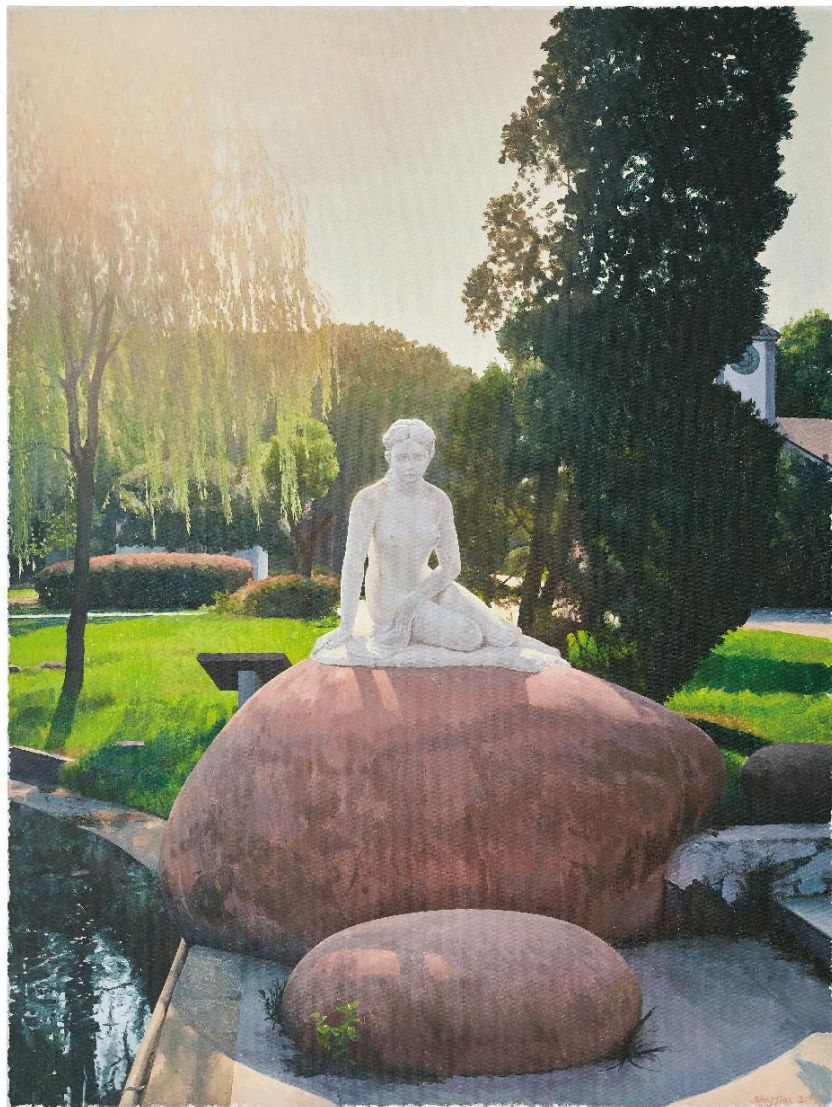


龚剑个展 Gong Jian Solo Exhibition

從拜贊庭小區到東湖公園

From Byzantine Community to East Lake Park



女神 No. 4 Goddess No. 4, 布面丙烯 Acrylic on Canvas, 220 x 165 cm, 2015

展期 Duration: 4/29-6/18, 2016

开幕时间 Opening: 17:00-19:00, 4/29, 2016

ANTENNA SPACE 中国上海市莫干山路50号17号楼202室 Rm.202, Bldg.17, No.50, Moganshan Road, Shanghai, China

龚剑个展：从拜赞庭小区到东湖公园

展期：2016年4月29日至2016年6月18日

开幕时间：4月29日（周五）下午5至7时

天线空间即将推出龚剑个展“从拜赞庭小区到东湖公园”。自2008年个展“人民公园”之后，龚剑的创作再次回到了公园题材，此次展览包括四个新系列作品：“公园雕像”、“看这棵灰色的树”、“为一棵树所做的肖像”和“阳台”。二十余张绘画的图像底本全部源自日常所拍摄的照片。不同以往，在转译和描绘中，龚剑放弃了此前的观念话语，而是折返至早期现代主义及其之前的语言机制和绘画系统，以绘画的方式重新思考和探问视觉、形式、主题及其关系这一绘画最基本的问题。对此，我们可以关联到西方艺术史上第一部绘画理论著作《论绘画》，阿尔贝蒂（Leone Battista Alberti）将绘画的讨论分为透视法原理、形式法则以及内容和主题三部卷宗，此后，无论是形式/风格论，还是图像学，乃至视觉文化，几乎所有主宰19世纪以来人们关于绘画（史）的认知模式都或多或少可以在阿尔贝蒂的这部名著中找到根源。在某种意义上，龚剑也自觉地回到了最原初的阿尔贝蒂命题。

当然，龚剑的实践并不单纯是对于阿尔贝蒂理论及其所对应的文艺复兴绘画的重新思考，他的画面中还压缩了诸多已然被历史化了的阿尔贝蒂命题，即其所开放出来的古典主义、现实主义、现代主义及后结构主义等不同知识框架下的观看视角和分析进路。因此，在龚剑这里，透视法引伸出来的实际上是绘画的视觉性或观看机制；所谓的形式，不仅包括轮廓/涂绘、构图和明暗/光影，还涉及到具象与抽象、深度与表面及虚空与实在等问题；至于绘画的主题，除了图像母题以及与之相应的观念和象征以外，还包括摄影与绘画、当代与历史、艺术与社会、视觉与叙事、经验与知识以及重复与差异等相互交织的各种问题。不过，这些在理论文本中往往条理分明的参数和维度，在龚剑的绘画中并非如此清晰，它像一个复杂、立体的网络一样，通过持续的、变化的运作和测试，力图开启一种新的话语机制和认知方式。

这样一种具有明确的“自我指涉性”和“自反性”的“元绘画”实践也是基于艺术家对于当代绘画乃至整个艺术系统的怀疑和质询。这一点也充分体现在艺术家对于时事的敏感和智性的态度中——或者说，这本身即是他绘画系统的一部分。因此，展览的主题“从拜赞庭小区到东湖公园”既是他绘画的经验起点，也是通向观念和认知的一个重要路径。

（新闻稿节选自鲁明军：《折返，为了通往一种绘画的主体机制》）

Gong Jian: From Byzantine Community to East Lake Park

Duration: April 29 - June 18, 2016

Opening reception: 5 - 7 pm, April 29 (Friday)

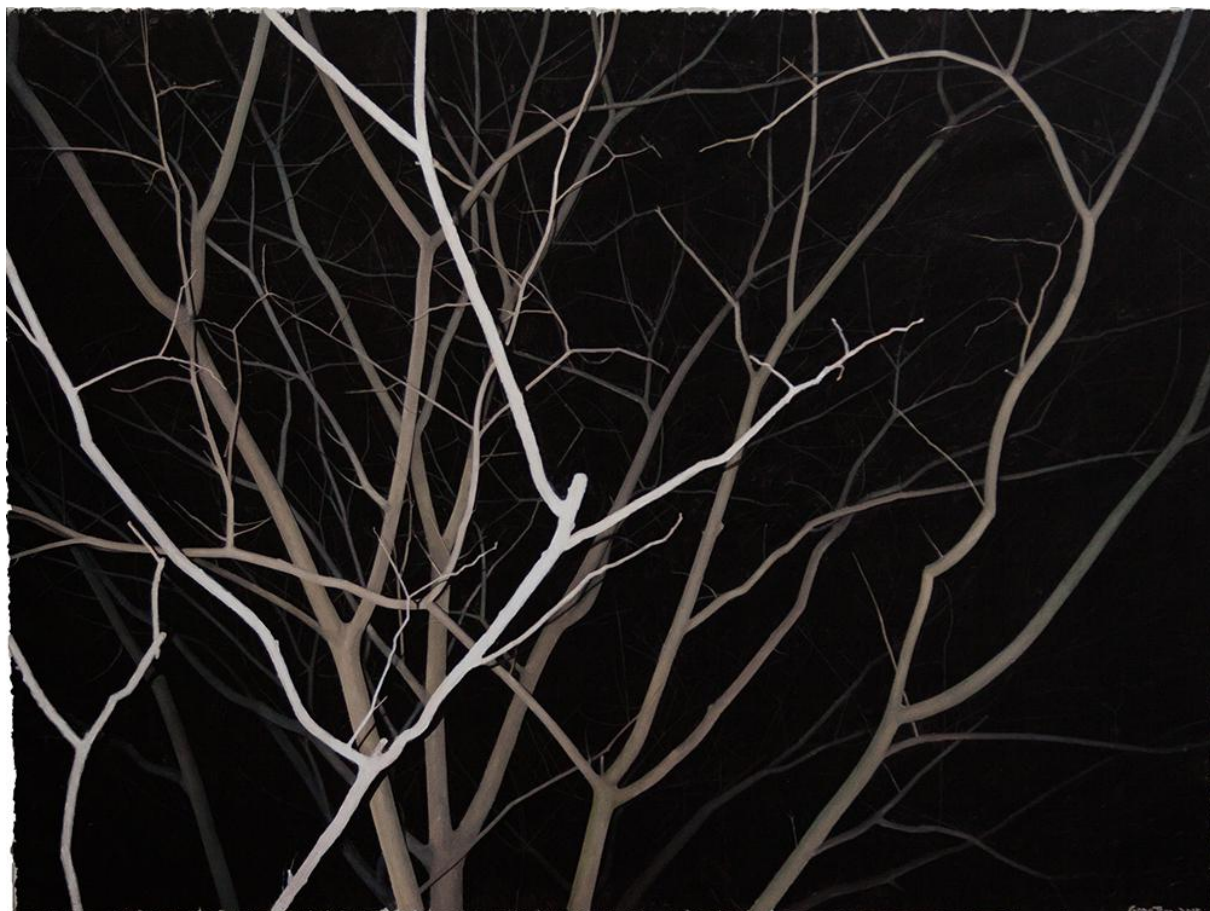
Antenna Space is proud to present ***From Byzantine Community to East Lake Park***, a solo exhibition by artist **Gong Jian** that marks his return to the theme of parks after his 2008 solo exhibition, ***People's Park***. The exhibition is comprised of more than twenty works from four new series, park sculptures, *Look, a Grey Tree*, *Portrait for a Tree*, and *Balcony*, all of which are imitation copies of everyday photographs. What is different this time, however, is Gong's renunciation of conceptual discussions in the process of translation and portraying; instead, he returns to the linguistic structure and painting systems of early modernism and its antecedents, and, by way of painting, reexamines and investigates vision, form, subject, and their relationships—questions that are fundamental to the practice of painting itself. On this note, we can cite *On Painting*, the first treatise on the theory of painting in Western art history, in which Leone Battista Alberti divides his discussion of painting into three volumes: linear geometric perspective, laws of form, and content and theme. After its publication, almost all theoretical models on painting (and its history) from the 19th century onwards, be it formalism, iconography, or even visual culture, can more or less find their root in this magnum opus. To some extent, **Gong Jian** has also consciously returned to Alberti's original proposition.

Admittedly, **Gong Jian**'s practice is not a simple re-evaluation of the Alberti theory and its corresponding Renaissance paintings; rather, it reveals several of Alberti's propositions evident in history—the various perspectives of viewing and analytic approaches under the frameworks of classicism, realism, modernism, and post-structuralism that Alberti had opened up. Therefore, in **Gong**'s view, what can be derived from perspectivism is actually the viscosity and viewing apparatus of painting; the so-called form not only involves contour/outlining, composition, and light/shade, but also deals with issues such as figuration and abstraction, depth and surface, and nothingness and being; as for the subject matter of painting, in addition to the pictorial motifs and their respective concepts and representations, there are also a myriad of intertwining issues such as photography and painting, the present and history, art and society, viscosity and narrative, experience and knowledge, repetition and difference, etc. However, these parameters and dimensions, so often presented as logically coherent in theoretical texts, are not so precise in **Gong**'s painting practice; rather, like a complex, three-dimensional network, he strives—through continuously changing operations and experiments—to invent a new linguistic structure, and way of understanding.

Gong's practice is one of meta-painting that possesses a distinct “self-referentiality” and “self-reflexivity,” which is in turn based on his doubts and inquiries into contemporary painting and the entire art system. This is fully embodied in the artist's sensitivity towards current affairs and his perspicacity—or, rather, this itself is part of his painting system. Therefore, the theme of the exhibition, ***From Byzantine Community to East Lake Park***, is at once the starting point of his painting experience, and a crucial path towards conceptualization and cognition.

(The press release is adapted from Lu Mingjun, “Return: Towards an Institution of Painterly Subjectivity”)

展览作品
List of Works



看这棵灰色的树 No.3 | Look, a Grey Tree No.3
布面丙烯 | Acrylic on canvas
220×165cm
2015



看这棵灰色的树 No.5 | Look, a Grey Tree No.5
布面丙烯 | Acrylic on canvas
220×165cm
2015



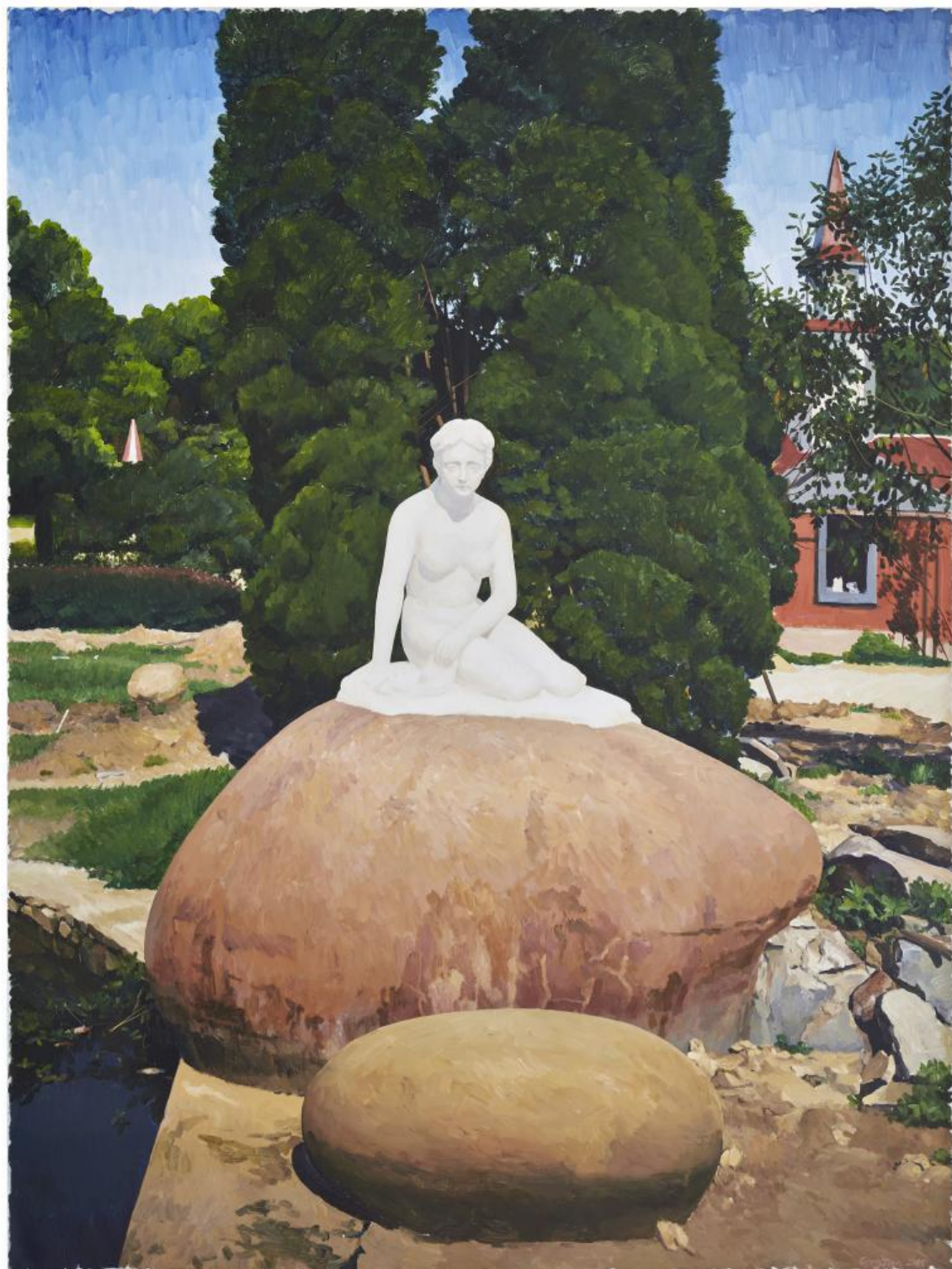
看这棵灰色的树 No.6 | Look, a Grey Tree No.6
布面丙烯 | Acrylic on canvas
220×165cm
2015



看这棵灰色的树 No.7 | Look, a Grey Tree No.7
布面丙烯 | Acrylic on canvas
220×165cm
2015



看这棵灰色的树 No.9 | Look, a Grey Tree No.9
布面丙烯 | Acrylic on canvas
220×165cm
2016



女神 No.3 | Goddess No.3
布面丙烯 | Acrylic on canvas
165×220cm
2015



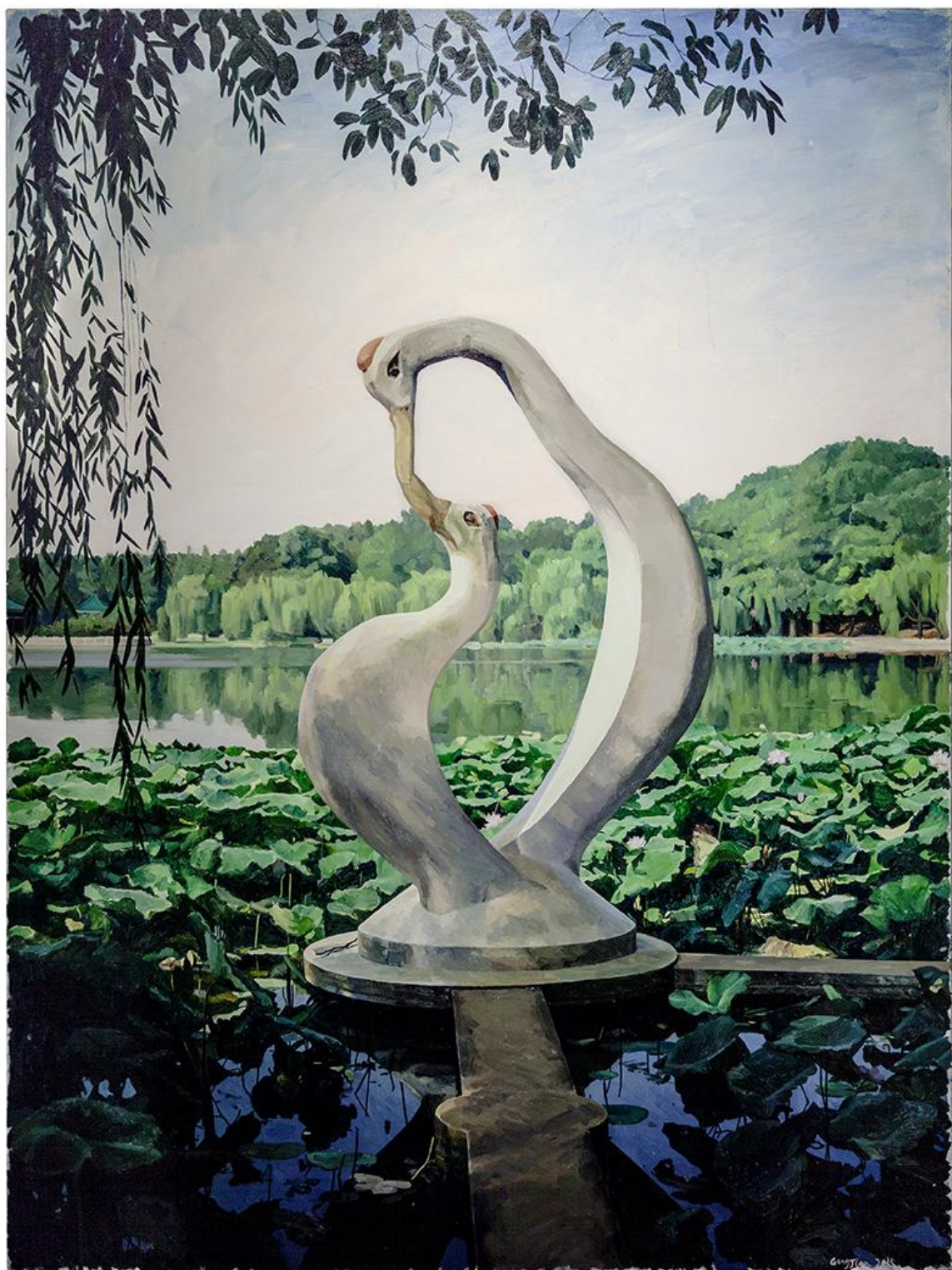
女神 No.4 | Goddess No.4
布面丙烯 | Acrylic on canvas
165×220cm
2015



听见四脚蛇的声音 No.2 | Hearing the Voice of the Lizzard No.2
布面丙烯 | Acrylic on canvas
160×220cm
2015



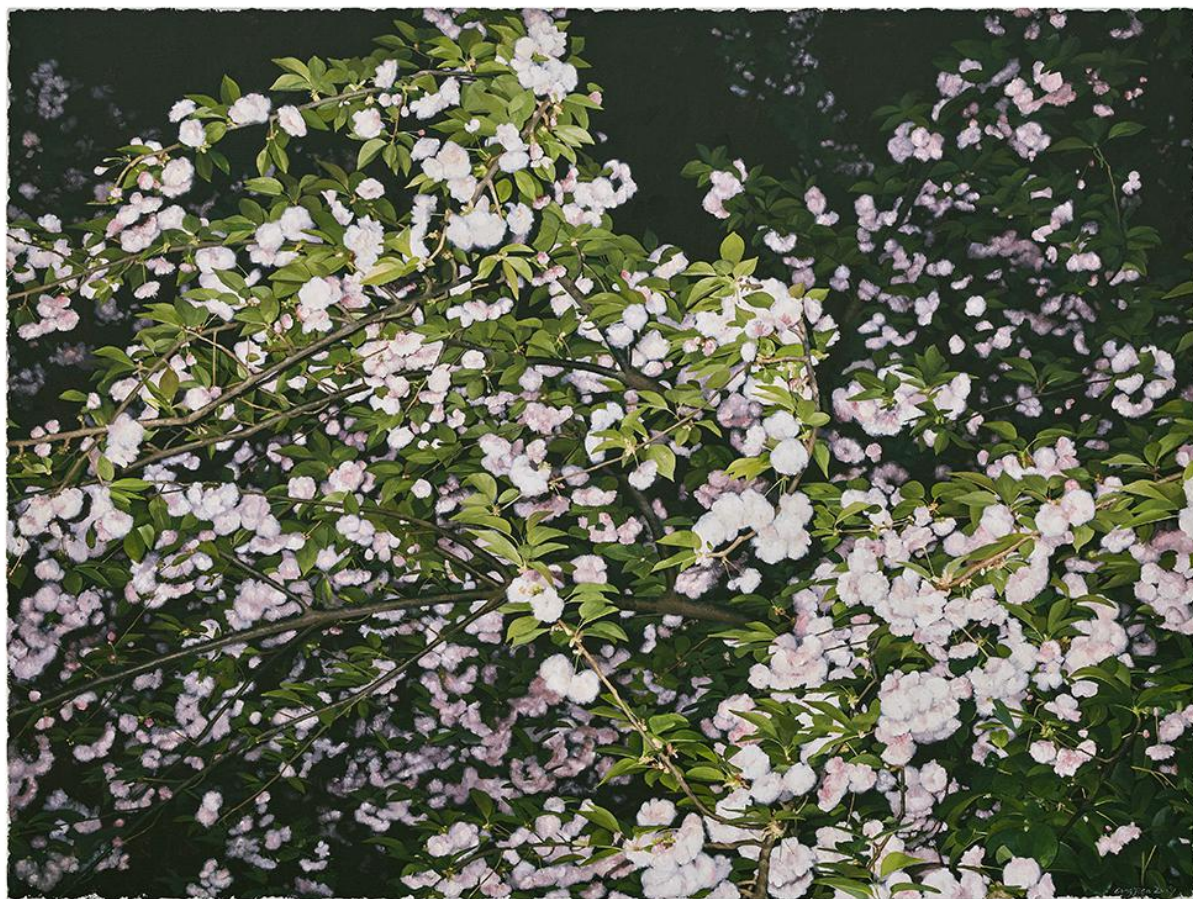
听见四脚蛇的声音 No.3 | Hearing the Voice of the Lizzard No.3
布面丙烯 | Acrylic on canvas
110×150cm
2015



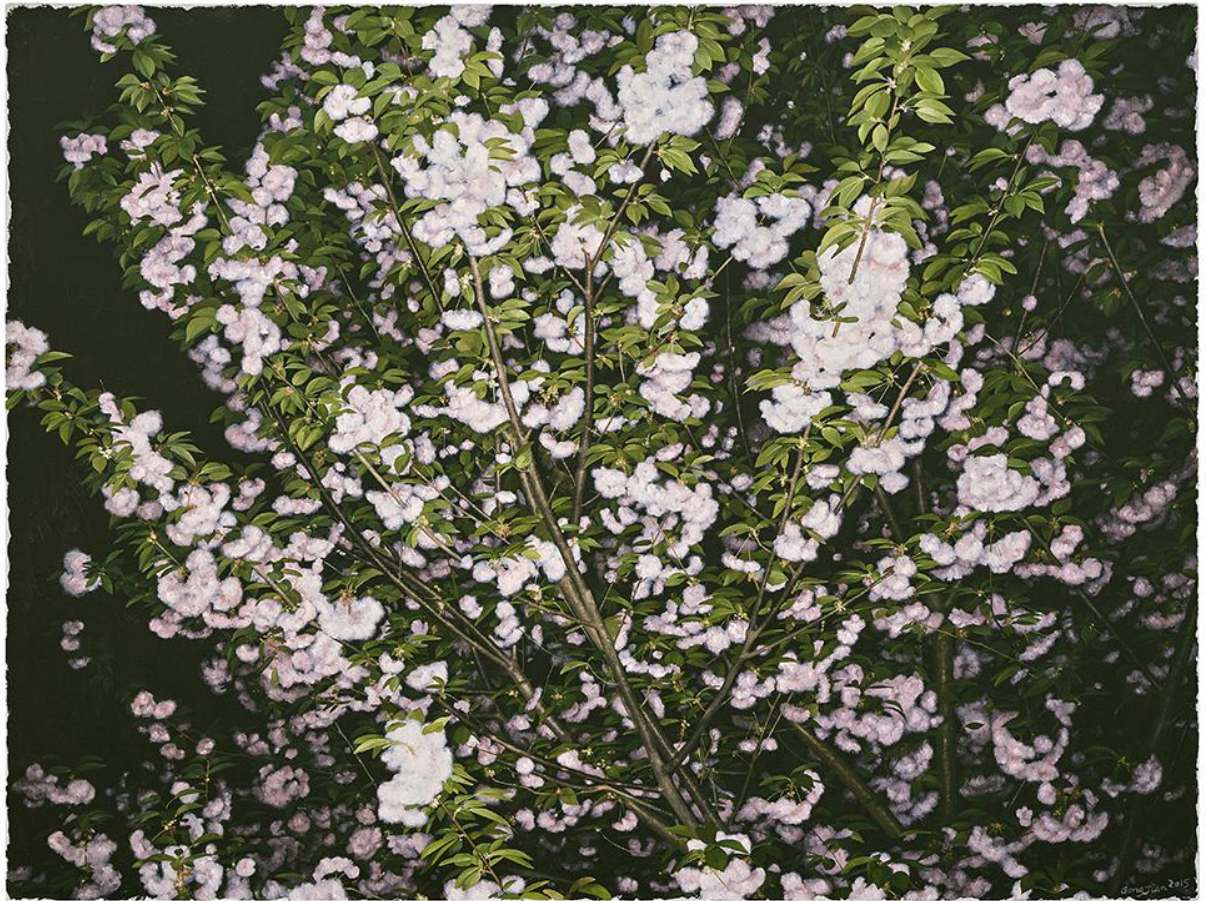
天鹅 No.4 | Swan No.4
布面丙烯 | Acrylic on canvas
165×220cm
2015



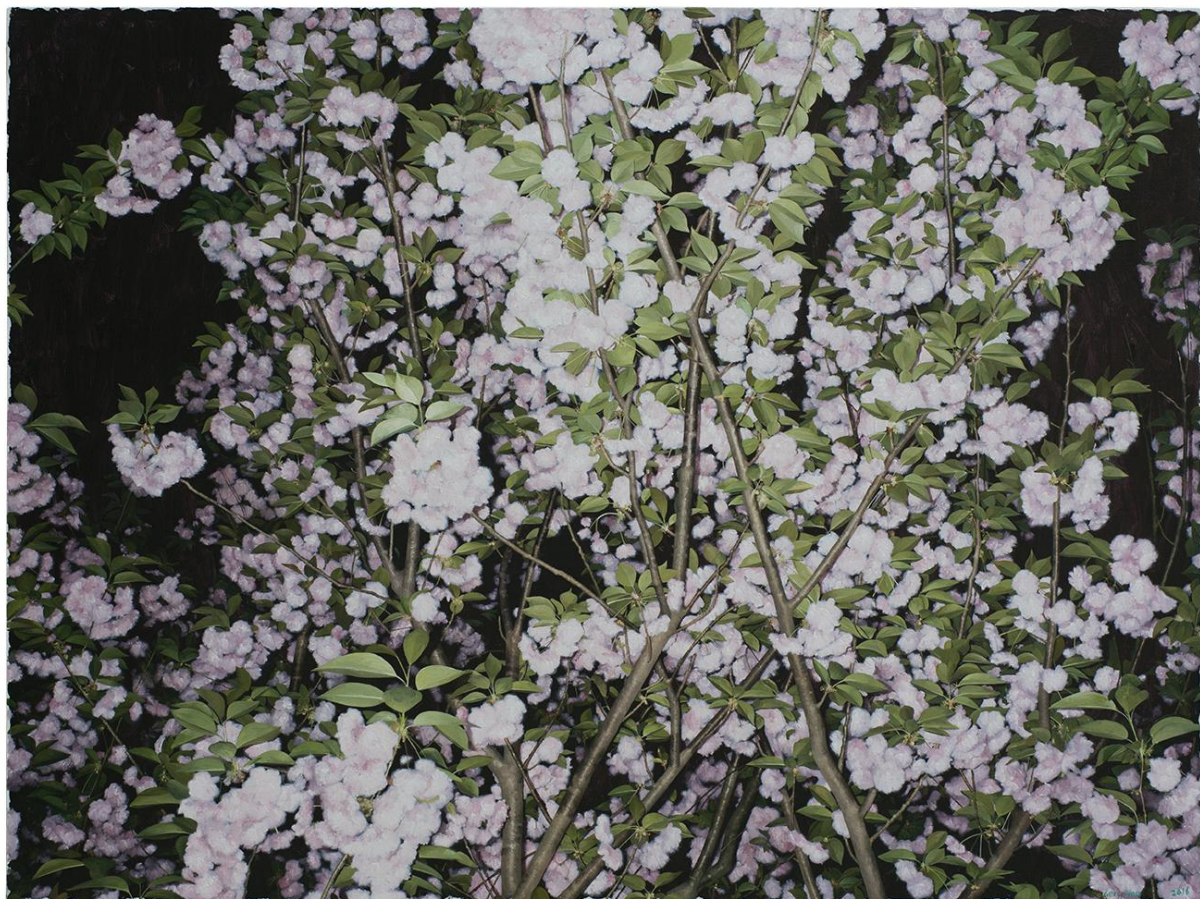
天鹅 No.5 | Swan No.5
布面丙烯 | Acrylic on canvas
165×220cm
2015



为一棵树所做的肖像 No.4 | Portrait for a Tree No.4
布面丙烯 | Acrylic on canvas
220×165cm
2015



为一棵树所做的肖像 No.5 | Portrait for a Tree No.5
布面丙烯 | Acrylic on canvas
220×165cm
2015



为一棵树所做的肖像 No.7 | Portrait for a Tree No.7
布面丙烯 | Acrylic on canvas
220×165cm
2016



阳台 No.2 | Balcony No.2
布面丙烯 | Acrylic on canvas
220×165cm
2015



阳台 No.3 | Balcony No.3
布面丙烯 | Acrylic on canvas
220×165cm
2015



左翼作家的肖像 No.4 | Statue of a Left Wing Writer No.4
布面丙烯 | Acrylic on canvas
165×220cm
2014



左翼作家的肖像 No.5 | Statue of a Left Wing Writer No.5
布面丙烯 | Acrylic on canvas
165×220cm
2015

艺术家简介

Biography

艺术家简介：

年轻艺术家龚剑出生于1978年，毕业于湖北美术学院。他的创作媒介是多样化的，从绘画到装置都有涉及。作为身处文化中心——北京之外的艺术家，龚剑以其艺术创作中独特的地域性（武汉）而一跃成为同代人中最具代表的年轻艺术家之一。艺术家一直致力于在社会干涉和体裁进步方面建立自己的道路，他工作在一个文化生产的圈子里，并创造出迷人的作品，而这个圈子明显地区别于中央美术学院或其周边的同时代艺术家们。

在早期作品中，龚剑适当地运用了中国民间绘画形式的“视觉方言”来表现具有荒诞意味的政治主题与历史主题。龚剑绘画作品的独特与出色之处在于他将油画材料与老式的前社会主义式的现实主义绘画风格结合在一起。他的作品反映了这种多样性的影响，他使用的色彩创造了一种醒目的视觉效果，将观众的注意力吸引到艺术家含蓄但讽刺的社会批评。

近期，龚剑的作品由更多的趣味性转向于探讨更富有深度与真实性的学术性倾向，探索形式与内容之间的关系。作为一位艺术家，龚剑将他的精力专注于包括公共空间及艺术史在内的关于干涉的概念。他最新的油画作品保持了其早期作品所具有的色彩丰富的活力与视觉趣味，同时也保持了他近期作品中的概念丰富的学术优势。

（撰文/Robin Peckham）

龚剑 | GONG Jian

1978年出生于湖北荆州

2001年毕业于湖北美术学院油画系

现生活与工作于武汉

部分个展：

2016

从拜赞庭小区到东湖公园，天线空间，上海

2012

什么都不重要——龚剑个展，博而励画廊，北京

2009

你应该学会等待——龚剑个展，美术文献艺术中心新空间，武汉

2008

人民公园——龚剑个展，博而励画廊，北京

2007

不高兴，美术文献艺术中心，武汉

部分群展：

2015

南风，天线空间，上海

用户展——第二部分，我们画廊，上海

2014

自觉——绘画十二观，北京当代唐人艺术中心，北京

第三届美术文献展，湖北美术馆，美术文献艺术中心，武汉

不想点别的事情，简直就无法思考，广东时代美术馆，广州

不是之是——一次关于‘元绘画’的个人表述，林大艺术中心，北京

2013

西瓜皮——夏季特展，美术文献艺术中心新空间，武汉

ON|OFF——中国年轻艺术家的观念与实践，尤伦斯当代艺术中心，北京

2012

绘画课Ⅱ——消极与积极的风格，杨画廊，北京

再绘画，站台中国当代艺术机构空间，北京

2011

有些事情一定会发生——当代艺术群展，K11，武汉

15日——合作制绘画，白盒子艺术馆，北京

决绝——一个抽象艺术群展，博而励画廊，北京

表征的重负——当今亚洲抽象派艺术展，奥沙艺术空间，上海

2010

渡——CROSSOVER，周围艺术画廊，上海

表征的重负——当今亚洲抽象派，奥沙艺术空间，上海

围城——21人作品展，美术文献艺术中心，武汉

表微的重负——当今亚洲抽象派，奥沙艺术空间（香港）

2009

常态——2009年作品展，美术文献艺术中心，武汉

回溯与探索——美术文献艺术中心收藏展，湖北省艺术馆，武汉

2008

穷，Boers-Li画廊群展，博而励画廊，北京

“观念的笔记：中国当代绘画的局部叙述”艺术展，伊比利亚当代艺术中心，北京

时差，玛吉画廊，马德里，西班牙

2007

2007第二届美术文献展，湖北美术学院，湖北省艺术馆，美术文献艺术中心，武汉

“武汉！武汉！”2007武汉当代艺术邀请展，四方当代美术馆（老馆已搬迁），武汉

视觉遭遇——中国油画新锐展，中国美术馆，北京

2006

拾贰：中国当代艺术奖(CCAA) 获奖作品展，上海证大现代艺术馆，上海

年轻一代的绘画，世纪翰墨画廊，北京

春市，美术文献艺术中心，武汉，中国

2005

WHS+8：他们在做什么，西门子艺术项目，建银大厦，武汉，中国

2004

恭喜发财-鱼目混珠-狐假虎威，红城美术中心，武汉

慢：当代艺术展，美术文献艺术中心，武汉

即插即用：接口中的展览，武汉武昌民主路拜占廷小区F座，武汉

2003

第五系统：后规划时代的公共艺术，何香凝美术馆，深圳

少数服从多数，比翼艺术中心，上海

GONG Jian

1978 born in Hubei

2001 graduated from oil painting department of Hubei Institute of Fine Arts

Now lives and works in Wuhan

Selected Solo Exhibitions:

2012

Nothing Is Important - Gong Jian Solo Exhibition, Boers-Li Gallery, Beijing

2009

You Must Learn to Wait: Solo Exhibition of Gong Jian, New Space of Fine Arts Literature Art Center, Wuhan

2008

People's Park, Boers-Li Gallery, Beijing

2007

Unhappy, Fine Arts Literature Art Center, Wuhan

Selected Group Exhibitions:

2015

Southern Wind, ANTENNA SPACE, Shanghai

No Apple No Show - Part II, We Gallery, Shanghai

2014

Conscious - 12 Views on Painting, Tang Contemporary Art Beijing, Beijing

2014 Wuhan 3rd Documentary Exhibition of Fine Arts: Re-modernization, Hubei Art Museum, Wuhan

You Can Only Think about Something if You Think of Something Else , Guangdong Times Art Museum, Guangzhou

The Being of Non-being - A Kind of Personal Expression On "meta-painting" , Linda Gallery, Beijing

2013

Watermelon Peel - Summer Special Show, New Space of Fine Arts Literature Art Center, Wuhan
ON|OFF——China's young artists concept & practice, Ullens Center for Contemporary Art, Beijing

2012

Painting Lesson II - Negative and Positive Style, Gallery Yang, Beijing
RE: Painting, Platform China Contemporary Art Institute Space, Beijing

2011

Something Will Inevitably Happen, K11, Wuhan
15 Days - A Collaborative Work, White Box Museum, Beijing
Breaking Away - An Abstract Art Exhibition, Boers-Li Gallery, Beijing
The Burden of Representation - Abstraction in Asia Today, Osage Gallery Limited, Shanghai

2010

Du - CROSSOVER, Around Space Gallery, Shanghai
Fortress Besieged - Works by 21 Artists, Fine Arts Literature Art Center, Wuhan
The Burden of Representation - Abstraction in Asia Today, Osage Gallery Limited, Hong Kong

2009

Normality - 2009 Art Works Show, Fine Arts Literature Art Center, Wuhan
Retrospect and Exploration, Hubei Museum of Art, Wuhan

2008

Poorism, Boers-Li Gallery, Beijing
Notes of Conception, Iberia Center for Contemporary Art, Beijing
Time Lag, Magee Art Gallery, Madrid, Spain

2007

The 2nd Documentary Exhibition of Fine Arts of Wuhan, Hubei Museum of Art, Wuhan, China
Wuhan! Wuhan! Nanjing Square Museum Of Contemporary Art, Nanjing, China
Visual Experiences, China National Art Museum, Beijing, China

2006

Twelve: Chinese Contemporary Art Awards, Zendai MOMA, Shanghai, China
Young Artists' Paintings Exhibition, HANMO Arts Gallery, Beijing, China
Limited & Freedom, Fine Art and Literary Art Center, Wuhan, China

2005

WHS+8: Siemens Art Project, Construction Bank Building, Wuhan, China

2004

Congratulations on Becoming Rich, Red City Art Center, Wuhan, China
Slow Down: Contemporary Art Exhibition, Wuhan, China
Plug and Play: Rooms 302 & 1001, Byzantium Residential Community, Wuhan, China

2003

The 5th System: Public Art in the Age of Post-Planning, Shenzhen, China
Distance, Guangdong Art Museum, Guangzhou
The Minority Subordinate to the Majority, BIZART Art Center, Shanghai