央美术学院造型各 专业毕业生、
研究生优秀作品展, 西安

Liu Yongkang

1985 Born Shanxi

2008 Graduated from Oil Painting Department of Xi'an Academy of Fine Arts .

Now Live in Beijing

GROUP EXHIBITIONS

2014 The Spring Breeze Not Stay 9Art Space, Beijing

2013 WE:1994-2013 The 20th Anniversary Collective Exhibition of China Song Zhuang Artists

Songzhuang Art Museum, Beijing

Subsurface flow and refraction— Chongqing east of the original 1891 and Beijing

798 Art Exhibition in Chongqing

Hey look, art lie in Beijing

2012 Carnival—Hei Qiao Artist Community Mizuma & One Gallery Beijing

2008 I age —Contemporary Art Exhibition in Shenzhen, Guangdong

Light of the Sixth College—“Fairy . Today” Shape of the Central Academy of

Fine Arts graduates

Graduate outstanding exhibition, Xian

张小迪

1983年 生于湖北，荆州

学历

2003-2007 北京电影学院，电影美术本科毕业。（学士学位）

2011-2014 中央美术学院摄影系，硕士研究生毕业。（硕士学位）

2013-2014 德国法兰克福大学访问学者。

主要奖项

作品《死亡赋格》获12届大学生电影节专业组最佳实验片奖。

作品《武松杀嫂》获北京电影学院优秀学生作业奖。

2006年 获国家奖学金。

2013年 获今日美术馆马爹利未来英才计划“英才奖”。

2014年 获中央美术学院研究生优秀毕业作品奖。

个展：

2013年 “影像清教徒”——张小迪影像作品展。（南京，南京艺术学院美术馆）

2013年 蜂巢·生成VI：观水——张小迪。（北京，蜂巢当代艺术中心）

主要群展

2011年 “纠结”中荷摄影交流展。（北京，中央美术学院 / 海牙，荷兰皇家艺术学院）

2012年 中央美术学院“对位”研究生作品展。（北京，中央美术学院）

2012年 第五届北京国际双年展。（北京，中国美术馆）

2013年 “关注未来英才计划”入围展。（北京，今日美术馆）

2013年 “大时小时”。（北京，中央美术学院美术馆）

2013年 北京国际摄影双年展。（北京，中华世纪坛）

2013年 Art Sanya: 2013三亚艺术季·华宇青年奖。（海南，三亚）

2014年 三影堂首届实验影像开放展。（北京，三影堂）

2014年 PIXELING 视频艺术展。（巴黎，巴黎高等文化艺术管理学院）

2014年 千里之行——中央美术学院优秀毕业作品展。（北京，中央美术学院美术馆）

2014年 江汉繁星计划：气候。（武汉，武汉美术馆）

2014年 精神风景。（北京，艺美艺术基金会）

公共收藏

今日美术馆，南京艺术学院美术馆，武汉美术馆

Zhang Xiaodi

1983 Born Hubei

Education

2003-2007 Bachelor's Degree from Beijing Film Academy in Department of Film Art.

2011-2014 Post-Graduate Degree from Central Academy of Fine Art in Department of Photography.

2013-2014 Visiting scholar, Goethe University Frankfurt, Germany.

Achievements

Film 'Death Fugue' received 'Best Experimental Film; Award in '12th University Student Film Festival'.

2006 Received National Scholarship.

2013 Received Talent award of 'Focus on Talents Project'.

Solo Exhibitions

2013 Puritan of the Image – The Solo Exhibitions of Zhang Xiaodi, (AMNUA, Nanjing, China.)

2013 HIVE.BECOMING VI: Contemplating the Water - Zhang Xiaodi, (Hive Center for Contemporary Art, Beijing, China)

Group Exhibitions

2011 'Entanglement' Photography Dialogue between China and Holland. (Central Academy of Fine Art, Beijing, China. / Koninklijke Academie van Beeldende Kunsten Den Haag, Hague, The Netherlands)

2012 Works exhibited in 5th Beijing International Biennale, (National Art Museum of China, Beijing, China)

2012 CAFA "Counter-point" Exhibition. (CAFA Art Museum, Beijing, China.) 2013: "Focus on Talents Project" Finalists Exhibition, Today Art Museum, Beijing, China

2013 "Big Hours, Small Hours." (CAFA Art Museum, Beijing, China.)

2013 1st Beijing Photo Biennial. (China Millennium Monument, Beijing, China.)

2013 Art Sanya: 2013 (Sanya, Hainan, China)

2014 Three Shadows First Experimental Image Open Exhibition. (Three Shadows Photography Art Centre, Beijing, China.)

2014 PIXELING Video Art Charitable Auction. (IESA, Paris, France)

2014 Jiang Han Star Project: Climate. (Wuhan Art Museum, Wuhan, China.)

2014 Landscape of Mind. (Artmia Foundation, Beijing, China.)

Public Collection

Today Art Museum, Art Museum of Nanjing University of the Art, Wuhan Art Museum