

SSSSTART研究中心在2020年持续推进“艺术家谱系研究”展览项目，将于04月01日推出艺术家廖国核个展“通俗绘画之一室一厅保佑”，展出主要集中于2016至2019年间创作的绘画作品，及与该主题相关的部分早期创作。展览将持续至2020年5月中旬。

廖国核拥有自己独有的视觉风格，不拘泥于艺术史及生活日常中对图像的固有认知，而是从中获取丰富且独特的个人化图像语言。艺术家用赤裸、粗俗、讽刺的图像和文字，对当代的个体感知及社会事件进行重新编码组合，成就了其称之为“通俗绘画（Public Painting）”的绘画形式。而他创作中始终秉持的“草根视角”，则为这一概念提供了更为广阔的解读空间，同时让观者不需要任何当代艺术观看经验也可以轻松阅读。

廖国核作为艺术家，在他的几乎所有创作中都保持着一种无产阶级草根的观察视角。他利用去精英化的通俗绘画表达和草根化视角对抗政治、批判经济、讽刺权力、挑衅官僚，这是对精英、知识分子和受过高等教育且习惯经典审美的观众的挑衅；但同时，这种反精英的手法和关注事件的角度又恰恰反证了廖国核的高智和敏锐。本次展览“一室一厅保佑”描绘了当下的人们对于拥有自己的一套房子的渴望。“一室一厅”是此前廖国核作品中“房子”的进一步具体化表述，而“房子”又是“正义”、“权力”、“穷人”等符号交织后降维至现实物质层面的承载物。“房子”是一个极具世俗意义的、人人都可有一番阐述的强大能指，因而其所指是无限开放的。你可以联想起柯布西耶式的经典建筑，也可以联想起此前武汉青年在鹤岗以五万元人民币购入一室一厅。在这次展出的画作《黑地黄形一室一厅》（2017）中刨除了所有杂质的全黑色底，画布中心画上了金黄的一室一厅的平面图，这犹如教堂中心的耶稣像、寺庙中心的大金佛，是真正赋予了一房一厅“神性”的时刻，让之成为了一种信仰。另外三幅画《一室一厅（黄地白边）》（2017）、《无题（黄地一室一厅）》（2017）、《一室一厅保佑》（2017）中，反复的绘画着一室一厅的平面图，犹如反复的抄写经文祈祷一样，不断的祈祷也在不断提醒着自己的信仰。而这样可望而不可及的信仰，在《微微颤动的时辰》（2007）中，却如待宰的兔子一般在“权力”的围剿之下只剩颤抖。在以《野蛮的穷人一夜无眠》（2016、2017）为题的两件作品中，这样的对比体现得更加感性——穷人于风雪之夜露宿桥洞，无产阶级在冰冷的大厦公寓中一夜好眠。风雪的桥是暖色的，天空飘零的方块雪花是穷人对屋舍的无尽向往，而桥洞是黑的，就如包裹公寓大楼的黑夜，如漆如墨，焦灼难堪，冰冷异常。

廖国核在“正义”与“恶”，“穷人”与“权力”，“信仰”与“现实”等议题中始终保持着审慎的态度，使其作品在讨论社会问题时不至沦为过分现实主义的图像侧写或一句无力的社会主义无产阶级口号。这既是观众观看廖国核作品的趣味之处，也是艺术家对他的阅读者提出的更高的思维要求。

In 2020, SSSSTART Research Centre keeps carrying forward its Genealogy Study of Artist project, and will launch Liao Guohe's solo exhibition "Public Painting: APARTMENT BLESS" on 1st of April. The exhibition mainly focuses on the paintings he made between 2016 and 2019, and also some earlier paintings which relate to this topic. The exhibition will last till the mid-May, 2020.

Liao has a very unique visual style which does not inherit the cognition of images in art history or daily life directly, but obtains a large amount of unique personalized image language from them. The artist uses naked, vulgar and satirical images and words to recode contemporary individual perceptions and social events, completing the concept of what he calls as "Public Painting". Meanwhile, Liao's grass-root class's observing angles provides a broader space for the interpretation of this concept, which also let viewers be able to read the paintings without much viewing experience and knowledge of contemporary art.

As an artist, Liao Guohe maintained his proletarian and grass-root class's observing angles in almost all of his artwork. He uses the anti-elitist's public painting and the grass-root class's viewing angle to withstand the politics, criticize the economics, satirize the authority and provoke the bureaucrats. These are also a provocation to the audiences who are the social elites,

intellectuals, the well-educated people that used to the classic aesthetics. Simultaneously, the anti-elitist's method and the observing angle of incidents also proved Liao's high-intelligence and sharpness. This exhibition, "APARTMENT BLESS", delineates people's desire of have their own apartment in the present society. "One Bedroom Apartment" is a developed representation of the "house" in his previous works, and the carrier of the symbols such as "justice", "power" and "poor people" being intertwined and dimensionally reduced into the material level. "House" is a strong signifier that is extremely secular and can be expounded by everyone because it's signified can be developed infinitely. It can remind you of the classic architectures by Le Corbusier and also the incident that the young people from Wuhan bought their one-bedroom apartment for RMB 50,000 in the northern city Hegang. In the exhibiting painting "*Yellow Floor Plan with Black Ground, One Bedroom Apartment*" (2017), the gold-coloured one-bedroom floor plan in the centre of the totally black-coloured background is similar to the statue of Jesus Christ in the middle of a huge church and the golden statue of Buddha in a grant temple. It's the moment when the divinity is given and making it become a faith. In other three exhibiting paintings "*One Bedroom Apartment (Yellow Ground with White Edge)*"(2017), "*Untitled (Yellow Ground with White Edge)*"(2017), and "*One Bedroom Apartment Blessing*"(2017), the repeated painting of the one-bedroom floor plan is just like transcribing the scriptures repeatedly for praying and for reminding the faith again and again. However, such unreachable faith, in the painting "*The Quivering Hours*" (2007), is like a waiting-to-be-slaughtered rabbit who can only tremble when encircled by "Power". Also, in the two paintings of "*Wild People Can't Sleep at Night*" (2016, 2017), such comparison expressed more emotionally — Poor people sleep under the arch of a bridge in a snowing night but the propertied class stays in the icy-appearing mansion with a good sleep for the whole night. The bridge in the snowing night is in a warm colour. The floating square-shaped snowflakes from the sky are the endless yearning for a house by the poor people. However, the arch of the bridge is always dark, just like the night which wraps the mansion as dark as pitch, anxiously, intolerably, and appears abnormally icy.

Liao Guohe maintained a prudent attitude in the topics of "justice" and "evil", "the poor" and "power", "faith" and "reality", etc., so as to keep the artwork in a neutral balance without becoming an excessively realistic image profile or a weak socialist proletarian slogan when discussing social issues. This is not only the audience's interest in watching Liao's works, but also the artist's higher thinking requirements for his readers.