

武晨：严肃的武和活泼的晨

展期
2024.03.21 - 05.11
开幕
2023.03.21 16:00 - 18:30

“我把画中的空间关系物化成色块，想象成一块块玩具积木，积木不断堆叠的目的不是创造一个类似纪念碑式的稳定结构，对我最有吸引力的地方是积木垮塌前的一刻——在稳定和不稳之间拉扯，以稳定的方式怀疑稳定本身。”

——武晨

魔金石空间荣幸地呈现艺术家武晨个展“严肃的武和活泼的晨”，该展览是艺术家在魔金石空间举办的第四次个展。

展览由杨紫策划，展出艺术家 2023 年以来绘画工作的思考及推进。

此次个展中的作品基于艺术家关于“力”的思考，这里的“力”指向绘画给观众造成的心理印象，而非仅仅涵盖物理重力方面的考量。

在《咒语、梦想、美发店》(2023)中，一只躺卧的兔子将一只西瓜压得变形，它的翘臀又轻巧地顶起三块。最上方的西瓜上用维语写着“梦想理发店”。飘逸的字体在画面上方悠闲掠过，像是在嘲笑绘画下方物体间的紧张关系。《互相矛盾的三种情绪》(2023)中，刻着苍蝇的金属块裂开，逼仄地挤压在画面边界内，缝隙间填满彩色石子。《危险关系》(2023)中，画面的承重结构被进一步地暴露。左下角的黑色方块一直延伸到右上角的蓝色球体，斜穿过布满龟裂质地的白色区域。这些绘画中，武晨对观众的心理挑逗达到了极限：逼近的惊心动魄以及幻想物体倒塌的爽快，将观看体验的时间感拉长。武晨说：“我把画中的空间关系物化成色块，想象成一块块玩具积木，积木不断堆叠的目的不是创造一个类似纪念碑式的稳定结构，对我最有吸引力的地方是积木垮塌前的一刻——在稳定和不稳之间拉扯，以稳定的方式怀疑稳定本身。”

艺术家在引动并描绘精神之力的同时，赋予其破损的秩序性，让画面逻辑坚实，显得可信。他尽量将创作转向的过程限制在自我生长的框架内，让现在的自己与过去的自己发起战斗。他狡黠地回避在当今中国现场，布上绘画针对的同质化问题：即如何处理种种文化遗产脉络的嫁接。他偶尔从这些脉络中顺便牵走一两只羊，讲述一个故事，并警惕地维护自己的独立和主动权。

像早期作品《武和晨的肖像》名称中预示的，武晨是分裂的，也是孤独的，有时活泼，有时严肃，有脉络诸等借鉴，没有诸等脉络可依靠。

关于艺术家

武晨，1983年出生于河南郑州，现工作生活于成都与北京。艺术家习惯使用丙烯颜料，保留笔触的粗糙感，通过混搭与挪用使画面呈现轻松的状态。他的作品将美术史中的各个艺术家肖像、图鉴、图例幼稚化，扭曲和重组，经过艺术家内心的感受，从这些经典的图示中吸取新的信息经整合后再创作并努力找寻自己独特的艺术语言。

主要个展有：三月三十二日，乔空间，上海，中国（2023）；所以，孤独的上帝就只能当上帝的孤儿，魔金石空间，北京，中国（2020）；Positions单元，巴塞尔艺术展迈阿密展会，迈阿密，美国（2019）；坏人也能上天堂，魔金石空间，北京，中国（2017）；马蒂斯裙摆，魔金石空间，北京，中国（2014）。

主要群展有：年年：动物的能与术，德基美术馆，南京，中国（2023）；动物园对面的游乐场，云美术馆，深圳，中国（2023）；飞去来器——OCAT双年展·2021，OCAT深圳，深圳，中国（2021）；2020——松美术馆邀请展，松美术馆，北京，中国（2020）；游·历——华宇青年奖2016年度入围艺术家群展，三亚艺术季，三亚，中国（2016）；第一届道滘新艺术节，XI当代艺术中心，广东，中国（2016）；第六届成都双年展，成都国际会展中心，成都，中国（2013）；旋转木马，北京时代美术馆，北京，中国（2011）；第三届特尔纳当代艺术奖，罗马，意大利（2010）；M50创意新锐展，M50创意园，上海，中国（2009）；“囧——表达与姿态”第三届上海多伦青年美术展，上海多伦美术馆，上海，中国（2008）；“青年中国奖”当代艺术展，海德堡大学美术馆，海德堡，德国（2008）等。

Wu Chen: The Serious Wu and the Mischievous Chen

Date
2023.03.21 - 05.11

Opening
2023.03.21 16:00 - 18:30

"I materialized the spatial relationships in the painting into color blocks and imagined them as toy building blocks. The purpose of stacking the blocks is not to create a stable structure similar to a monument. The most attractive part to me is the moment before the blocks collapse— pulled between stability and instability, doubting stability itself in a stable manner."

—Wu Chen

Magician Space is pleased to present Wu Chen's solo exhibition 'The Serious Wu and the Mischievous Chen'. This exhibition is the artist's fourth solo exhibition at Magician Space.

The exhibition is curated by Yang Zi. It showcases the artist's thinking and advancement of painting work since 2023.

The works in this solo exhibition are based on the artist's thoughts on "power". The "power" here mainly refers to the psychological impression that the painting creates on the viewer, rather than mere considerations of physical gravity.

In "A Spell, Dream Hair Salon" (2023), a lying rabbit squashes a watermelon; its buttocks easily lift three pieces of the fruit. The top watermelon says "Dream Hair Salon" in Uyghur. The flowy fonts leisurely pass over the top of the painting, as if to mock the tension between the objects below the painting. In "Three Conflicting Emotions" (2023), the metal block engraved with a fly cracks. It is squeezed tightly within the boundaries of the picture; the gaps are filled with colorful rocks. In "Dangerous Liaison" (2023), the load-bearing structure of the picture is further exposed. The black square in the lower left corner extends all the way to the blue sphere in the upper right corner, diagonally across the white area filled with cracked texture. In these paintings, Wu Chen's psychological provocation of the audience has reached its limit: the thrill of approaching and the exhilaration of imaginary objects collapsing extend the sense of duration of the viewing experience. Wu Chen said: "I materialized the spatial relationships in the painting into color blocks and imagined them as toy building blocks. The purpose of stacking the blocks is not to create a stable structure similar to a monument. The most attractive part to me is the moment before the blocks collapse— pulled between stability and instability, doubting stability itself in a stable manner."

While stimulating and depicting the spiritual power, the artist also gives order to the damage, making the picture logically credible. As mentioned above, he tries to limit the process of creative transformation within the framework of self-growth, allowing his present self to fight against his past self. He slyly avoids the homogeneous issue of Chinese paintings on canvas today: how to deal with the grafting of various cultural heritage contexts. Occasionally, he would take one or two points from these connections, tell a story, and vigilantly maintain his independence and initiative.

As the title of his early work "Portrait of Wu and Chen" foreshadows, Wu Chen is divided and lonely, sometimes lively, sometimes serious, with connections and references, but without connections to rely on.

About the Artist

Wu Chen (b.1983, Henan) currently lives and works in Beijing and Chengdu. His paintings evoke a miscellaneous array of 'artist portraits' and layered references culled from sources as varied as picture handbooks to exquisite illustrations from art history. Layer by layer they undergo a child-like process of distortion and reassembly, causing one to wonder at the morbidity of such a whimsical sense of imagination.

Major solo exhibitions include: March 32nd, Qiao Space, Shanghai(2023); Therefore, the Lonely God Can Only be the Orphan of God, Magician Space, Beijing (2020); Positions Sector, Art Basel Miami, Miami, USA (2019); Bad Man Can Also End Up in Heaven, Magician Space, Beijing (2017); Matisse's Skirt, Magician Space, Beijing (2014).

Major group exhibitions include: Zoo | Amusement Park, Cloud Art Museum, Shenzhen (2023); Nián Nián: The Power and Agency of Animal Forms, Deji Art Museum, Nanjing, CN (2023) ; BOOMER-ANG-OCAT Biennale 2021, OCAT Shenzhen, Shenzhen (2021); 2020 – SONG ART INVITATION EX-HIBITION, Song Art Museum, Beijing (2020); TRAVERSE-COURSE - 2016 HUAYU YOUTH AWARD, Art Sanya, Sanya (2016); The First Dao Jiao New Art Festival, XI Contemporary Art Center, Guangdong (2016); The 6th Chengdu Biennale, Chengdu International Conference and Exhibition Centre, Chengdu (2013); Carousel, Times Art Museum, Beijing (2011); The 3rd Terna Contemporary Art Award, Rome (2010); Creative M50 Exhibition, M50 Creative District, Shanghai (2009); 'Jiong' – Expressions and Attitudes, the 3rd Shanghai Duolun Youth Art Exhibition, Shanghai Duolun Museum of Modern Art, Shanghai (2008); "Youth China" Contemporary Art Exhibition, Art Museum of University Heidelberg, Heidelberg (2008).