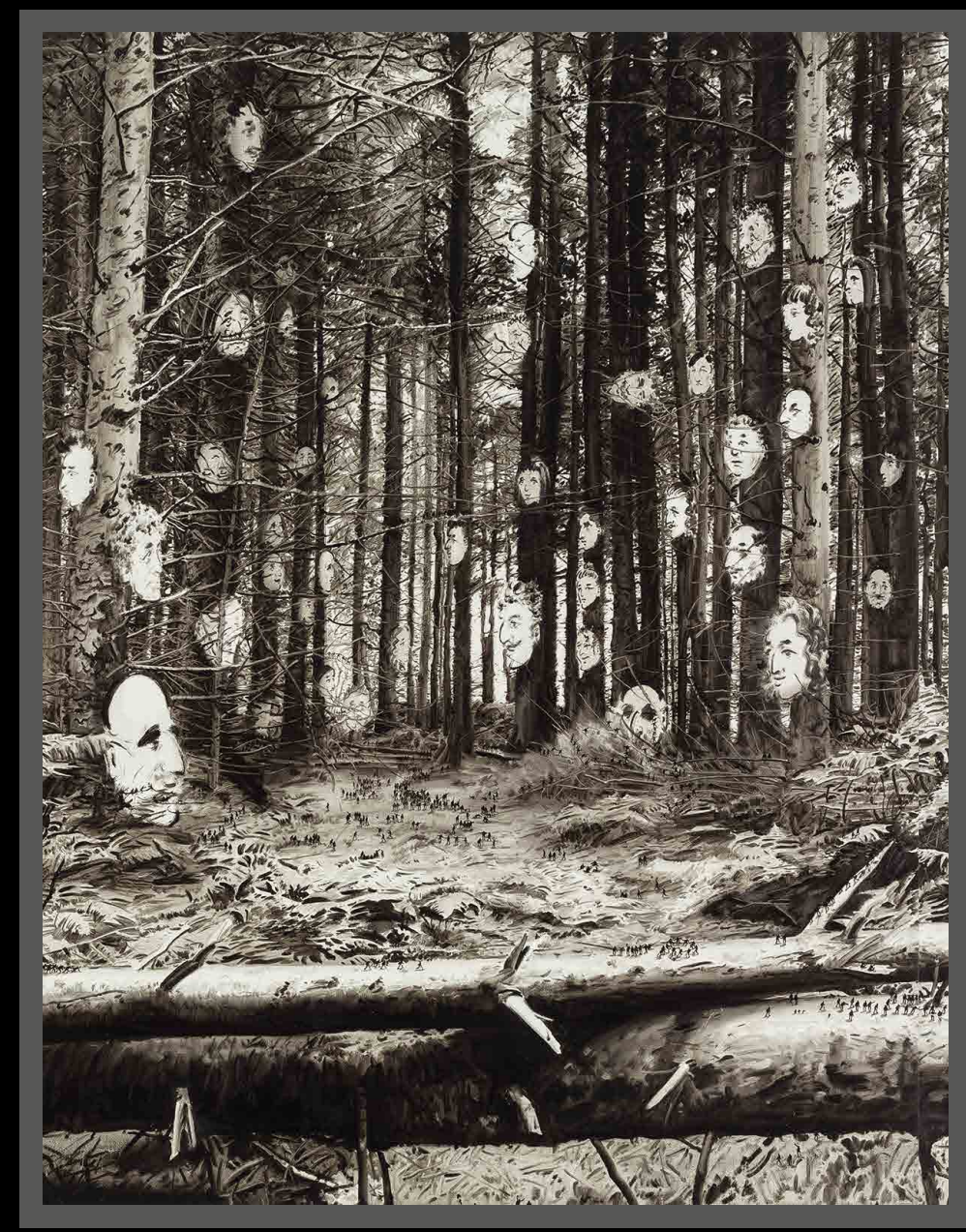


陆超

Lu Chao



黑匣子

Black Box

HADRIENDE MONTFERRAND GALLERY

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序
Preface



黑匣子

在画中出现的面孔都是我记忆中遇见的一些陌生人，每张脸都可以表达一种情绪，一段故事，而每一个小人就像是很多种去打开这些故事的方法。

生活中很多未知的事情时常吸引着我，未知是一种非常美的状态，就像是一个人类的黑匣子，可能永远也无法知道黑匣子中的“真实”。通过绘画我试图来表现一种未知感和陌生感，是人对于这个世界的陌生，也是人对于自我的陌生。就像苏格拉底曾说的：“我唯一知道的，就是我什么都不知道”。相比在画里设置一个标准答案，我更想表达一种态度，是好奇，是欣赏，是敬畏，希望每个观者在我的画中可以看到自己。

Black Box

The faces in the paintings are strangers met at random and stored in my memory. Every face can express an emotion, a story and each small-sized person is a key to a story.

The unknown things of our lives attract me. The unknown is a beautiful state, like the black box of a human being; you can know what “really happened” in the black box. I try to express a sense of unknown and strangeness through my paintings. It’s the estrangement that people feel about the world and about themselves. As Socrates said: “The only thing I know is that I know nothing.” I would rather express an attitude of curiosity, of admiration and of reverence rather than setting up a correct answer in the painting. I hope that every viewer could see himself in my painting.

显白中的隐微
采访:孙冬冬

陆超是一位典型的画家，也是一位在暧昧叙述“历史”的人。虽然在他的画中，从未出现过具体的史实。然而，如他所描绘的那般，我们的历史感是一种周而复始的生命经验，总会在某个场景中与之遭遇，化约为一种普遍的现实感。所以，陆超迷恋描绘人群，于他而言，复数的人更接近于生命（世界）的真实。

所谓的“真实”，隐含着人类事物的秩序。当陆超将一种自然的野蛮状态引入自己的绘画时，意味着他领悟到了现代性的源头——可以说，陆超作为画家的蜕变由此开始，却不是来自绘画本身，而是因为他辩证的理解了幻觉的意义。

孙冬冬（以下简称孙）：翻阅你的画册，我看到了一个反复出现的题材——拥挤的人群。作为一种关于中国的日常经验，在你画作中的“人群”是否与你在中国的成长经历有关？
陆超（以下简称陆）：确实有特别大的关系。因为我刚开始进入创作的时候，我的切入点就是地铁站拥挤的人群，我很小的时候就有春运、挤火车、挤地铁的经历。美院毕业后到伦敦读书，就希望从描述“中国人”转向描述“人”，之后我就去更深入地表现每一个个体，当然也和之前人群的概念相关联。

孙：而你经常描绘不同场景的人群，一堆密密麻麻的小人，有时隐藏在一块下午茶蛋糕里，有时又像是在一个打开盖子的容器里……显然，你的描绘是一种隐喻。作为一个描绘者，你和“人群”之间有什么联系？
陆：首先我也是人群中的一个人，就是我在画那些人时并没有把我自己排除在外，我是通过画那些人来表现我自己。其次我希望这个“隐喻”更复杂，最好没有答案，或者说每个人有自己的答案。

孙：身在人群之中，你是否有过恐惧？不知道你是否知道“群众理论”，在许多精英的眼中，群众与暴民之间常常是一线之隔。
陆：倒不是恐惧，我觉得人群总是有一种神秘感很吸引我，有时候我会突然间感觉我怎么会在这？我在干嘛呢？就是有一些特别超现实的感觉。

孙：你在世界其他地方遭遇的人群，与你在中国的经验相同吗？
陆：还是有区别的，但他们的共同点在于俯瞰一片人群的时候，会有一种特别虚无的感受，这一点无论在哪都是很相似的。不同的是走进人群之后，比如说在中国，我看到的人群都是在地铁站准备去上班，去工作。在英国，我见过拥挤的场景是狂欢节或者群众游行，就是他们人群所聚集的理由会不一样。然后当你走进人群的感受肯定会截然不同。前者会很压抑，后者是一种释放。当人群远去，脱离了具体的情节之后，看着人群在远处消失，这两种感受又变得非常相似。我觉得这个问题又可以回归到人的存在本身。

孙：你所说的“俯瞰”，也可以称为是一种“上帝视角”。你刚刚提到自己是人群中的一份子，但我们知道“俯瞰”是一种居高临下地观看。
陆：我觉得，与其说我在用“俯瞰”这个视角观察别人，不如说我设置了一个上帝的视角来观察我自己。我觉得在我的生活当中，我时时刻刻都有一种被观察和被操纵的感受。当然在画里面那个视角，上帝那个视角有可能是我虚构的，但那并不是我来看待人群的一个视角。

孙：你所提到的“被操纵”，就像一双看不见的手，在古希腊神话中，俄狄浦斯是被自己的宿命所操纵的；在历史哲学中，操纵我们的是“主奴辩证法”；而在当代生活中，我们所感受到的“被操纵”则是一种日常化的生命政治，是一套管理生命的现代机制。例如，中国巨大数量的人口，在全面市场经济后，成为中国推动GDP的人口红利，而在之前相当长的时间里，我们国家的人口数量一直被看作是一种国家负担，所以才有严格的“计划生育”政策。而当国家经济趋势步入“新常态”后，中国对生育政策的管理又转向宽松。我想你指的“被操纵”更接近于一种生命政治。
陆：对，是有一种宿命感在的，我所感兴趣的操控是一种很多层次的操控，我们在操控别的东西的同时也是在被操控。就生命政治而言，如果操控我们生活的是一种政治，那么政治又被什么操控呢，操控政治的东西又在被什么操控呢，我时常会有这样的问题，因为人的认知范围太有限了，这个逻辑关系是用逻辑无法回答的。在我的画里我想表达的这种“被操纵”更倾向于不可知论。

孙：这种关系显现的是“人类事物的秩序”？
陆：有可能吧，但我相信真实的秩序一定会比我们现阶段所认识的秩序复杂很多很多。

孙：这是对政治的一种隐微方式的表述吗？
陆：嗯，有一些政治方面的吧，政治是整个世界的一部分，也是一种对这个世界的解释方式。但是在政治里，我们经常需要把这个逻辑说的很清楚，但是在一个真实的世界里，可能并没有这种逻辑存在。

孙：你经常去描绘人群中某些个体的表情，虽然他们看上去拥挤在一起。但在另一些画作中，我也看到了一些很大而独立的“脸”，他们正被一些小人物搬运着，例如你在2016年底完成的新作《黑色的光No.4》，一些看似蚂蚁的小人，正在干着这样的活儿。显然，这是两种不同身份的人。
陆：在这种关系中我试图用小人的动作来对人的表情作出解释或者是提出一些问题。我虽然画了两种都是关于人的截然不同的形象，一个是脸，一个是小人，但其实我是想通过描绘他们来消解“人”的概念或是人本身存在的意义，由此会产生一种情绪，这种情绪是我在日常生活中所感受到的也是我希望能够传递给观众的。

孙：你所说的“消解人本身存在的意义”到底是什么呢？或者说，你原来被灌输的“人的意义”到底是什么呢？
陆：比如说，从我父母那一代到我们这一代，看他们那一代人生活的轨迹，都是有一个“真实”的意义在里面的，他们在一个工厂里上班，一个厂子里有几万人，都在一个符合逻辑的环境下生活，这对童年的我来讲是非常具有安全感的一种状态。长大以后，尤其在西方生活过一段时间以后，我会对我小时候所理解的人生有很多疑问，同时对生命也有很多疑问。我觉得对于我现在来讲，可能根本就没有这种“人存在的意义”。这听起来悲观但是其实是乐观的开始。

孙：相比于你的父母，你在英国留学、工作与生活，可以说，你是一个全球化语境下的人。你对人的这种看法，是否与你的全球化经验有关？
陆：首先当我们来讨论“人”的概念的时候我们已经接受了全球化的概念和事实，现在所有的边界都在消解。国与国的边界，文化与文化的边界。未来一定是一个人类整体的概念，并不是哪一代人或者哪一个区域的人。对于我的画，我其实就是很自然地去描绘我身边见到的一些人，我并没有刻意的思考全球化，我是一个中国人或者我是一个生活在西方的中国人，这些东西，我觉得就是让它自然而然的发生。流露，就是一种最自然也是最真实的状态。

孙：谈到了“全球化”，当代艺术其实就是一个全球化的艺术行业。我记得你曾经画过一个艺术博览会的场景，刚刚提到的大脸同样也出现在这幅画作中，但你显然不是在提示中国当代艺术之前有过的那种符号化绘画实践，它似乎更像是源自你作为职业艺术家的某种感受。
陆：我觉得还是一种被操纵感和虚无感。尤其当我思考到什么是艺术的时候，我经常会有这种虚无感，所以我想这个可能就是我想要在画里表达的。

孙：你的这种虚无感有一个具体的来源吗？
陆：这种虚无感从古至今都有，比如从宗教、艺术，包括最近比较热的人工智能。这些都是人对于这种虚无感的不断解答和提问的方式。它很大程度上来源于人对于世界的未知，当然这种未知可以是非常美好的，也是很多人生活的动力。

孙：你会思考自己为什么要画画吗？
陆：我觉得画画是我说话的一种方式，我觉得相对于语言来讲，画更有可能会触及到这个世界的本质。有很多东西是语言表述不清的，是一种感受。

孙：如你所说，艺术博览会是与虚无感相联系的，那人们去艺术博览会为了什么呢？
陆：人们去博览会都是为了找到自己吧，在找和自己很像的那一件东西，就比如说，一个很爱艺术的人和一个想通过艺术赚钱的人在同一个博览会所找到的东西一定不一样，当然我觉得两种人的存在都是非常合理的，毫无褒贬，我觉得艺术就是通过一个东西来反观自己。

孙：《黑色的光No.4》是一幅令人印象深刻的画作，不仅仅因为它是10米长的巨幅尺寸，而是我认为这幅画作通过描绘森林，在描述一种自然的原始状态。你之前的画作也有过对植物的描绘，但更多的是人工化的盆景。
陆：这个不是第一张，我之前也画过类似的，但是这次是比较正式的在大画里出现。这个森林是比较整齐的排列的，不断重复的感觉。人工的场景很美，是一种很诗意的感觉。这种密布的森林是一种非常神秘的状态，所以还是有一点区别的。

孙：神秘性，可以说是你画作显白的特征之一，但我在《黑色的光No.4》所感受到的，是你之前画作未曾触及的神秘性，它揭示了人的某种自然本性。
陆：这可能和我最近看了好多关于萨满教的资料有关，萨满教最核心的一个观点就是世界上所有东西都是有生命的，所以可能在这张画里的关系会比之前的画的关系要更丰富。这些树不断地重复、排列，都在强调人之外的一个生命世界。

孙：是的，在你之前的画作中，我看到的是一种人的秩序。但在这幅画中，我感受到了一种强烈的生命感。
陆：是这样的，树整体的生命感是在人之上的。人在历史中的存在是很短暂的，所以所有的脸在这个森林里都像客人一样，人并不是这世界的主宰。

孙：对你来说，这是一种体现在题材上的观念转向吗？因为相对于人而言，自然世界是一种超越人的普遍状态。
陆：我觉得说转向或者是继续往下发展都行，因为之前的画我还是在想去给它一些解释和理由，但是在这张画里我想让它的结构是开放性的。每个人都可以在这个画里找到自己的理由。

孙：你的绘画注重于再现，从你的求学经历来看，这种语言方式应该与你本科在央美油画系第三工作室的学习有关。正如我们所知，现实主义在中国的美术学院系统一直是教学的主流，尤其是中央美术学院有着更为严格的教学训练。在央美油画系的学习，对你绘画实践的影响是决定性的吗？
陆：这种现实主义教育对我的影响一定是决定性的，我一起笔就是这一套东西，有坏处也有好处，这种长期的训练激起了我对传统美术体系非常叛逆的一面，我会特意去回避现实主义当中的题材，尤其是一些符号性的东西。当然现实主义在中国肯定是非常重要的，也出现过大批杰出的画家。但是艺术在未来一定是多元化的，差异是人最大的财富。

孙：如果说现实主义是一套方法论。显然，你的绘画与之重合之处在于对再现的强调。然而，不可否认的是，你所再现的世界同样具有一种现实感。对你来说，现实是一个绘画的理由吗？

陆：现实不是理由，只是我绘画当中的一个元素，我希望最后所创作出来的这个东西既有现实的感觉同时和现实又保持一定的距离。

孙：你选择去伦敦留学，是有意识的远离或者改造自己在央美所受到的绘画语言训练吗？
陆：这种现实主义的风格也好，教学方式也好，它是嫁接在中国的传统上的，它不是中国文化自然而然生长出来的一个东西。我来伦敦读研究生是想更清楚地看到我自己所处的环境，就是我所接受的教育和我自身的关系应该是怎么样的。记得上大学二年级的时候偶然翻到一本书《宋画全集》，喜欢的不行，我一下恍然大悟，其实我所接受的教育，从附中到美院，和我应处的文化体系截然不同，一个是我的技能，一个是我的DNA。怎样能够让他们都发挥作用而不是互相排斥是我希望在伦敦解决的问题。

孙：你刚刚提到，在看《宋画全集》的时候，有一种恍然大悟的感觉。当我们抛开现实主义这条历史线索后，你的画作与宋画之间有何种关联性？
陆：我很喜欢文人画中一些诗意、空虚、虚无的概念，比如说我们看到宋画里面的留白，可能什么东西都没说，但是所有东西都在那儿。是有一种中国的哲学思想在的，虽然那是一千多年前，但是这种感受和我现在看到一大群人渐渐远去的感受是极其相似的，所以我们所面对和讨论的问题是是一样的啊。

孙：对你如今的绘画实践而言，从央美油画系学习到的造型方法或者语言方式是一种干扰吗？
陆：我并不是以这个角度来看的，我现在的态度是我不去想这件事。就是关于绘画语言的东西我都不去想，我让这些东西自然而然的发生，如果我一去想，就已经刻意了。之前我也用油画去临摹过很多宋画，我特别喜欢马远，牧溪，同时也受到西方美学的影响。这种造型语言是劣势也可能是优势，最起码是特点，宋代的画家是不可能受到苏派教育的影响的，如果说中国的绘画史已经发生了约2000年，但人类起码还能存活20000年，那么绘画才刚刚开始，为什么不期待会有一种新的东西产生呢，这也让我对我之后的实践充满了好奇。

孙：我相信，你在伦敦的时候，文化身份仍会在日常生活中被不断提示出来。刚才我们在讨论全球化的时候，你认为全球化的未来是要超越国家，但文化的差异性是否会随之消失呢？对你而言，文化身份是有意义的吗？
陆：我觉得这种差异性也是丰富性所在，我觉得未来一定是高度融合的，就像我们现在没法说哪一个人他就是中国人，或者是他就是英国人。我们从小到大，所有东西的都是交融在一起。就像在中国，你没法说他就是一个汉族人，他就是一个满族人，因为我们在讨论国际化的时候，这些所有东西它就已经发生了。你再想去把它分开，已经不可能了。

孙：刚才我们在讨论的，它其实是一个国别的身份，但是文化上的这种身份，对于你来说还是有影响的，因为你不是土生土长地生在英国的一个所谓移民二代的这样一个身份。你是来自于中国的，在中国所受的一切教育或者是美学上的熏陶都会带到那去。反而到了一个陌生的国家，以其他文化作为主导的一个国家，虽然同样的，我们都在共同的分享一种现代化或者现代性。但是这种现代性之间会出现某种差异。你的绘画会有意识的去强调这种差异性吗？你觉得这种差异性是可以蜕变的吗？
陆：我觉得在我身上是在蜕变的，这个蜕变就和一开始我画的是中式的盆景，现在画的是一片森林一样。我的方向就是要从一个“中国人”的视角到一个“人”的视角。

孙：你觉得你正在蜕变吗？
陆：我觉得每个人都正在蜕变。

孙：你的画作绝大多数是黑白的，虽然你也画过颜色更丰富的画作，但是相对而言，是非常少的。
陆：是的，基本上我每一个展览有一张是有颜色的，其他的作品基本都是黑白的。

孙：黑白也是颜色，我们不能说黑白不是颜色。
陆：黑白是很独特的颜色。

孙：是什么原因促使你将自己的绘画实践聚焦在黑白基调上？它和中国水墨画有联系吗？
陆：我是希望我的画是可以代替我来说话的。所以我很喜欢在画画的时候有一种在书写的感受，这是我用黑白的一个很大的一个原因。而且我从来不用白，我只用黑，所以我在画画的时候的状态跟写一篇日记差不多，我很喜欢整个的过程，因为它没有过多的覆盖性，几乎所有东西都是你一遍书写出来的。除此之外当我在把材料的范围压缩的特别窄的时候画面的可能性是在增大的，会把画面中的叙事性，故事性等等激发出来，所以我在材料的选择上会尽量单纯。

孙：我们知道“书写性”是描述中国水墨画的一个概念，中国水墨画就是一个以书写作为主要描绘方式的画种，画家的身体不是被掩盖的，而是随笔墨痕迹尽显的。而西方再现性油画突显的是物质性的覆盖与涂抹，画家以一种重复性的劳动，换取观者对画作的凝视。所以，我认为你所强调的书写性更接近于中国水墨画的逻辑。

陆：与其说是中国水墨画不如说是最原始的人画画的一种冲动。就比如说我们看到一些岩洞里的壁画啊什么的，基本上都是和书写性和记录行为有关的。当然水墨是东方的，自己演变过来的。我觉得它更重要的是一个美学系统，并不是一个在材料上的一个限定。

孙：然而在你的《黑色的光No.4》中，我同时又看到了摄影所代表的现代光学技术的影响，这幅画作图像原型明显的是来自于一张照片或者几张照片。在你以前的画作中，摄影的影响并不很明显。
陆：这张画的场景是我用相机在一片森林里360°环绕着自己拍的，我希望这张画是没有焦点的，当我把它环绕着拍下来拉直到画面上一个平的空间之后，它涵盖了东南西北四个方向。它本身会有一种迷失感，在真实的现实当中的迷失感。

孙：在西方绘画当中，认为透视是一种错觉，它其实是为了确立世界的空间秩序，比如说人物、建筑、事物之间。你现在所说的这种幻觉，其实是在消解我们被几何驯化的视觉秩序。
陆：对，我是想把它还原到一种真的走在森林里的感受。这种感受并不是人会觉得所有东西都会消失在了一个点上，我们最初的感受会是一个很错乱的，没有方向的感觉。

孙：你需要克服的最大的障碍是什么？
陆：就是我要在画里建构一个场景，这个场景在逻辑上是不成立的，但是我又要让人感觉到是成立的。

孙：你所说的“不成立”，是从哪个角度而言的？
陆：就是比如说，这个画从远看，它都是乱的，它有点像中国的卷轴。但是卷轴是徐徐展开的，所以这种散点透视在视觉逻辑上是成立的。但这样一张像卷轴一样长的大画不去掌控的话，整个的顺序是乱的。所以在这个画里，我首先要控制它，就是这个画远离了也是能看的。

孙：近距离观看，这幅画作依然要保持某种整体性，但不同视角的局部也要建立这种整体性。那么，在局部的整体和画的整体之间，你也要做出一个平衡。
陆：对，就是远离了看，我要建立一个节奏感。和古典音乐有点像，走近了看又可以进入到每一个乐章，重要的是在宏观上要保持住一种连贯性。

孙：是什么原因促使你走到这一步？
陆：我想在现实当中找到一种陌生感和疏离感。在一个现实的场景里，让人感觉到这个真实很陌生。

孙：那其实就像我们所说的那种，科技给我们带来的感觉，科技其实是光学技术的发展或者视觉上的发展，让我们不断地去接近视觉上的真实。但是这种真实感是一种逼真的状态，让人觉得非常的虚假，和我们肉眼看到的世界完全不一样。
陆：就像李安新拍的这个电影新用到的这个技术一样（《比尔林恩的中场战事》），它最开始的出发点是要还原最真实的真实，但是最后结果，是在非常真实的感觉中建立一个超现实的错觉。就当我们看到大量的真实之后就不太相信这个是原来那个真实的存在了。

孙：它其实是另外一种记录方式，它已经超越了人的肉眼所能承载的信息量。对于我们来说，它是由光学机器再现的另一种逼真世界。你觉得视觉是会被驯化的吗？比如说，我们一开始会难以承受这种逼真，但慢慢的我们会发现这是一种真实。你觉得我们是在这个过程之中吗？
陆：我觉得是，人就是在不断地被驯化，过去可能是被我们自己驯化，之后可能是被科技驯化，想想我们对于手机地使用，我们已经被信息所驯化了。

孙：从科技角度而言，相比于摄影，或者是运动影像媒介，绘画可说是一种“过时”的媒介。不仅如此，随着现代主义、形式主义走向终结，绘画的本体论也走向了终结。那么你作为一个画家，绘画的意义到底是什么？
陆：我觉得绘画就是一种交流，一种超越语言的交流。因为画是在语言产生之前就有了，那时候并没有人去质问绘画的意义。我并不相信绘画会死，或者是绘画在未来无法发展。画会跟着人的变化而不断变化的。就像在摄影发明之前，绘画可能是有功能性的，是一些宗教题材或者肖像题材的工具。但是摄影发明之后，它功能性被取代了，画越来越走向一些更本质的问题，它更多的是对于我们内心的一种表达。人和人之间另外的一种方式的交流，甚至有时候会或多或少的有些宗教感。

孙：你认为绘画更多的是在建立情感上的一种交流吗？
陆：对，我觉得好的画一定是画面上所有元素产生的一个化学反应。无论它是具象的还是抽象的，它最终体现出来的一定是一个情感，而并不是一个我们能清晰理解的一个逻辑关系。

孙：迄今为止，你所有的个展的题目都会前缀一个“黑”字。对于人类而言，“黑”往往意味着危险与恐惧，我们总是向往光明。你刚刚已经从视觉语言的角度，解释了黑色所蕴涵的积极性。那么对于展览而言，“黑”是否是一种对现实的隐喻？
陆：我喜欢黑的原因是，对于我来说一切都是从黑当中产生的，然后所有东西都在黑当中消亡。在我们的传统文化中，它可能不是那么讨喜，但是它其实是最厚实最丰富的一个颜色。它既是起点又是终点，这个就是为什么我每个展览都会围绕“黑”的原因。我希望在这个体系里有一些探讨吧。

2017年2月6日，陆超工作室，伦敦

孙冬冬，生于1977年，2001年本科毕业于南京艺术学院美术学系，2005年研究生毕业于南京艺术学院美术学系外国美术史专业。在校期间，开始涉足中国当代艺术的相关领域，曾参与“首届中国艺术三年展”（“南京三年展”前身）的展览组织工作，从此致力于中国当代艺术的批评写作与展览策划。2005年进入南京四方当代美术馆，任馆长助理，负责筹建南京四方当代美术馆及展览部的工作。2007年进入伊比利亚当代艺术中心（北京），2009年进入《艺术界》杂志担任资深编辑，负责学术专题策划与展览评论。现为自由策展人与独立撰稿人，现工作与居住于北京。

神秘的味道

——海因茨·诺伯特·约克斯

陆超浑身上下充满了神秘感。它径直向我们扑来，如狂风般猛烈，惊涛骇浪震撼着观者的内心。一个充满魔力的巨大漩涡吸引着观者惊奇的目光，使人对它难以摆脱，也无法对抗。这个神秘的黑暗物质源自一股难以置信的魔力，它疏离和埋葬了我们习以为常的、对号入座式的视觉习惯，冷落它，对其视而不见，剥夺了它的效力。在对抗的过程中，我们最大程度地被抛向陌生的事物。观看他的绘画于常人犹如攀登一座火山。登上峰顶的那一刻，鼓足勇气望向那巨大的火山口。然而，一个轻轻掠过目光也会使我们跌入未知的深渊。

我们总是倾向于为与自身息息相关的事物寻求答案。固守那些预先僵死的意义似乎就可以永远地做到在坠入虚无拯救自己，我们竟然相信这样一种无法兑现的安慰。看起来，画家在这里施展各种手法，为我们呈现了世界、生活和人本身的存在的神秘之处。

鸟瞰下方，我们看到一个巨大的黑洞，这黑洞像个漩涡，向无底的深渊盘旋而下。我们无法预料将要发生在自己身上的事，就像这一眼望不到边际的黑洞，谁也说不清何处是它的尽头，更无法到达那里。逗留黑洞内部与外部脆弱的边界线间，在黑洞里面，对于未知的担忧使我们更加没有把握。在外面，我们却妄想自己身处安全地带。这恰恰证明了无限之所以为无限是因为我们对他的经历永无止境。与这旋涡相比，那些以前被我们看重并赋予了诸多意义的东西都不再重要了。那种基于深渊被感知到的虚无，在西方的思想中并不代表空洞，而是充实与空洞合二为一。两者相互交融地如此紧密，以至于不能被当作两个异极被分开。空亦为实，实亦为空。你中有我，我中有你。

孔洞的边缘一道道裂缝清晰可见，这些裂缝似乎还会不断扩大。这让我们不由而然联想到地震导致的裂痕和破坏，然而黑洞的位置却难以捉摸。我们无法判定自己位于何处，这里没有涉及到某个具体的区域或地带。陆超并不认为自己是风景画家，他建立了很多反映他本人和亲身经历 的比喻，这些比喻不止是建立在他的童年时代的基础上。在我们面前展开的，是一片平坦宽广的、由不确定因素组成的沙漠般的不毛之地，没有开始也没有结束。这里可以是任何一片土地，也可以是不存在的一片土地。像始于那个黑洞，却指向一个无人知晓的地方，散发着磁性的魔力，将四面八方的人如洪流般汇集到一起，来自东西南北各个方向，像要参与一场大自然编排的表演，接近这个深渊的个体很快被群体所淹没，而离深渊还有大段距离的，看起来还是单独的个体。

就像我们无法解释生活本身的意义与世间万物存在的理由一样，谁也说不清是什么促使人们前往这个不可言说的目的地。一个从远处投向这个远古时期的场景的目光，可以被看作突然闯入了规律性的日常生活轨迹的不速之客，就像从宇宙某处来的一瞥投射到某个星球上。在这个星球上，人类像要把自己分解到尘埃的颗粒中，亦或是在被风吹起的灰尘中又经历了变异。只有微距放大后才能识别出它们原来竟是些移动着的存在体。

画家的感官所描绘的，是一些介乎于抽象和形象之间的游戏性的华丽的震动。这个精心设置的相互作用没有任何花言巧语的成分，也没有严格参照艺术史，而是出自一个自身存在的，由绘画产生的构思。可以说它同时源于道教亦同时受到荒谬主义影响。西方的哲学家如阿图尔·叔本华、E·M·齐奥朗和阿尔伯特·加缪，他们也曾经在相同的观察与思考的纬度上活动，而并非只是为了逃避令人无法忍受的无意义。

在陆超身上，近与远保持着和谐一致的状态。在一张有代表性的画里，从面貌上让人联想到抽象表现主义的波洛克的影响。我们看看那些“色点”，这边，这些凝聚成了黑色的斑块，那边，又是每一个单独的色点，通过线条松散地编织在一起，彼此交融组成了一幅令人眼花缭乱的浮雕。仔细观察这幅浮雕却是一种妙趣横生的障眼法。然而，这一切并不是为形式，而是为内容服务的。抽象的和具体的，远的与近的，彼此自然地融合在一起。我们在这里看到的不是肆无忌惮的涡轮增压式的随机动作，像我们所熟知的美国抽象表现主义的先驱那样，或者像以超现实主义名义制造的自动色彩机器，而是一种谨慎的、逐渐发展起来的、记录了很多细节并由此应运而生的绘画。这种绘画首先给人一种抽象画的印象。

画家在这里像局外人一样，刻意和自己选取的动机之间保持一段距离。正是这样一种距离吸引着我们误入歧途。它迫使我们提高注意力，以避免因急于辨别所致的轻率和鲁莽。那些色滴显露出带有头、双手和双腿的身体，然而，这些微型人并不是很显眼。陆超用这种不寻常的方式去接近人的身体和人类，这看起来有点像用一台望远镜观看无数的星云并以此来理解宇宙的无限。他用白色的线条编织出一幅既松动又有生物特征的网，成为无数的点和斑块之间的纽带。那些点和斑块使人联想到星星。在这些貌似银河的线上面，很多的小人像杂技演员走钢丝一样寻找着平衡，受到坠入深渊的威胁，身体时刻保持紧绷的状态。到处都有清晰可辨的小人，他们勇于尝试一跳，像握降落伞一样双手握紧，三五成群的汇集成一个个小组。就是单个的小人也不惧怕坠落。这里以绘画的面貌被表达的不只是人类的脆弱和孤独，有限和无限间多样的相互关系，还有对天、地、人之间的和谐的追求。西方人习以为常的二分法所界定的“个体”和“群体”的概念在这里是无效的。对于个体和群体，画家有自己独特的理解。在故乡孩提时的经历——在一个超过十亿人的国家长大，怎样面对一种潜在的危險，一种在人群中迷失自己的危險。

哲学家瓦尔特·本雅明在他的“柏林的童年”一书开始的几句话让人难忘又使人困惑：“在一座城市感到不适应并不代表什么。迷失在一座城市

犹如迷失在一座森林里，需要训练才能走出来。”在观看陆超的大尺幅的全景图一般的绘画时，我不由地回忆起了本雅明那个驳论般的指导。我们面前竖立着一座写实手法绘制的，由蕨类植物、灌木和树木组成的原始森林，它看不到头又神秘幽幽。画面中镶嵌着没有身体的头颅，看起来与森林紧密交织在一起。像链条或“根茎”（德勒兹语）般紧密地连接在一起，犹如藤蔓科植物盘绕树木而生。人的脸像已经成为了树木的一部分，代表着树木不同的表情和个性，它们承载着那些树身上不可掩饰的独特性。

观看每张脸上独特的表情时，它们就在向我们讲述着属于自己的故事。这些故事汇集在一起的时候，共性占了上风，压倒了个性。然后你会问，每一张不同面孔后面的那个人会是谁呢？陆超说，这是一些人，一些在生活中与他短暂相遇或是他偶然碰到的人。这些人不是他的朋友，甚至连认识都称不上。所有这些未知和陌生的面孔都出自他的记忆。他一边回忆一边塑造每一张脸。他想像马塞尔·普鲁斯特那样让重现的时间生气盎然，把已经慢慢淡忘的脸在它们彻底消失之前保存下来。在森林里，到处灵光闪现，一座大都市一般的迷宫，阿里阿德涅的线团在那里也帮不了任何人。

这是对陆超作品的第一次亲密接触，所以难免会疏漏一些本质性的东西，在即将做一小节的时候，又不想失去对绘画本义的把握。映入我们眼帘的是对中国水墨画古老精髓的一种重新思考和由此而来的简化到黑白两色组成的画面，需要指出的是，这种传统在文革时期已经几乎被切断了。很长一段时间里，水墨的传承被社会主义、现实主义、印象主义所取代。这段历史导致的惨痛的后果是，全世界最古老的文化之一所留给我们的难以估量的财富在它还活着的时候被埋葬了。对水墨画的再次发现，尤其是宋元两代鼎盛时期的作品，对于陆超来说，就像是射进黑暗房间里的一束光明。一次从自我阉割造成的狭窄的空间中迸发的重新苏醒。这次苏醒使得他找到一种语言，借助黑白两色的绘画来表达自己的生活。西方绘画的色彩魅力并没有干扰到艺术家，相反，他选择了一种令人称奇的、高度凝练的，完全服务于叙事性的表述方式。在这里，他把油画颜料当做墨汁来用。像在一部今天仍旧采用黑白胶卷拍摄的电影里，从我们生活的时代所属的限制和约束中脱离出去，这些刻意排斥色彩的绘画具有一种对抗的特质，因而格外吸引人。他所做的，实质上是在对抗今日大众对于绘画的普遍期待。他的所有画作都被一种柔和的、安静的气质所主宰，这种气质反而使得抵抗更为有力，这里所指的正是针对排斥所谓“非当代的…”的一种抵抗。

何健 译

海因茨·诺伯特·约克斯1955年生于德国杜塞尔多夫，早年为哲学专业出身，现长期生活和工作在杜塞尔多夫、巴黎和北京，身兼作家、展览策划人等多重身份。诺伯特早在十三年前便已开始不断走访中国，对于中国当代艺术界的变化也有着持续的关注与认识，曾参与过蔡国强、邱志杰、刘小东、黄永祿、杨诒苍、喻红等艺术家。诺伯特也是艺术小组“创造之眼”的联合创始人。迄今为止，诺伯特已经为德国最重要的艺术杂志“艺术论坛（国际版）”撰写了两本关于北京艺术界的别册。除此之外，他还受聘于多所艺术高校，比如中国的天津美术学院。

俯瞰的寓言

——郭菲菲

人在现实中的生命逻辑是陆超一直感兴趣的问题。他的绘画就像梦境，反映了人的生存。从对人群的俯瞰式描绘，到以“放大的面孔——小人”为题材的场景构建，“黑匣子”——展反映了陆超自从北京到伦敦以来创作上的转变：即从对中国人在社会主义阶级化环境下之生存状态的关注，上升到对人类存在的思考。这种思考是艺术家对自身存在的体验辐射到对周遭社会生活的反思。

“当我俯瞰一片人群的时候，会有一种虚无的感受。”

远距离观看所能达到的效果，是将观察对象物化的同时，消解主客之间的区分——它是一种将主体代入的观察过程。虚无则或许是艺术家在这种代入过程中思索“我”与人群之间的关系时，所获得的顿悟。我们可以把陆超的绘画理解为对俯瞰这一视角的寓言式解构，其中艺术家用虚实结合的方式探索了现实生活中的疏离与人在其存在意义上的虚无本质。

陌生的面孔因被成批嫁接到与其现实脱离的原始森林中而使这批画中的场景变成了“别处”。结在秃枝上的这些不按比例放大的脸孔与周遭环境格格不入，却对他们所处的错位境地毫无知觉。根据德勒兹与加塔利对颜貌(visagéité)的论述，面孔是抽象的表意机器，它遵循白墙（用来投射意义的平面）与黑洞（意义或主体性生成的场所）机制。任何意义都是一种配置，当面孔脱离了其社会性角色，其个体性也将随之土崩瓦解。对德勒兹与加塔利而言，面孔是人类身体中最非人化的部分，当它从赋予其社会定义的环境中被单独抽离出来，就变成了 一张不带意指的白纸，不再具备属于人的个体独立性与交流性。陆超则恰好在他的画中作出了这种德勒兹式的描绘。特别是在《别处No.2》一作中的那张漂浮在画面中央水面上的人脸，面对观众的后脑勺空空如也，面孔因此变成了假面，又或者面具成为了面孔本身。画中反复出现的脸是艺术家凭借印象对他所遇见过的陌生人的描绘。陆超画中的脸虽不缺面容特征且被具体地描绘，却体现了一种反肖像的逻辑——这些按照记忆勾勒出来的空白面孔不具备记录的属性，诸如权力、美德、地位抑或丑陋、下流、罪恶等需要由肖像来体现的社会意义在此处也是缺失的。它们所呈现的去人性化与被俯视的人群所形成的状态异曲同工——即在被人俯看的过程中化为景观，象征着人在权力宰制下的集体无意识。

陆超的绘画要求观者对画面进行近距离的扫描式观看，这样才能发现那盘虬卧龙 的枝干上站着的无数的小人，及他们所进行的一系列惊人举动：在《别处No.6》中，他们正齐心协力用绳子将巨型的面孔控制起来，就像试图操控失落在小人国里的格列佛一样。其余的小人或手拉手转圈围，或一个接一个地叠高高，或膜拜，或围观，他们中间似乎正在进行某种狂欢的仪式。透着神秘气息的原始森林不单是作为背景的存在，更是画面的基底（ground）。柏拉图哲学中的“ground”有epistēmḗ的含义，即对事物本质的认知。基底是创作者自身知识体系的载体，对于艺术家而言，背景中的参天古木象征着高于人类的大自然的生命。根据格式塔心理学(Gestalt psychology)的视觉法则，在整体的视觉条件下，我们的大脑会把较其他物体突出的某个物体判定为主体(figure)，而将余下的物体视为背景。在这些画面里，放大的面孔是主体，成群结队的小人则因被排除在肉眼识别的界限之外而与森林一道被视为背景。也就是说，这些小得几乎与枝叶草木融为一体的小人或许可以被看作基底的一部分。他们来源于森林，象征自然的力量，对宇宙进行崇拜。

从艺术家对小人的地毯式微观描绘中我们可以窥见勃鲁盖尔的影响。据艺术史学家约瑟夫·考尔纳(Joseph Koerner)分析，勃鲁盖尔生活的安特卫普地带所普遍信奉的斯多葛派秉持的是一元论的泛神主义，即人、自然与神为一个统一的整体。勃鲁盖尔画中常出现的那种百科全书式的描绘，所展现的就是一种斯多葛主义的宏大世界观。散布在画面中那渺小的人物与发生在他们身上的事件，是世间万象的一章，也是宇宙无垠的画布上微弱的一部分。如果说勃鲁盖尔在对寓言传说的描绘中，通过表现他周遭的物质生活与文化习俗来使宗教世俗化、人文化，陆超的绘画则是将生活与生命的运行规则神秘化，为现实穿上寓言的外衣。无论是艺术家早期绘画中的那些如蝼蚁般无所适从的人群，还是树林里睁开双眼却如活人面具般僵硬的脸孔，我们都可以透过这些寓言绘画看到人在被一股无形的力量操纵，且他们对这种操纵浑然不觉。对于艺术家而言，无论在西方还是中国，人存在的本质都是一个被操纵、被驯服的过程。而陆超画中的小人又代表了一种俯瞰的视角，这种视角暗示这是包含了作者世界观的绘画。与勃鲁盖尔信奉的斯多葛派相似，陆超所感兴趣的萨满主义亦秉持生命整体论，即相信万物皆有生命、人类与自然是一个整体。萨满教的核心目的是疗愈，它认识到人在权力社会下的渺小，感受到人对生活与人生走向的无法控制，故强调从自然中获取能量及灵性的启示。神秘的小人貌似在对巨脸进行操控，但在此处看来那或许是一种治疗的表示。如果说陆超之前的作品着眼强调人在现实中被操控的状态及对各领域权力的揭示，近期的创作更像是在寻求从身不由己的被操纵状态中解脱出来的方式。我们或许可以把艺术家将人物置于原始森林场景的决定看作是 对生命整体一元性回归的尝试。

《走钢丝的人》系列则反映出艺术家对抽象与具象之间的辩证关系及绘画媒介性的反思。在《走钢丝的人No.5》中，陆超用类似波洛克的方法将白色的颜料滴到黑色的画布上，形成如星云般的团团色斑。七十年前，在波洛克的第一批滴画法试验中，有一张名为“路西法”(Lucifer)的绘画。画布上那像是从高空穿破疾风滴落的颜料痕迹，有力地象征了这名堕落天使从天国到人间的坠落。杂乱无序的黑色颜料与其间隙露出的天空背景色形成对比强烈的反差，既表现了路西法撞击地面后的一片狼藉，又体现了抽象表现主义所力求的打破艺术常规、打乱生活秩序的失诸情境，与陆超貌似抽象表现主义的绘画所想要达到的目的其实截然

相反。如果说波洛克滴落的颜料象征从天堂到地面无止境的坠落，走钢丝的人则代表了对重力的反抗。连结斑点与斑点之间的直线是理性的，加上那些沿着直线小心翼翼穿梭于滴落的颜料之间的小人，我们可以把这理解成一张试图从波洛克愤怒的失诸情境中再度建立起平衡与秩序的画面。代表绘画媒介本身的颜料在玩耍的小人中间成为了游戏的对象，或者说某些滴落的颜料因在画中起到连结“钢丝”的功用而部分化解了其抽象的含义。由此看来，艺术家把抽象表现主义的桥段作为打底的幕布，以游戏的态度与之进行了一番调侃式对话。但在《走钢丝》一画中，抽象到具象的转换是不完全的，散落在背景中的颜料滴将整个布景变作了一个抽象的存在。这种自由的虚实转换暗示着颜料、笔触乃至绘画本身所具备的灵性与生命力，艺术家则是能化腐朽为神奇、不断为世界输送生命之气的魔术师。

俯瞰的视角促使人去思考大千世界及生命的含义。陆超看似荒诞、神秘、充满未知的艺术所反映的却是隔开一段距离，去冷静看待现实的结果。这种观察角度能从纷杂的生存逻辑中剔出最直白的本质。寓言与艺术一样，站在理性的背面，却带着更易与观者沟通的警世智慧。艺术家将他对人生的观察与体验加密成了寓言的绘画，似乎戳穿了人存在的虚无本质，却又提供了一种救赎的可能。人该学会体验艺术的同时反向自观，这是我看陆超的绘画时所听到的声音。

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郭菲菲，毕业于伦敦大学学院艺术史系，现为艺术史博士候选人，研究领域涵盖战后艺术与科技史及当代艺术理论。她长期为《艺术界》、ART ZIP及《理想国》等艺术媒体撰稿，并积极从事展览评论及策划工作，涉及展览主要包括《集美×阿尔勒国际摄影节——叶锦添作品展》、北京现在画廊展览《时间中的绘画》、《儿童博物馆》及魔方空间《游荡者》等。现工作与居住在伦敦。

Lu Chao is a conventional artist and a “historical” person who narrates in an ambiguous way, although his works never show an actual event. In his paintings, our sense of history is the experience of the cycle of life which, encountered in certain scenes, can evolve into a general sense of reality. Thus, Lu Chao is obsessed with the portrayal of crowds. For him, numerous people reflect more closely the truthfulness of life.

This so-called “reality” suggests an order of human affairs. When Lu Chao creates a natural and cruel environment for his paintings, it suggests that he is aware of the essence of modernity---we can say that the transformation of Lu Chao as a painter begins here, but this transformation doesn't come from the painting itself, but from his understanding of the meaning of illusion in a dialectical way.

Sun Dongdong (hereinafter referred to as Sun): Looking through your catalogues, I see a recurring theme - crowds of people. Are the “crowds” in your painting related to your personal experience growing up in China?
Lu Chao (hereinafter referred to as Lu): They are closely related. When I began to paint, my starting point was the crowd in the subway station. When I was little I experienced crowded trains and subways during the Spring Festival period. After graduating from the Central Academy of Fine Arts, I went to study in London, hoping to describe “people” instead of “Chinese people”. Then I started a more in-depth representation of each individual, which is of course also related to the previous concept of crowd.

Sun: And you often portray crowds in different scenes, a bunch of small-sized people in a crowd, sometimes hidden in a tea-cake, and sometimes in an open container ... Obviously, this depiction is a metaphor. What is the connection between you as a depicter and the “crowd”?
Lu: First of all, I am also one of these people in the crowd, I do not exclude myself when I paint those people. I paint them to express myself. Secondly I hope that this “metaphor” could be more complex so that there is no simple answer, or so that everyone has their own answer.

Sun: Have you ever been afraid in a crowd? I don't know whether you know about “mass theory” but among the elite, there is often a thin line between a crowd and a mob.
Lu: It is not fear; I think the mystery of crowds always attracts me. Sometimes questions of “how am I here” or “what am I doing” suddenly occur to me. This feeling is particularly surreal.

Sun: Is your experience of crowds in China and abroad similar?
Lu: There is a difference, but wherever you are you will get a very similar feeling of emptiness when overlooking a crowd. The difference becomes apparent when you enter the crowd. For example, in China, I see crowds commuting to work in subway stations. In the UK, the crowds that I have witnessed occur during carnivals or mass processions. Crowds gather for different reasons. So when you walk into particular crowds you will certainly have different feelings. In the former case, one feels very depressed; in the latter, elated. When crowds disperse, disconnected from a specific circumstance, it looks as if it is disappearing into the distance. I think this question can be traced back to the question of human existence itself.

Sun: What do you mean when you say that “overlooking” is akin to the perspective of a god? You just mentioned that you are part of the crowd, but we know that “overlooking” is a condescending point of view.
Lu: In my mind I would rather say that I set up a god's perspective to observe myself rather than “overlooking” others. I always feel observed and manipulated in life. Of course, in the painting this perspective is superficial, it is not the perspective used to observe the crowd.

Sun: You mentioned being “manipulated” as if there was a pair of invisible hands. In ancient Greek mythology, Oedipus is manipulated by fate; according to the philosophy of history, the “master-slave dialectic” is what manipulates us; today, we feel “manipulated” by the “political system”, a modern mechanism that controls our life. For example, China's huge population has become the driving force of its capitalist economy's GDP, but before that, the population of our country was regarded as a national burden which resulted in the “one-child policy”. When economic welfare became the new

norm, new family reforms were introduced. I think that for you “being manipulated” refers to the political control held over the individual.

Lu: Yes, there is a sense of fatalism, and the manipulation in which I am interested works on many levels. We manipulate and are manipulated at the same time. In the case of individual political control, if what controls our life is a set of policies, then what is in control of this set of policies? and what is that controlled by? I often ask such questions because the human mind is so limited and we cannot immediately grasp this rational relationship. In my paintings I try to represent this manipulation through a kind of skepticism.

Sun: Does this relationship represent “human order”?
Lu: Possibly, but I believe that the real order is much more complicated than the order we know at this stage.

Sun: Is this a subtle form of political expression?
Lu: Well, there are some political aspects to it. Politics is part of the world, and a way to interpret it. But in politics, there is often a very obvious rationale, while in the real world, there may not be such a rationale.

Sun: You often portray the expression of certain individuals, even though they are crowded together. And in other paintings, some large stand-alone heads are being carried by smaller-sized people. For example, in the painting “Black Light No.4” from late 2016, some ant-sized people are doing just that. Obviously, they and the large heads are two different kinds of people.
Lu: I try to use the action of small-sized people to explain people's expression or to ask further questions. Although I paint two different kinds of characters, large heads and small-sized people, I wish to dispel the concept of “human being” or of meaning to human existence. In doing so I communicate to viewers an emotion felt in daily life.

Sun: What do you mean by “dispelling the meaning of human existence”? Or, what is this “meaning” that you hint at?
Lu: For example, there is a “real” meaning to the life of people in my parents' generation. They worked in a factory employing tens of thousands of people. They lived in a very rational environment, which was very reassuring when I grew up. Afterwards, especially after spending some time in the West, I developed many questions about this environment and about life. In my mind, perhaps human existence hasn't such a thing as “meaning”. This sounds pessimistic but it's actually where optimism starts.

Sun: Compared to your parents, you study, work and live in the UK, so you are a person in a global context. Does your opinion on humanity relate to this global experience?
Lu: First of all, when we discuss the concept of “humanity”, we have to accept the concept of globalisation and the fact that all borders are now immaterial. Geographical and cultural boundaries are concepts inherent to men as a whole and not exclusive to a specific generation or to a specific area. In my paintings, I simply portray people around me. I don't consciously evoke globalization or discuss the fact that I am Chinese or a Chinese living in the West, I just let it happen and reveal itself naturally. This is the most natural attitude to adopt.

Sun: Speaking of “globalisation”, contemporary art is now a global industry. I remember that one of your painting has an art fair as its subject. In it too, a large stand-alone head appears, but there is no apparent symbolism related to Chinese contemporary art, instead it seems to express your opinion of the art world as a professional artist.
Lu: I think it is a feeling of being manipulated and a feeling of emptiness. I often have this feeling of nothingness when thinking about art, so it may be what I want to express in the painting.

Sun: Do you have a specific source for this feeling of emptiness?
Lu: This kind of emptiness has always been approached through religion, art, and recently through artificial intelligence. They are ways of answering and asking questions about the unknown. It derives mainly from people's uncertainty about the world. Of course, uncertainty can be very good, and serve as a motivation for many people.

Sun: Do you think of why you paint?
Lu: I think that painting is a way of expressing myself. I think painting can more easily express the essence of our world than languages. Many things can't be explained by languages, such as feelings.

Sun: You have mentioned that air fairs are connected with the feeling of emptiness, then why do people go to art fairs?
Lu: People probably go to art fairs to find themselves, or to search for something similar to themselves. For example, a person passionate about art and a person who wants to earn money through art will find different things in the same art fair. Of course I think their existence are both fine, I don't judge their values. I think art is a reflection of ourselves.

Sun: “Black Light No.4” is an impressive work, not only because it's 10 meters-long but also because in my mind it describes the natural environment of a forest. You painted plants such as artificial bonsais before but it was less ambitious.
Lu: This is not the first one, I have also done similar ones but this one is a large format with a conventional construction. This forest seems ordered and repetitive. Artificial scenes are beautiful and poetic, but a dense forest remains very mysterious. So there is a little difference.

Sun: Mystery can be considered one of the themes of your work. But what I feel is that in “Black Light No.4” there is a mystery not present in previous works. It reveals something on the nature of humanity.
Lu: It may have to do with the fact I recently read about Shamanism, of which the essential point is that everything in this world has a life. It may have come to the fore in this particular work. The repetitive arrangement of trees gives the sense there is a higher life than those of human beings.

Sun: Yes, in your previous paintings I see a sense of human order. But in this painting I feel a strong sense of life.
Lu: It's true. The life of the trees seems larger than that of the human beings. Human life is very short when compared to that of our world. The faces in the forest are like guests, they are not masters of this world.

Sun: For you, is this a conceptual reversal operated through the subject? Because the natural world surpasses the human world.
Lu: I think it is a turning-point or a development because in my previous paintings I wanted to give the viewer some explanation or implication but the meaning of this painting is open. Everyone can find his own meanings to it.

Sun: Your paintings are realistic in very tangible ways. Your pictorial language is probably related to your academic curriculum in the third studio of the Central Academy of Fine Arts' department of oil painting. As we all know, realism always looms large in the academic education of Chinese art schools, especially the Central Academy of Fine Arts which is known for its rigorous teaching and training. Did your undergraduate course there wield a decisive influence on your painting practice?
Lu : Technical teaching obviously had a decisive influence on me. I feel it every time I paint. There are advantages and disadvantages. This long training has prompted me to stand up against the traditional academic system. I deliberately avoid very realistic subjects, especially symbolic ones. Of course realism is very important in China, and there has been many extraordinary realistic painters. But art is extremely diverse. Differences should be valued.

Sun: If realism is a school, the emphasis on figuration of your paintings makes them a part of it. But it is undeniable that the world that you reproduce has a sense of truth. For you, is truth one of the motivations for painting?
Lu: Realism is not a motivation, it's just an element of my paintings. I hope my works have a sense of truthfulness but also a distance from reality.

Sun: You chose to go to London to pursue your studies. Did you deliberately avoid or alter the pictorial language that you were taught at the Central Academy of Fine Arts?
Lu: The realist style is a product of Chinese history. It's not inherent to Chinese culture.
I went to graduate school in London to envisage my situation

more clearly, to analyze my relationship with my education. I remember chancing upon a book called “Complete paintings of the Song Dynasty” which I absolutely loved. I suddenly realized that my education starting from middle-school until CAFA was totally different from the cultural system into which I was born. The former was technical and the latter is my personal DNA. I hope to know how to make them interact and not reject each other.

Sun: You just mentioned the feeling of revelation when reading “Complete paintings of the Song Dynasty”. If we put aside realism for now, what is the connection between your paintings and Song Dynasty paintings?
Lu: I like the the poetry and the nothingness of literati paintings: there might be empty space in them but this emptiness contains everything. There is a philosophical concept within this. Although they were painted a thousand years ago, it feels similar to seeing crowds disperse today. So we are faced with a discussion of the same question.

Sun: Does the method or pictorial language that you learned at CAFA interfere in your current painting practice?
Lu: I don't see it like this nor do I think about it right now. I don't consciously think about pictorial language. I let it happen naturally. If I think about it, the work would become too deliberate. I have copied many Song paintings using oil. I particularly like Ma Yuan and Muxi. At the same time, I am influenced by Western aesthetics. This formal language can be a disadvantage or an advantage. In any case it's unique. Song Dynasty painters were not influenced by the teaching methods of Jiangsu. Men have walked this earth for 20 000 years and Chinese artistic history is 2 000 years old, so in a sense painting has just begun, and we can still expect new things for it. I'm excited to see its future developments.

Sun: You must be constantly reminded of your cultural identity in your daily life in London. When we were discussing globalisation, you thought that the future of globalisation was to surpass nationalities, but would that also mean the end of cultural differences? In your mind, is cultural identity relevant?
Lu: I think richness lies in diversity. I believe the future will definitely be highly diverse, that it will be difficult to tell whether one is Chinese or English. From the time of our childhood until now, everything is mixed. In China, you can't say whether a person is Han or Manchu. Because when we discuss globalisation, these things just happen. It's impossible for you to identify them.

Sun: We were discussing national identity but cultural identity impacts you because you are not a second-generation immigrant born in the UK. You are from China and your education and aesthetics are imported from China. You arrived in a foreign country peopled by different cultures although in appearance it is modernised or modern in the same way as China. But is this modernity in any way different? Do your paintings stress this difference deliberately? Do you think that this difference can be transformed?
Lu: I think it is transforming within me. For instance, at first I drew Chinese bonsais and I now paint forests. My aim is to a have a “human” perspective and not a “Chinese” one.

Sun: Do you think you are transforming?
Lu: I think everyone is.

Sun: Your paintings are mostly black and white. You have painted more colourful ones but not many.
Lu: Yes, basically I have only one colourful painting in each exhibition.

Sun: You cannot say black and white are not colours.
Lu: Black and white are special colours.

Sun: Why do you focus your painting practice on shades of black and white? Does it have something to do with Chinese ink painting?
Lu: I hope my paintings speak for me. I enjoy the feeling of writing when I paint. This is the main reason why I use black and white. And I never use white, only black. So painting feels like writing a journal. I like the whole process because it's not repetitive, everything is done only once. Besides, new possibilities arise when the materials are reduced to their extreme. It emphasises the story-telling aspect of the work,

so I try keep my choice of materials simple.

Sun: We know that “calligraphy” is a Chinese concept according to which writing is a narrative form. The painter’s body is not covered but is revealed through the brushstrokes. Western oil painting stresses the layering of material: the painter accomplishes a repetitive task for viewers to contemplate. So I think the writing you mention is somewhat closer to Chinese ink painting.

Lu: It is an instinctive form of expression rather an iteration of Chinese ink painting. Rupestrian paintings are a form of written record. Of course ink is oriental, it emerged there. But more importantly I think that ink is a kind of aesthetics, it’s not simply a material.

Sun: However, in “Black Light No.4”, I see the influence of the optical technology of photography. The inspiration of this painting comes from several photos which is not the case in previous works.

Lu: I took a 360 degrees photo in a forest for this painting. I wanted the painting to have no focus. When I printed the photo and stretched it on a board, it runs over east, south, west and north. It prompts a feeling of loss, of being lost in reality.

Sun: In western painting, we consider perspective an illusion which defines the spatial order between people, constructions and so on. The illusion you talked about seeks to destroy this geometrical order.

Lu: Yes, I want to recreate the feeling of walking in a forest. Unlike a painting with a perspective, there is no vanishing point. We feel confused, stripped of our sense of direction.

Sun: What is the biggest obstacle you had to overcome?

Lu: I wanted to construct a logically impossible scene within the painting that seemed possible to the viewer.

Sun: “Impossible” from which point of view?

Lu: For example, seen at a distance, this painting seems to lack structure, it’s like a Chinese scroll. But the scroll is slowly unrolled to reveal a visually logical “cavalier perspective”. However, if you don’t structure a large-format painting like a scroll, it will be a mess. So in this painting, I had to structure it to make it viewable from a distance.

Sun: Viewed from a distance, this painting needs to maintain its integrity, but this integrity needs to be assembled from different parts. Then you need to achieve a balance between the parts and the whole.

Lu: Yes, I want to build rhythm from a distance. It’s similar to classical music. When you come near, you can analyze each bar. But it’s important to maintain the coherence of the whole.

Sun: How did you get there?

Lu: I want to attain a sense of creepiness and estrangement within a realistic environment, to make the viewer uncomfortable in a non-fictional setting.

Sun: That has come about with technology. Technology keeps bringing us closer to visual reality. But this reality feels false albeit very vivid, it feels different from what our eyes perceive.

Lu: Like the technology used in the new film of Li’An (Billy Lynn’s Long Halftime Walk), the starting-point is to come as close as possible to reality, but in the end it’s a superficial illusion eliciting real feelings. When reality is excessive we don’t see it as authentic.

Sun: It’s actually another way of recording where the amount of information is beyond what the viewer can absorb. For us, it’s another vivid world produced by a machine. Do you think that vision can be assimilated? Meaning that at first we find the information excessive but then we learn to absorb it. Do you think we are currently in the middle of this process?

Lu: I think people enchained themselves in the past and perhaps in the future technology will do so. Look at our usage of mobile phones, we are already enslaved by this technology.

Sun: Looking at the world today, painting is an outdated media compared to photography or video. And as modernism and formalism start coming full circle, so does painting itself. As a painter, what do you think is the meaning of painting?

Lu: I think painting is a mean to express oneself beyond language. Because the pictorial language appeared before

the spoken word and no one questioned its meaning at the time. I don’t believe painting will die or that it can’t develop in the future. Painting changes together with time. Before the advent of photography, painting had a function, whether religious or as documentation. But afterwards, painting became a tool to discuss essential problems, it became an expression of our emotion, a means of communication.

Sun: Do you think painting is a tool of communication built upon emotions?

Lu: Yes, I think a good painting is a chemical condensation of its parts. Whether figurative or abstract, it expresses an emotion for sure, not a logical rationale that we can fully understand.

Sun: Until now, all your exhibitions had the word “black” in their title. “Black” often evokes danger and fear to people. We long for light and not darkness. You just explained the positive connotation of black in your aesthetic system. Is “black” a metaphor of reality for your exhibitions?

Lu: The reason why I like black is that for me everything is born from it and dies in it. In traditional Chinese culture, it may not be a happy color but it’s the most solid and profound one. It’s both the beginning and the end. This is why every exhibition of mine is focused on it. I hope to make new contributions to this system.

February 6, 2017, Lu Chao Studio, London

Sun Dongdong, born 1977 in Nanjing, China, is a curator, critic, and freelance writer. He graduated in 2001 from Nanjing University of the Arts with a degree in Fine Arts. In 2005, he received his MFA in Art History from Nanjing University of the Arts. Since 2001, he has been involved in the criticism and curation of Chinese contemporary art. In 2009, he began working at LEAP magazine as a senior editor, covering scholarship and exhibition reviews. Sun Dongdong currently lives and works in Beijing.

The Mysterious as hors d'oeuvres

An essay by Heinz-Norbert Jocks

The mysterious is ever present with Lu Chao. It actually seems to be leaping upon us, strong as a storm. We, the viewers, become dazed by a wild fear, while still feeling the magical attraction, so that finally we can neither escape nor resist the fantastic vista revealing itself in front of us.Yes, the darkness of mystery becomes accomplice to a strange magic, which disturbs the cautious expectations of our vision, purposely forsaking it, freezing and uncovering it, forcing us to enter a climactic universe of estrangement. Looking at his paintings feels like climbing up a volcano. On reaching the top, we cautiously cast a fearful eye at the terrifying rim of the crater, which transposes us into the unknown.

As we are hopelessly keen to find explanations for things around us, and as we stubbornly seek to find a meaning that will artificially qualm our fear of the endless unknown, the painter seems keen on exposing us to the mysteries of life, of the world and of the human experience. In one instance we are looking into a huge hole with a bird’s eye view, winding our way into fathomless depths. We have no way to guess what is in store for us, yet we know that we will remain blind and that we will never reach the end.

Lingering along the tenuous frontier between the inside, where uncertainty gradually becomes noticeably unstoppable and the outside, where one still feels falsely secure, the eventual experience of infinity proves unparalleled. It is this very infinity that turns everything virtual, everything to which we have previously attributed importance or meaning. The emptiness we experience when facing the engulfing abyss is not the emptiness of our western thinking, but fullness and emptiness in one. Both are so perfectly bound together, that they cannot be exclusively held apart. Emptiness is fullness and vice versa. The one contains the other.

On the borders of the hole, conspicuous cracks are seen to widen dangerously. They painfully remind us of earthquake fissures, prompting us to realize that the black hole can never be clearly envisioned. Nor can we tell exactly where we stand – and there is no point trying to identify a certain place or piece of land. Because Lu Chao is least of all a painter of landscapes – on the contrary, he creates allegories, based not solely on his own reasoning and childhood experiences. A desert reveals itself to our eyes, a sort of “no man’s land”, level and widespread, without anything concrete, no beginning or end. It could be everywhere and anywhere. It seems as if the hole’s magnetic power attracts people of all corners of the world, of all corners of the sky. They are lured into nothingness as if hypnotized by a performance of nature. They gradually blend into the ever-growing crowd as they approach the abyss. The further one is to the center the more one keeps one’s singularity.

Whatever drives them towards this mysterious goal is just as enigmatic as the meaning of life or of all that exists in this world. The distant eye cast upon this seemingly archaic scene should be regarded as a sudden intrusion of the unfamiliar into orderly life. It seems as if the universe looks upon a planet on which men have become tiny dust particles. Only on close inspection do they become identifiable beings in motion.

A particularity of the artist’s sensibility is his playful and humorous alternation between abstract and figurative. This refined game of fluctuation is not rhetorical, nor is it a strict reference to art history. Instead it is the expression of reason through art, an outcome of the simultaneous tribute paid to Taoism and nihilism. The western philosophers Arthur Schopenhauer, E.M.Cioran and Albert Camus have similar ways of seeing and thinking, without trying to escape for fear of mindlessness.

The extent to which proximity and distance communicate and complete each other in Lu Chao’s works is most significant in a particular painting – which can easily be accused of being influenced by Jackson Pollok – where what looks to be dots at first glance – in one place thickened stains of black, in another minute points haphazardly placed and loosely joined by lines, all of them thrown together in a seemingly chance disorder taking the whole canvas – reveals itself to be an astonishing “trompe l’oeil” on closer inspection. Yet, its aim is not the form itself, but the meaning contained within. And here, the abstract and the figurative fluctuate as seamlessly into one another as do the near and the distant. Surely this is no impulsive act of expression like those of the American

“action painters” or the so-called “automatic painting” of the Surrealists: this is a thoughtful, consciously evolving way of painting, which considers even the tiniest of details. At first, the painting seems to be purely abstract.

But here too, the apparent remoteness of the artist to his motifs is such that it intentionally misleads us. It prompts us to be more attentive, to develop a judgment void of rash conclusions. And the dots finally form a hive: they are bodies with heads, hands and legs, a kind of human miniature. Yet Lu Chao’s unusual way of approaching the human body is to depict it as if watched from the endless widths of the universe and its countless galaxies. Bodies are dispersed on the lines joining dots together, some holding hands, some forming small groups, some balancing over the abyss like acrobats and some even diving unattached into the emptiness.The archetypal western dichotomy of individual versus crowd is here meaningless. But even more so are the childhood experiences of an artist who grew up in a country of 1,400,000,000 people, which meant being conscious of the acute danger of feeling lost and of getting lost in the masses.

At the very beginning of his “Berlin Childhood”, the philosopher Walter Benjamin proffers this unforgettable and irritating sentence: “Not to find one’s way in a city doesn’t mean much. Yet getting lost in a city, like in a forest, needs some training”. This lesson instinctively comes to mind when looking at this large-scale, panorama-like painting. We see a realistic primeval forest, made of fern, bushes and trees, a symbol of the infinite and of the mysterious. Inside, bodiless human heads are located so that they seem perfectly embedded within the trees. Winding around as tight as chains or “rhizomes” (Giles Deleuze), they tightly embrace the trees in a serpentine motion. The faces, like the trees, bear multiple differences; they present traces of their own undecipherable peculiarities.

Looking at the particular features of each face, we become aware of their extraordinary story. Yet, thrown into a shapeless form, their similarities overcome their differences. On being asked who all these faces were, Lu Chao replies that they are people he has come upon, anonymous men and women met accidentally, somewhere in his past. They are mostly strangers, outsiders, not even friends, whose faces were carved into his memory. Now he is giving them another life, modeling them into painted mementos. It is as if, like Marcel Proust, he was striving to search for lost time, or to save forgotten faces from falling into oblivion. The forest, reminiscent of a megalopolis, with heads emerging like flashes of lightning, resembles a labyrinth – albeit one where no thread of Ariadne’s can help.

No discussion of Lu Chao’s oeuvre can be complete without mentioning the particularity of his painting technique. It pays a remarkable tribute to the economy of means embodied by traditional Chinese black ink painting. A tradition that was partially wiped out by the “cultural revolution” to be replaced by socialist realism and the impressionists. It led to the deadly, ruinous end of one of the richest and oldest cultures of the world – it was buried alive. For Lu Chao, the revival of ink painting, which reached its highpoint during the Yuan and Song dynasties, is akin to divine inspiration. It inspired him to vividly describe his life-experiences in beautiful black paintings. These are in no way estranged from the existential, as might happen with the alluring use of colour. On the contrary, they achieve a strikingly intense expression, focused primarily on building a narrative. In fact, the artist uses oil as he would ink. Whereas a black and white film seems obsolete today, the conscious lack of colour lends these works a graceful and lasting contemporaneity that goes against the viewer’s expectations.

Translated by Christina Rotaur

Heinz Norbert Jocks, born in 1955 in Düsseldorf, is an author and curator currently based in Düsseldorf and working in Paris and Beijing. He studied philosophy and literature in Düsseldorf. He has written extensively on contemporary art in China, including on the works of Cai Guoqiang, Qiu Zhijie, Liu Xiaodong, Huang Yongping, Yang Jiechang, Yu Hong and others. He is the author and editor of two issues about “art in Beijing” published in Kunstforum International, the most important German magazine. He began coming to China 13 years ago. In 2014 he co-founded and co-organized together with Dominique Garaudel the meta-collective “The Collective Eye”. He has also taught at various academies in Germany and at TAFE in Tianjin.

The Allegory of Overlooking

Sophie Guo

Lu Chao has always been interested in the logic of human life. His paintings are like dreams that reflect human existence. From the overlooking depiction of crowds to the scenes featuring “ant-sized people with large faces”, the exhibition “Black Box” reflects the evolution of Lu Chao’s creativity from Beijing to London: his attention turns from the living condition of Chinese people in a socialist class-based environment to a reflection on human existence. This reflection is a projection of the artist’s experience of his own existence to the social life surrounding him.

“When I overlook a crowd, I have a feeling of nothingness.”

The effect of viewing from a distance is to objectify the object of observation and to dispel the distinction between subject and object – it is a process of observation that introduces the subject. Nothingness is the artist’s revelation when he reflects on the relation between “me” and the crowds throughout this process. We can interpret the paintings of Lu Chao as allegoric deconstructions of this overarching point of view. The artist explores everyday life alienation and the essence of the nothingness of human existence in a manner combining simulation and reality.

Strange faces are implanted in groups throughout a primitive forest removed from reality, suggesting the panoramas of these paintings are “elsewhere”. The disproportionately-enlarged faces are incompatible with the environment but seem unaware of their incongruity. According to Deleuze’s and Guattari’s discussion of visagéité, faces are abstract machines of ideographical expression which follow the mechanism of the white wall (plane where we project meaning) and of the black hole (place where meaning and subjectivity are formed). Every meaning is a kind of configuration. When the faces are separated from their social role, their individuality also falls apart. For Deleuze and Guattari, the face is the least human part of the human body. When it is dissociated from the environment that gives it its social definition, it becomes a piece of white paper without any implication that no longer possesses an individual independence nor the ability to communicate of a human being. Lu Chao has achieved a depiction à la Deleuze in his paintings. In “Elsewhere No.2” in particular, the face floating on the water’s surface in the centre is turned away from the viewer. It turns into a fictional one, or the mask turns into the face itself. The various faces in the paintings are based on the impressions left by strangers encountered by the artist. The faces in Lu Chao’s paintings are depicted realistically and possess normal facial features; however, they are the exact contrary of portraits --- these blank faces drawn from memory don’t have any documentary value. We can’t find the social characteristics usually represented in portraits such as power, virtue, status, ugliness, dirt, crime, etc. The dehumanization of these faces is similar to the state of the crowds --- their being overlooked makes them blend into the landscape to symbolize people’s collective unconsciousness under the control of power.

Lu Chao requires the viewers to closely “scan” the paintings so that they can identify the numerous small-sized people standing on the twisting branches and their unusual behaviour: in “Elsewhere No.6”, they are pulling strings together to control a giant face like the Lilliputians with Gulliver. Other people hold hands in a circle or throw themselves on top of each other, worshiping or watching in what looks like a festive ritual. The mysterious primitive forest serves as the background but also as the ground of the image. The “ground” in Platonism has the meaning of episteme: the cognition of the essence. The ground is the carrier of the creator’s own knowledge system. For the artist, the towering old trees symbolize a natural life surpassing that of humans. According to the visual rules of Gestalt psychology, our brain will take the object standing out from others as the subject, and take the rest as the background of a visual whole. In these paintings, the enlarged faces are the subjects while the crowds of small-sized people are considered as the background along with the forest because they are excluded from the outline recognized by the naked eye. This means that the small-sized people are almost completely integrated to the forest and can be considered a part of the ground. A symbol of nature’s power, they come from the forest and worship the universe.

The artist’s meticulous depiction of small-sized people suggests the influence of Bruegel. According to the art

historian Joseph Koerner’s analysis, people from the region of Antwerp where Bruegel lived generally believed in a stoicism with monistic pantheism: human, nature and god are a whole. The encyclopedic depictions of many Bruegel paintings present a grand worldview of stoicism. The small-sized people dispersed in the paintings and what happens to them represent the universe’s diversity, a minute part of its great history. If Bruegel’s paintings humanize religion by representing its practical aspect and the social customs attached to it, Lu Chao’s paintings mystify the everyday rules of life, putting an allegoric coat on reality. Whether it is the bewildered crowd of ant-sized people in the artist’s early paintings or the faces stiff like living masks despite their open eyes, they are all manipulated by an invisible power of which they remain unaware. For the artist, both in the West and China, the essence of human existence is to be manipulated and domesticated. The small-sized people in Lu Chao’s paintings represent an overlooking perspective, which suggests that these paintings contain their author’s worldview. Just as Bruegel was interested in stoicism, the shamanism that interests Lu Chao holds that the universe is a whole and that everything human and natural has a life. Shamanism’s essential purpose is to heal. It recognizes the insignificance of the individual in society and that the individual cannot control the direction of his life, it emphasizes the inspiration and energy that comes from nature. The mysterious little men seem to be manipulating the giant face, but it seems to effect a sort of healing treatment. If Lu Chao’s previous works focus on the state of being manipulated in real life and seek to reveal the power of different fields, recent works seem to try to break free from this involuntary manipulation. We may consider the artist’s decision to place the characters in the primitive forest as an attempt to return to the essence of life.

The “Man on Wire” series embodies the artist’s reflection on the dialectical relationship between abstract and figurative and on the medium of painting. In “Man on Wire No.5”, Lu Chao puts white paint drops on the black canvas with a method reminiscent of Pollock to form a group of random stains. There’s a painting entitled “Lucifer” produced by Pollock during his first action painting experiments 70 years ago. The canvas is like a trace of paint that drips through the fast wind from a high sky, symbolizing the fall of the disgraced angel from heaven to earth. The chaotic black paint and the background color of the sky form a strong contrast, not only evoking the chaos produced by Lucifer as he hits the ground, but also reflecting on abstract expressionism’s quest to break the conventions of art and to disrupt the order of life: the exact opposite of Lu Chao’s purpose when painting in the style of the abstract expressionists. If Pollock’s drops of paint symbolize the endless fall from heaven to earth, funambulists represent the resistance to gravity. The lines that connect the spots and the small-sized people balancing on them between the drops of paint are rational. They are an attempt to reestablish the balance and order that are absent from Pollock’s works. The drops that represent the painting medium become object of fun for the little people. Their becoming poles for the wires makes them lose their abstract value. In this regard, the artist creates a playful dialogue with abstract expressionism. But in the “Man on Wire” series, the transition from abstract to figurative is not total: scattered paint drops in the background turn the whole scene into an abstract environment. This free transformation stresses the spirituality and vitality of the colours and brush and even of painting itself. The artist is a magician able to turn decay into magic, and who constantly instills life into the world.

This overlooking perspective makes people think about the meaning of the world and about the meaning of life. Lu Chao’s art seems absurd, mysterious, full of uncertainty, it reflects reality observed calmly from a distance. This point of view selects the most vital essence from the complex rationale of life. Allegories, like art, stand on the back of reason, but are more apt to communicate their meaning to the viewer. The artist encrypts his observation and experience of life into an allegorical painting, which seems to expose the nihilism of human existence, but provides a possibility for salvation. People should learn to experience art and look into themselves at the same time. This is what I hear when I look at Lu Chao’s paintings.

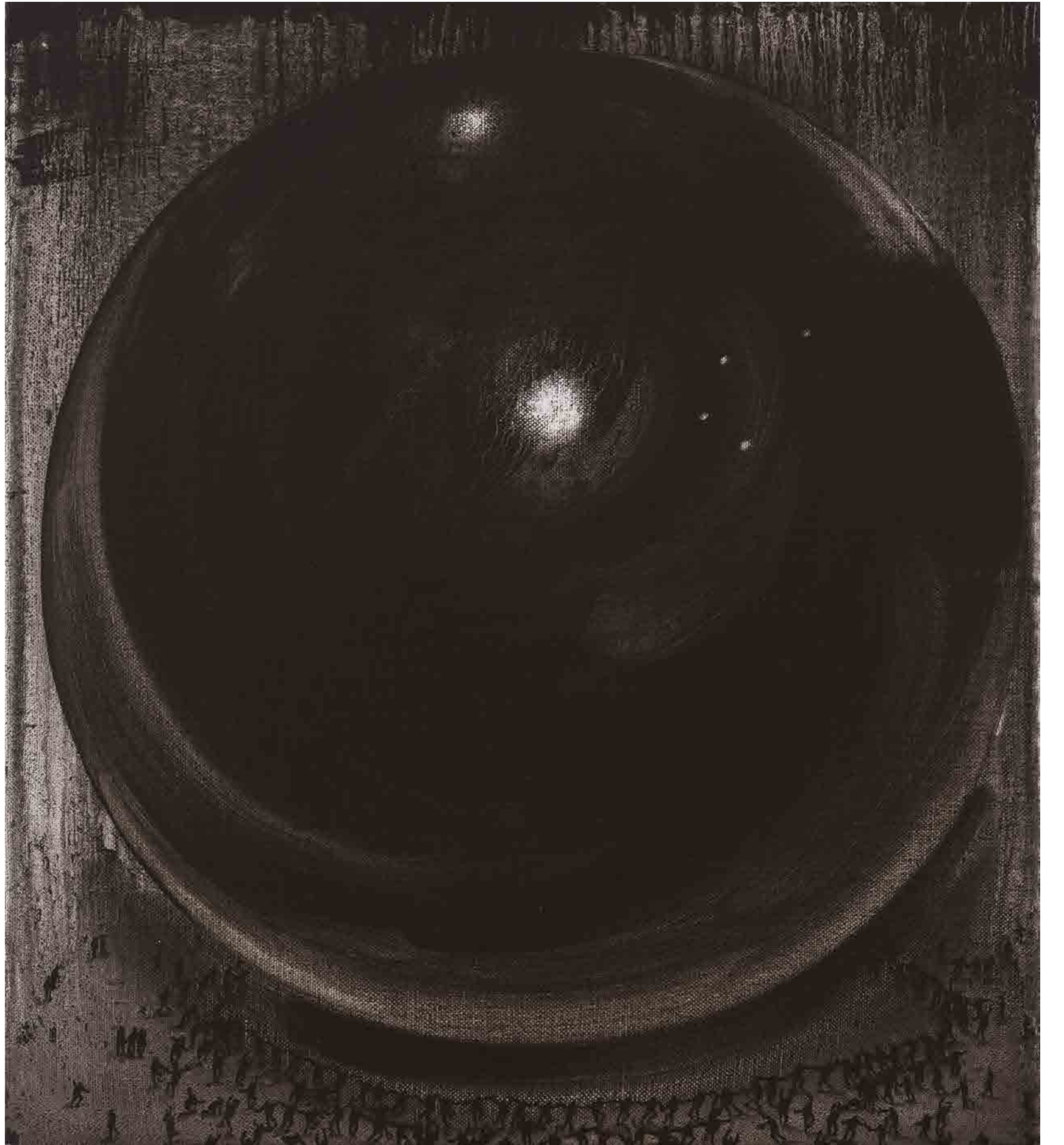
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Joseph L. Koerner, “Unmasking the World: Bruegel’s Ethnography”, in *Common Knowledge*, Vol. 10, Issue 2, (Spring 2004), pp. 220-251.
Alexander Nemerov, “The Flight of Form: Auden, Bruegel, and the Turn to Abstraction in the 1940s”, in *Critical Inquiry*, Vol. 31, No. 4 (Summer 2005), pp. 780-810.

Sophie Guo received her B.A. and M.A degrees in History of Art from University College London. She is a PhD candidate in History of Art with a research focus on the history of art and technology in the post-war period and contemporary art theories. She writes for art platforms such as LEAP magazine, ART.ZIP and the Imaginist. She is an active part in the curating and criticism of contemporart art. Major exhibitions include the Timmy Yip exhibition at the Jimei-Arles International Photography Festival, “Painting in Time” and “Children’s Museum” at Beijing Art Now Gallery, and “Flâneur” at MOCUBE.



暗物质 No.1
布面油画
Black Star No.1
Oil on canvas
50 x 45 cm
2016



阳光下的舞蹈
布面油画
Dancing Under the Sunlight
Oil on canvas
46 x 55 cm
2016





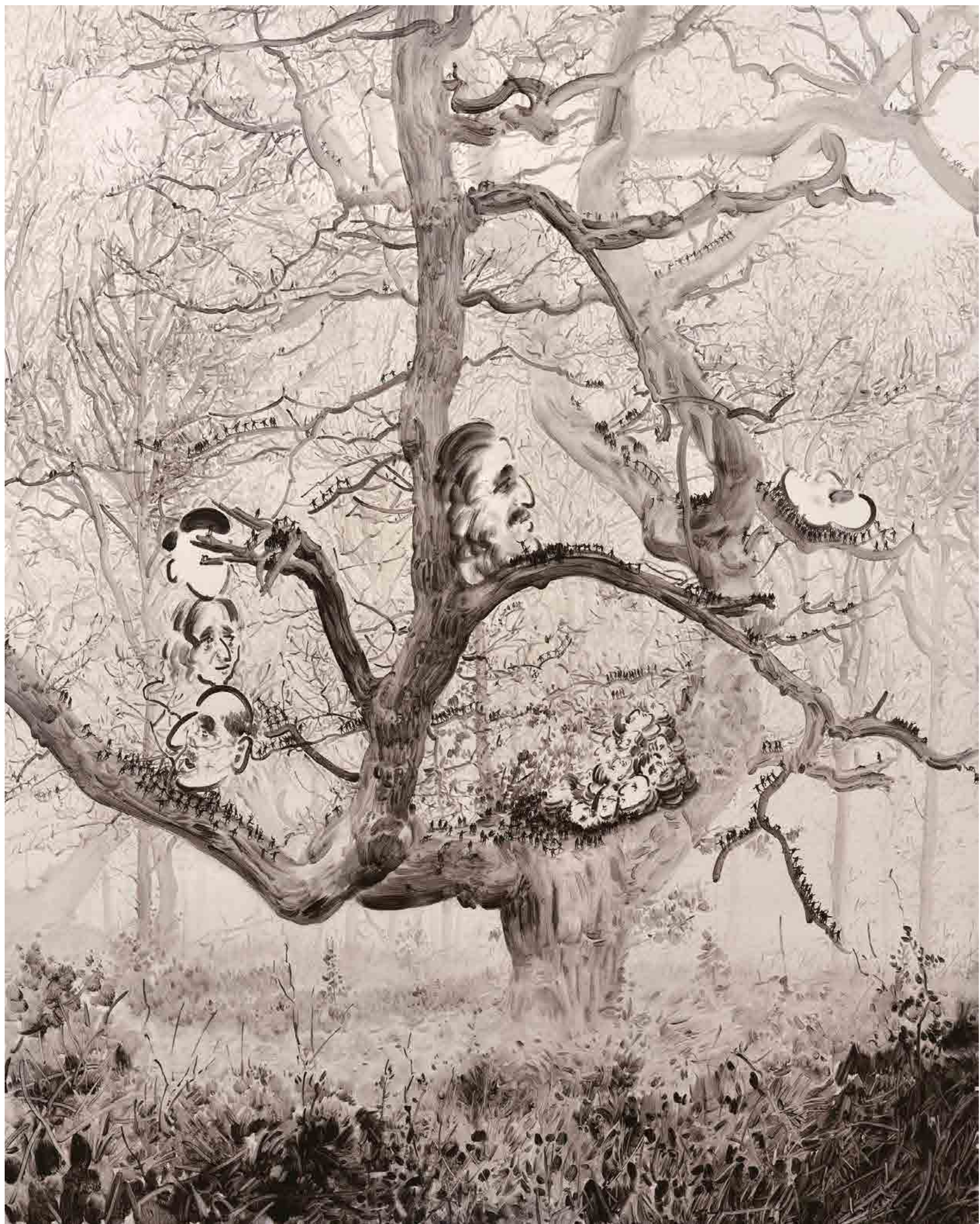
遗迹 No.2
布面油画
Relic No.2
Oil on canvas
45 x 55 cm
2016



别处 No.7
布面油画
Elsewhere No.7
Oil on canvas
45 x 60 cm
2016

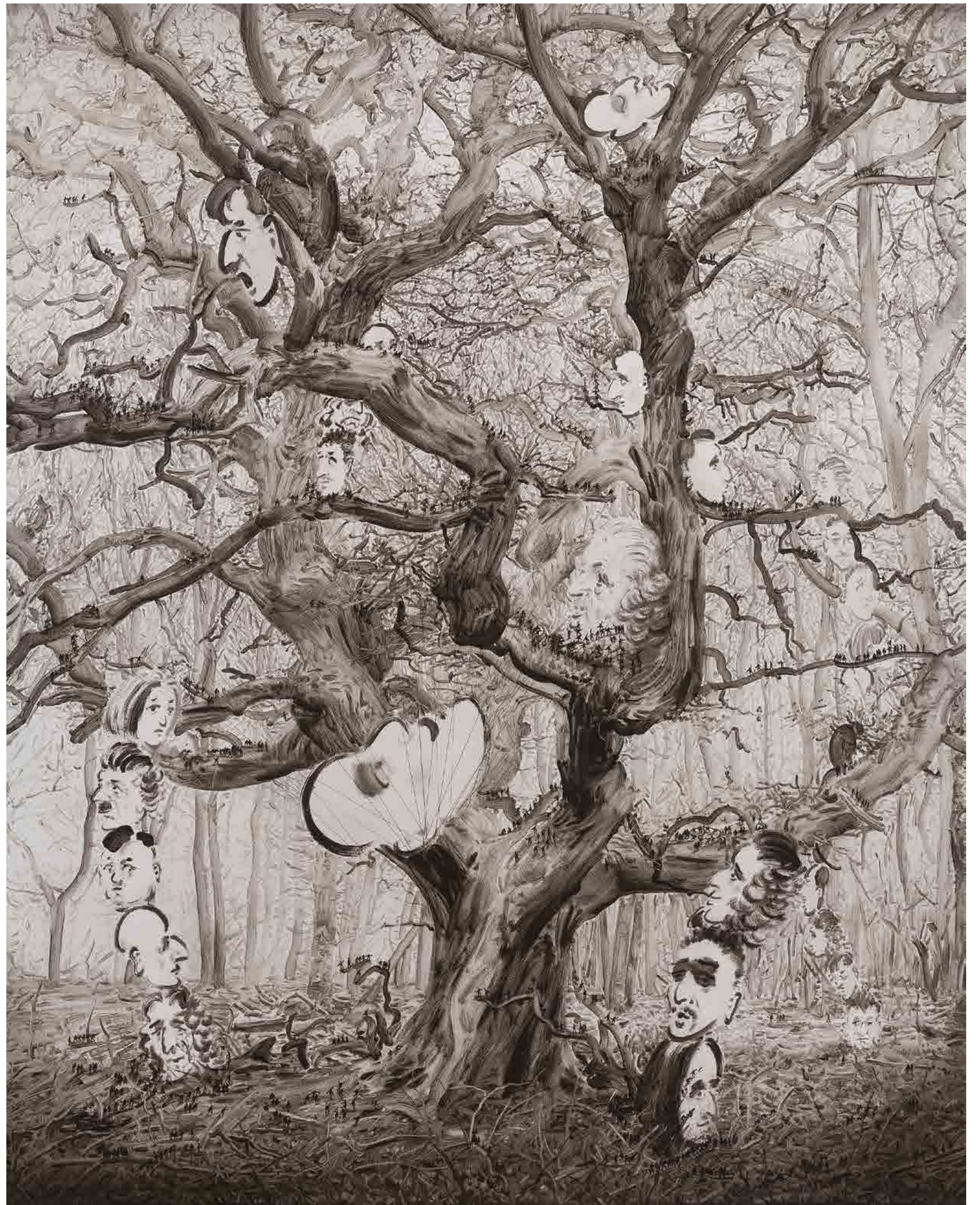


别处 No.5
布面油画
Elsewhere No.5
Oil on canvas
120 x 150 cm
2016



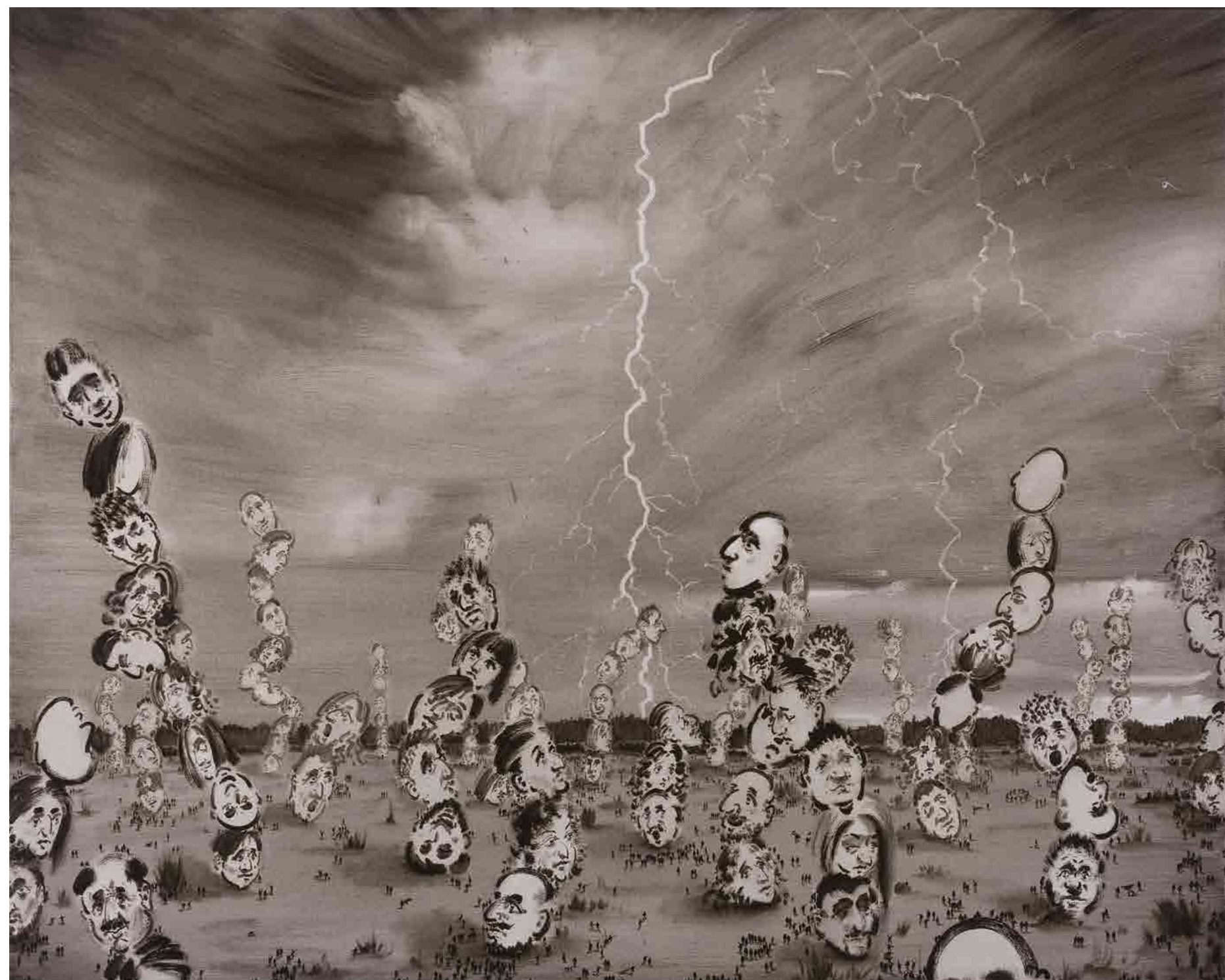
别处 No.4
布面油画
Elsewhere No.4
Oil on canvas
150 x 120 cm
2016

别处 No.6
布面油画
Elsewhere No.6
Oil on canvas
150 x 120 cm
2016





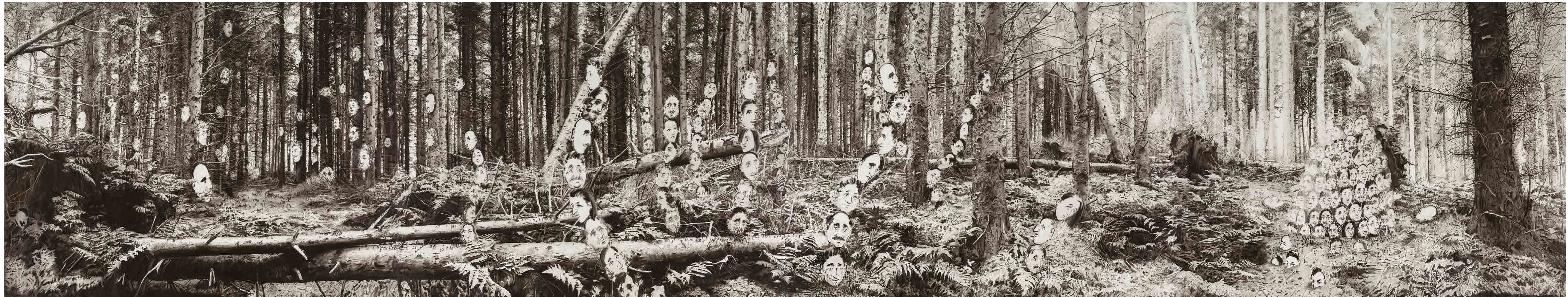
黑色的光 No.2
布面油画
Black Light No.2
Oil on canvas
130 x 200 cm
2016



哪! No.2
布面油画
Where! No.2
Oil on canvas
120 x 150 cm
2015



黑镜子 No.3
木板油画
Black Mirror No.3
Oil on board
43 x 31 cm
2016



黑色的光 No.4
布面油画
Black Light No.4
Oil on canvas
190 x 250 cm x 4
2016



黑色的光 No.4
细节
Black Light No.4
Details





走钢丝的人 No.4
布面油画
Man on Wire No.4
Oil on canvas
120 x 150 cm
2016



走钢丝的人 No.3
布面油画
Man on Wire No.3
Oil on canvas
120 x 150 cm
2016

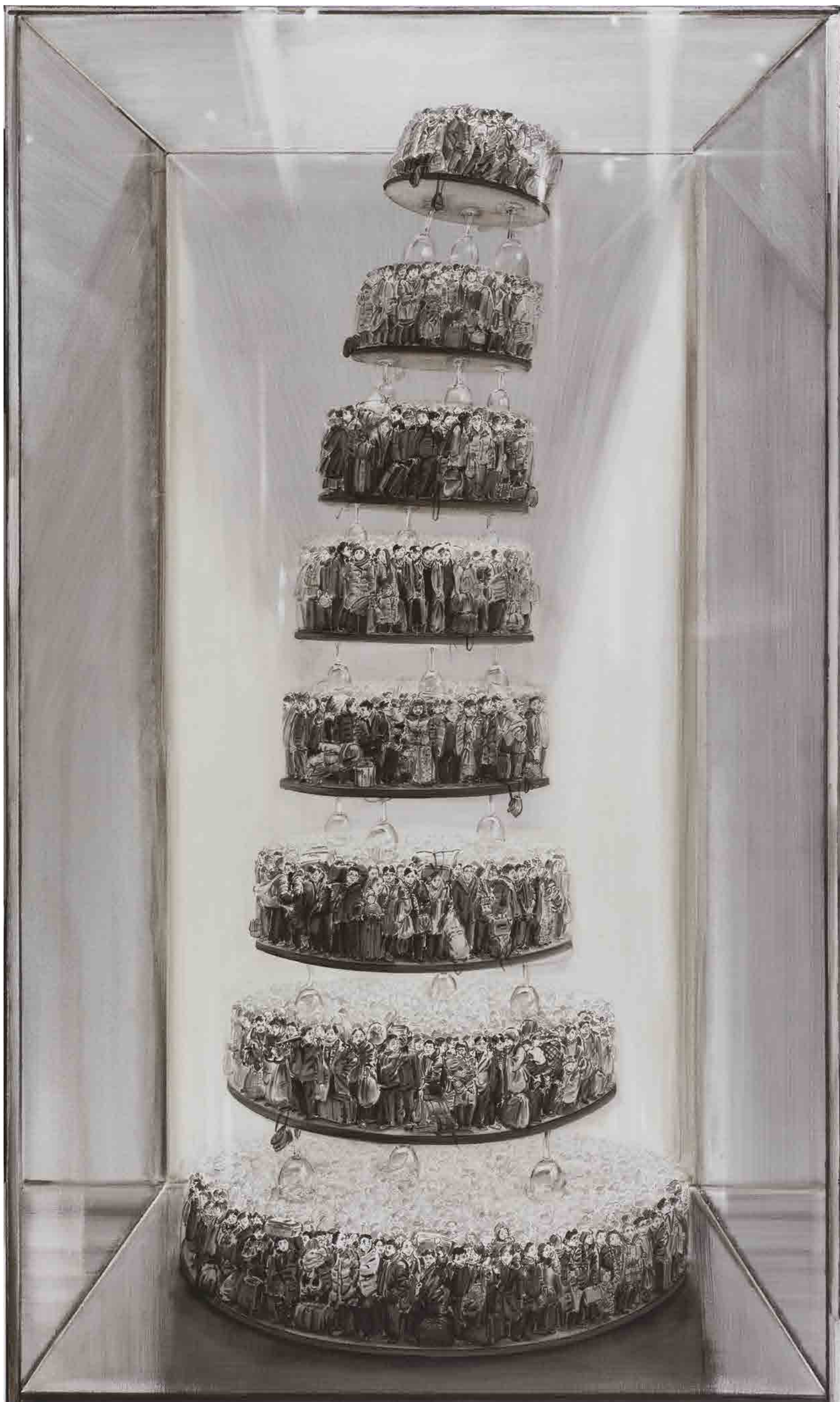


走钢丝的人 No.5
布面油画
Man on Wire No.5
Oil on canvas
190 x 250 cm
2016



天坑 No.2
布面油画
Sink Hole No.2
Oil on canvas
45 x 60 cm
2016

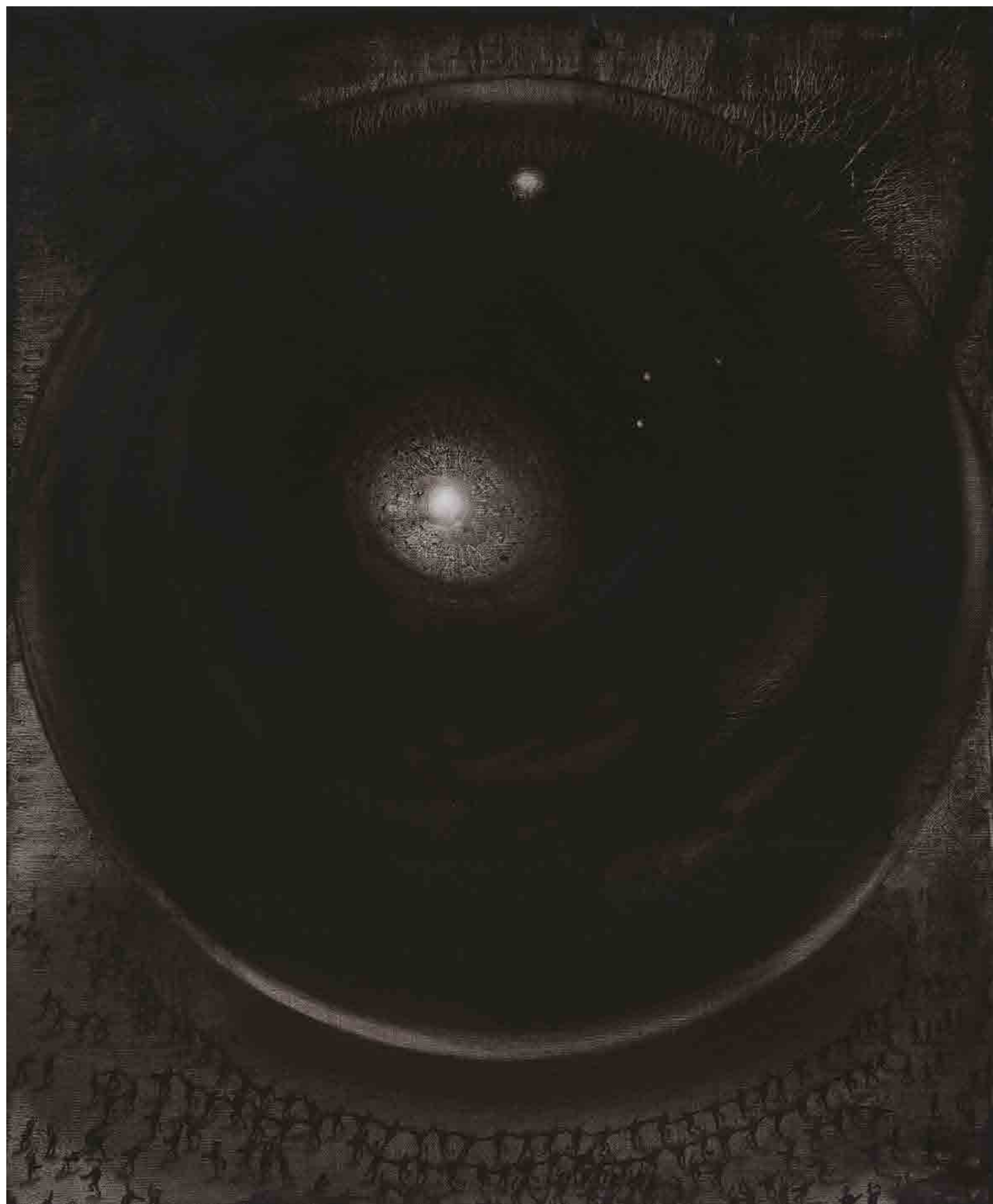




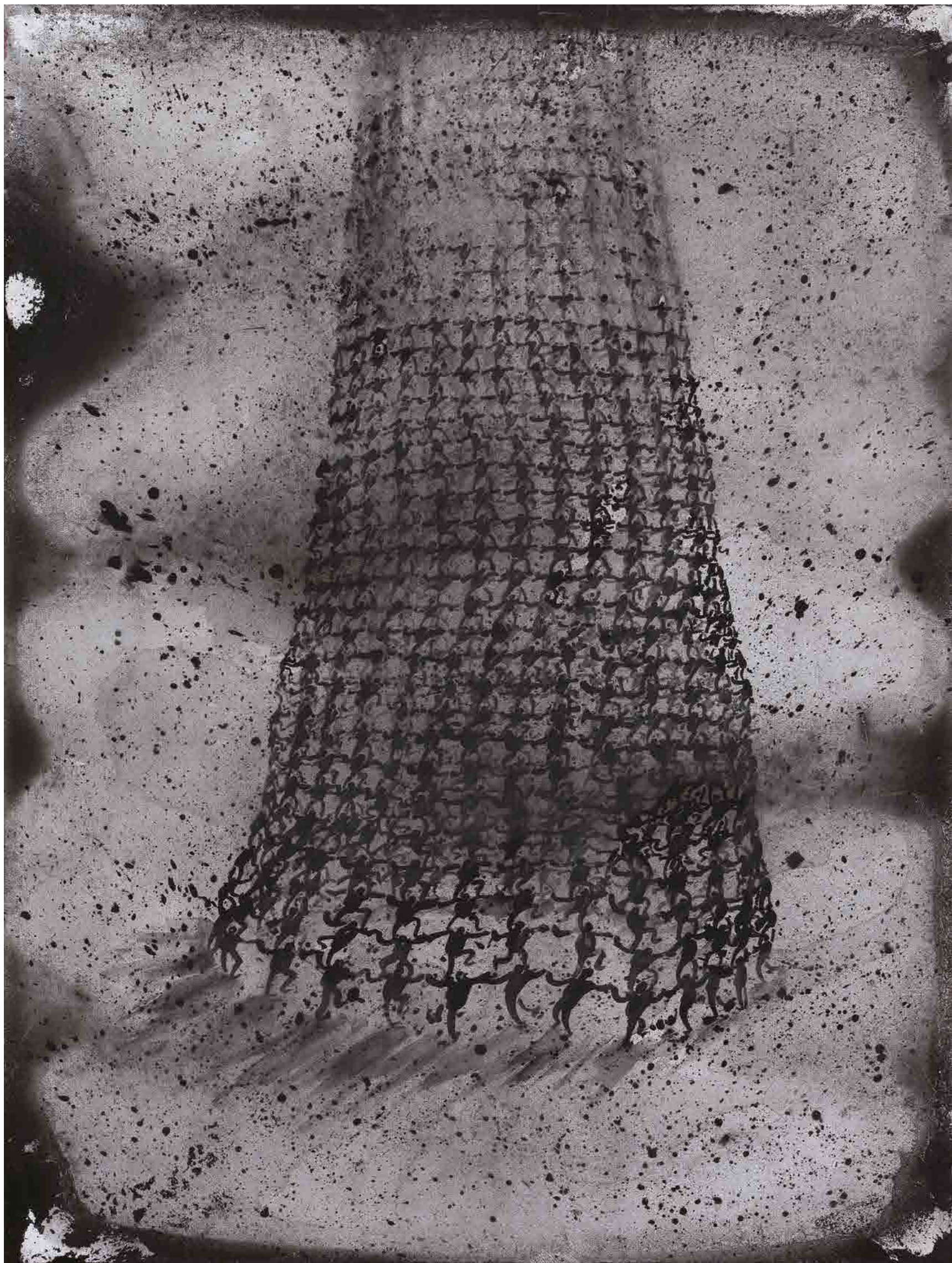
平衡 No.2
布面油画
Balance No.2
Oil on canvas
160 x 95 cm
2016



蛋糕展示柜 No.1
布面油画
Cake Cabinet No.1
Oil on canvas
120 x 150 cm
2016



暗物质 No.2
布面油画
Black Star No.2
Oil on canvas
55 x 45 cm
2016



通天塔
纸本水彩
Bible
Watercolour on paper
31 x 23 cm
2016



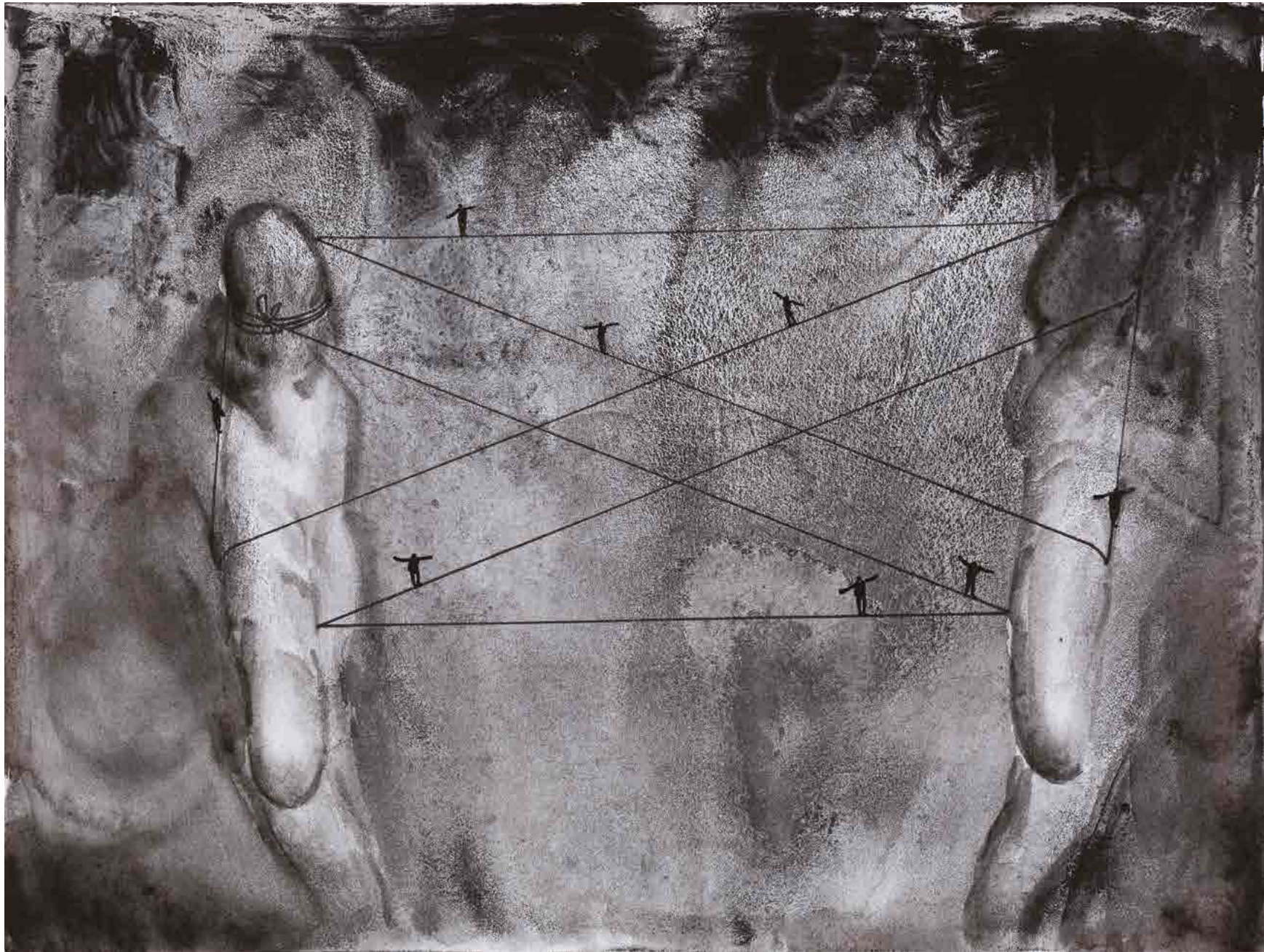
圆心
 纸本水彩
Center of A Circle
 Watercolour on paper
 31 x 23 cm
 2016

走绳索的人 No.1
纸本水彩
Funambulist No.1
Watercolour on paper
23 x 31 cm
2016

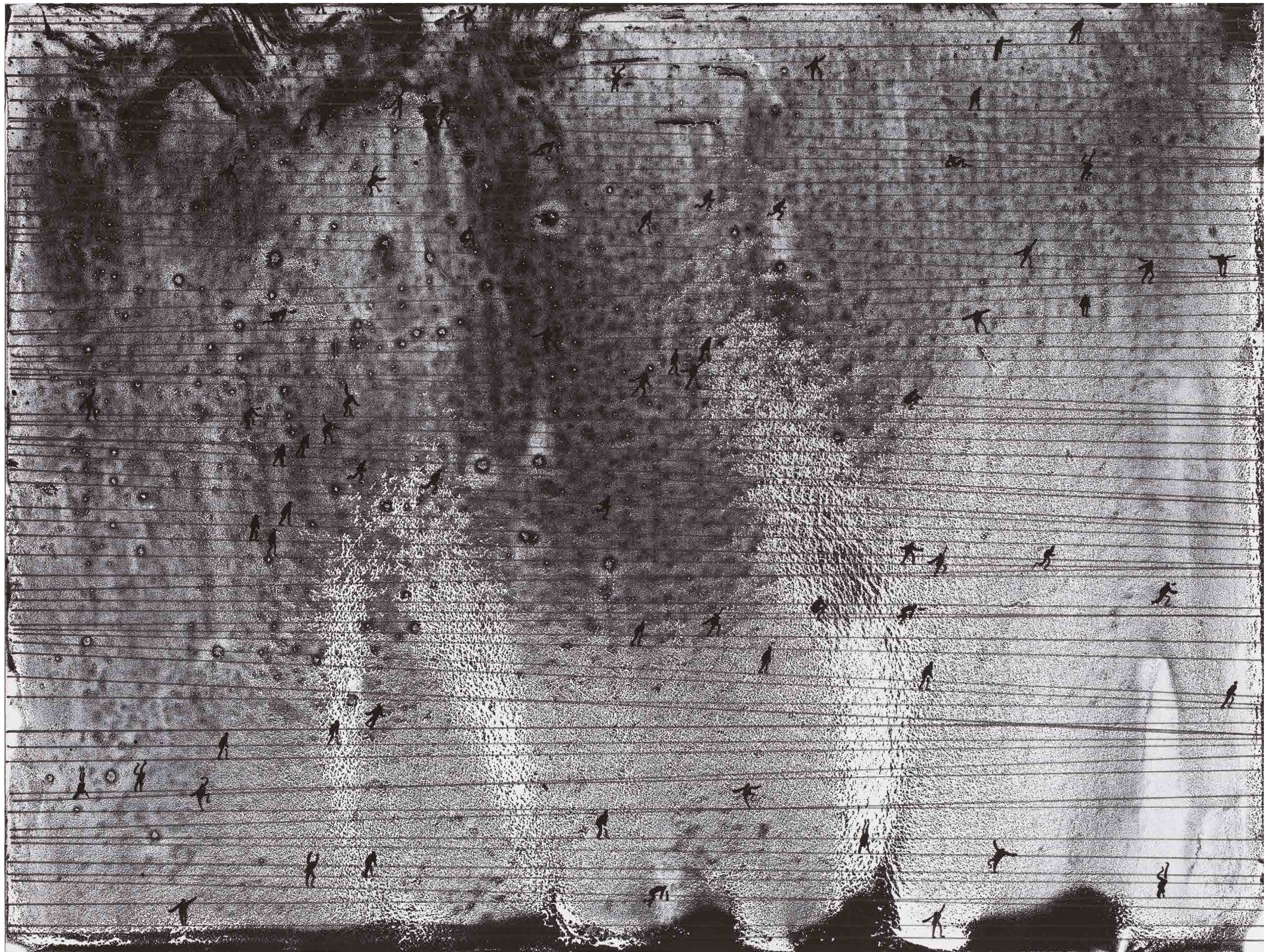




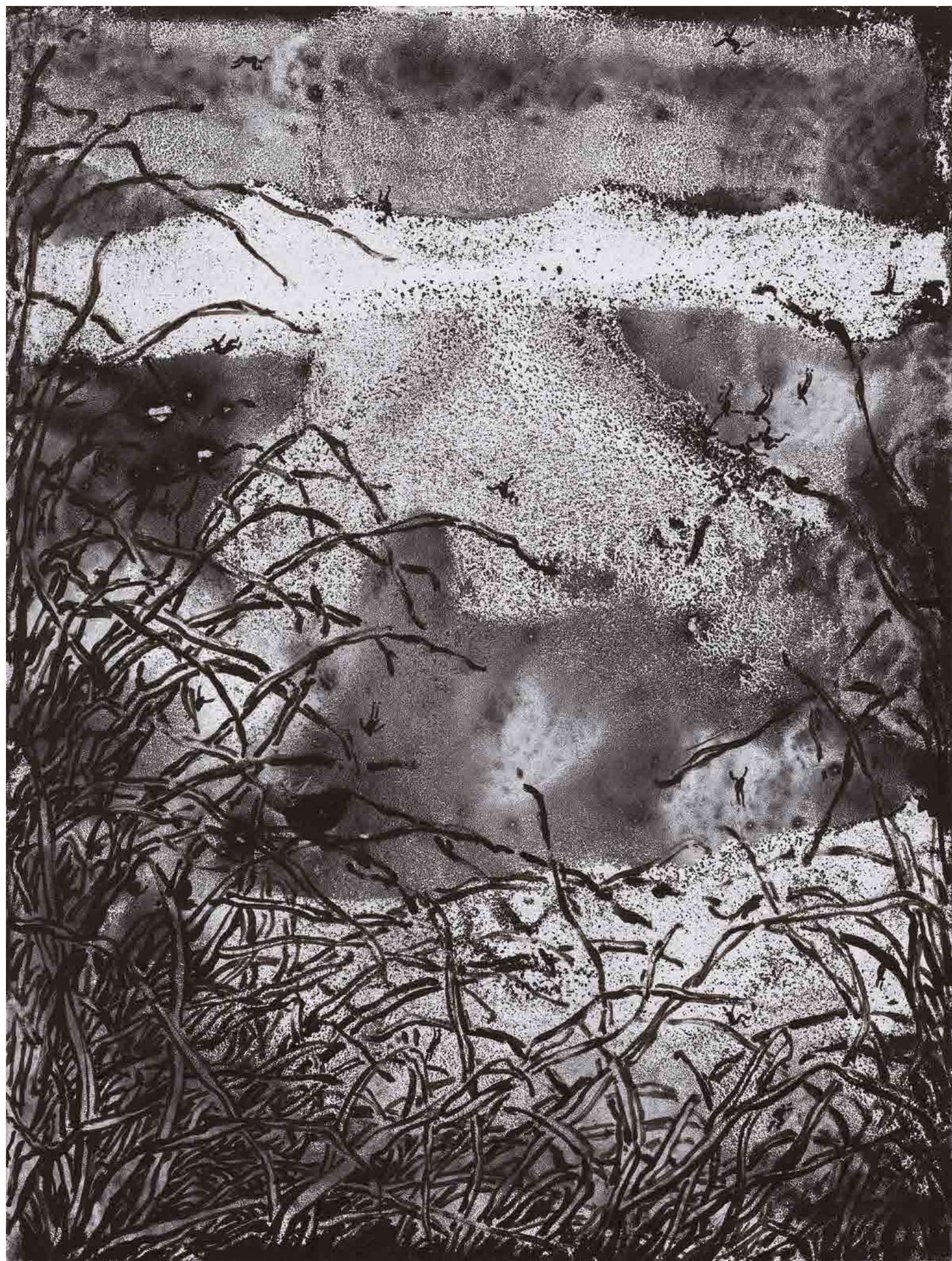
走绳索的人 No.2
纸本水彩
Funambulist No.2
Watercolour on paper
23 x 31 cm
2016



走绳索的人 No.3
 纸本水彩
Funambulist No.3
 Watercolour on paper
 23 x 31 cm
 2016



走绳索的人 No.4
纸本水彩
Funambulist No.4
Watercolour on paper
23 x 31 cm
2016



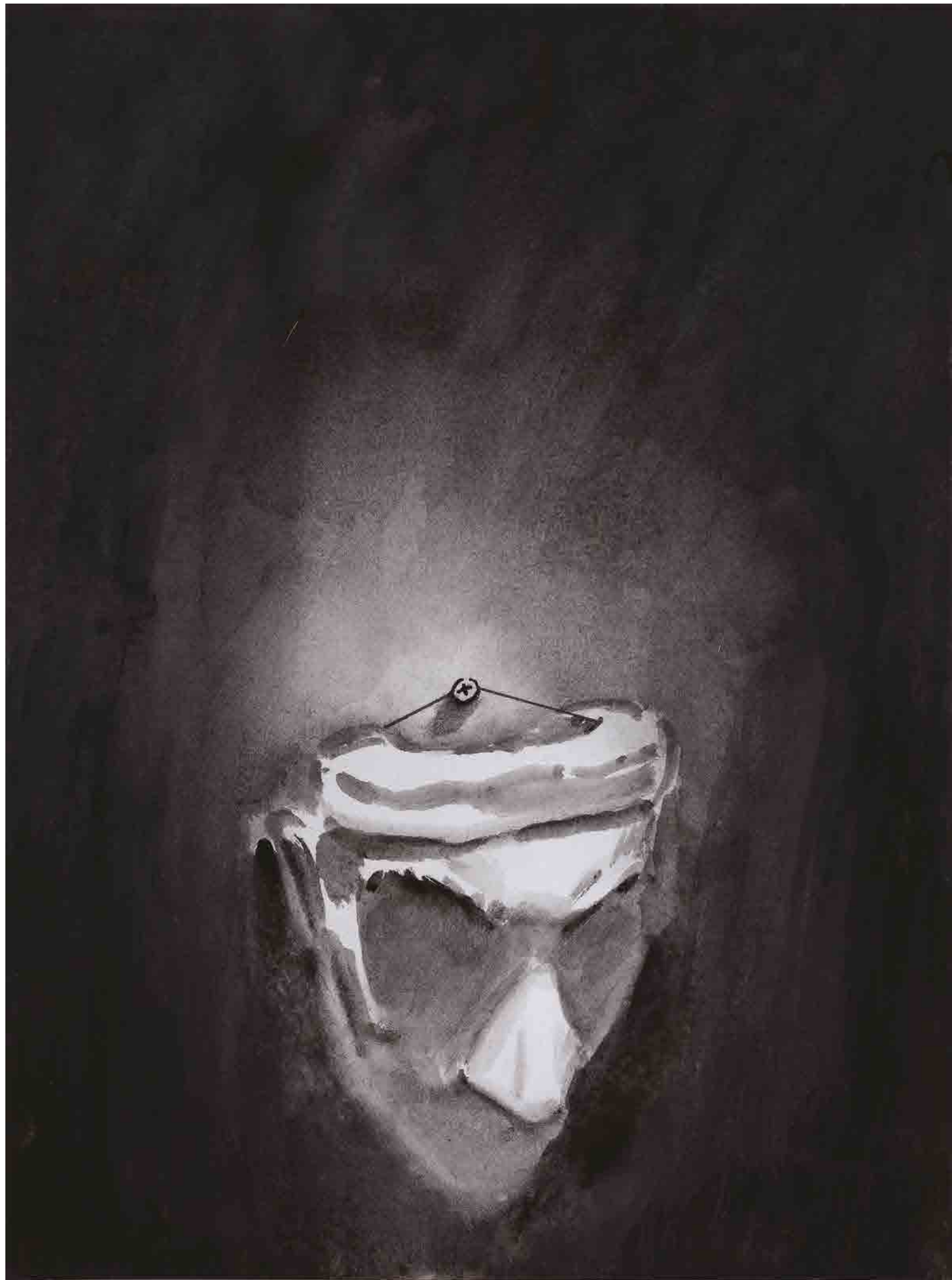
自由落体 No.2
纸本水彩
Free Fall No.2
Watercolour on paper
31 x 23 cm
2016



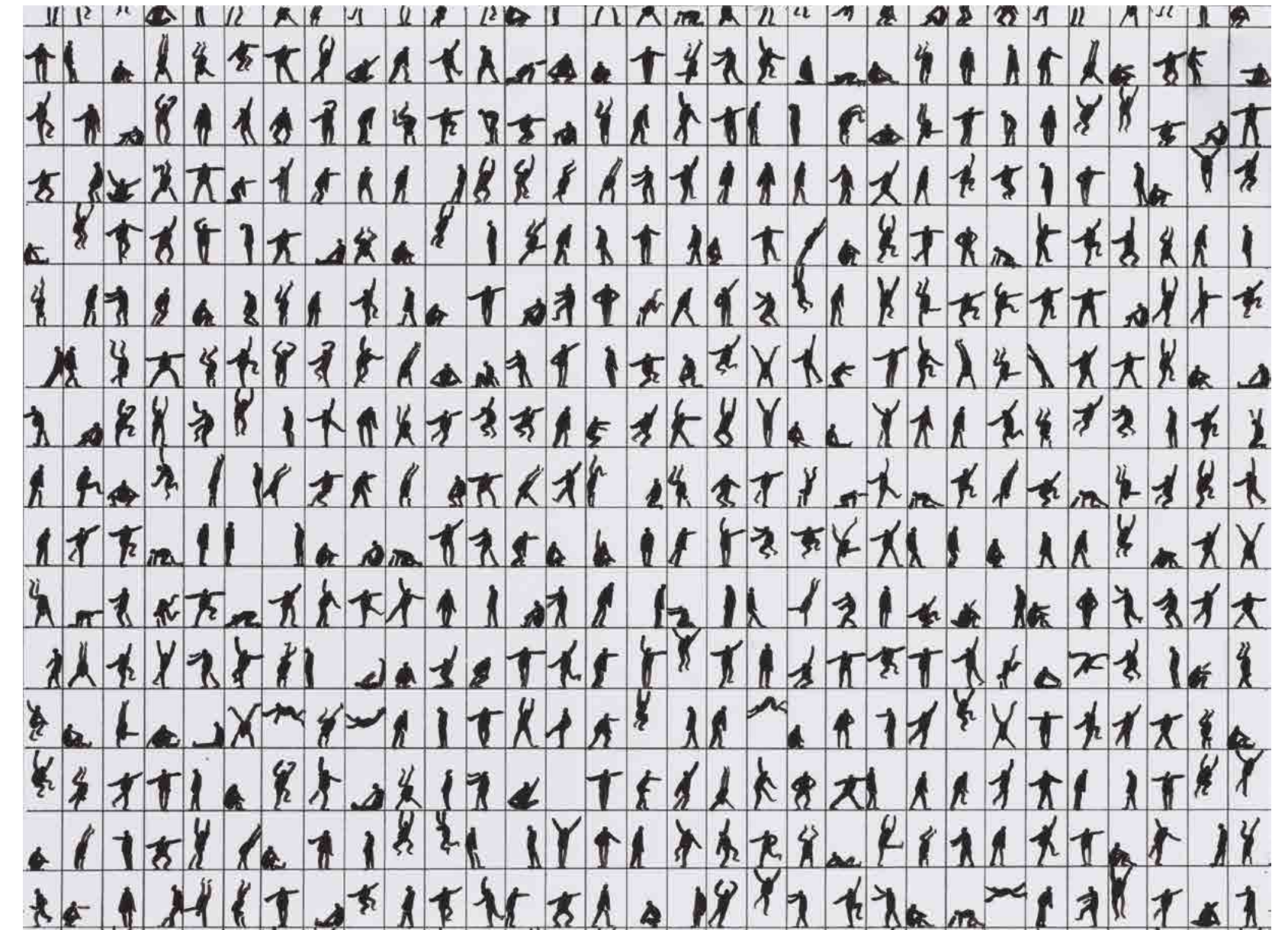
自由落体 No.3
纸本水彩
Free Fall No.3
Watercolour on paper
23 x 31 cm
2016



蛋
纸本水彩
Eggs
Watercolour on paper
23 x 31 cm
2016



面具
纸本水彩
The Mask
Watercolour on paper
31 x 23 cm
2016



符号
纸本水彩
Symbol
Watercolour on paper
23 x 31 cm
2016



洞
纸本水彩
The Hole
Watercolour on paper
23 x 31 cm
2016

陆超

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2014 硕士毕业于皇家艺术学院绘画系, 伦敦, 英国
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1988 出生于辽宁省沈阳市, 中国

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2016 《极光》, 索卡艺术中心, 北京, 中国
《黑色“物语”》, Mingo, 上海, 中国
《上海廿一当代艺术博览会》, Hadrien de Montferrand 画廊, 上海, 中国
《视界》, Rosenfeld Porcini画廊, 伦敦, 英国
《艺术深圳》, Hadrien de Montferrand 画廊,深圳, 中国
《新资本论:黄予收藏展》, 成都当代美术馆, 成都, 中国
《艺术芝加哥2016》, Rosenfeld Porcini 画廊, 芝加哥, 美国
《绘画的窄门》, 蜂巢当代艺术中心, 北京, 中国
《Zuna Maco》, Rosenfeld Porcini 画廊, 墨西哥城, 墨西哥

2015 《上海廿一当代艺术博览会》, Hadrien de Montferrand 画廊, 上海, 中国
《中艺博国际画廊博览会》, Hadrien de Montferrand 画廊, 北京, 中国
《艺术台北》, 紫禁轩画廊, 台北, 中国
《别处》, 荔枝一号, 伦敦, 英国
《Around Drawing》, Rosenfeld Porcini 画廊, 伦敦, 英国
《Cos Moscow》, Rosenfeld Porcini 画廊, 莫斯科, 俄罗斯
《2015布鲁塞尔艺术博览会》, Hadrien de Montferrand 画廊, 布鲁塞尔, 比利时

Lu Chao

Biography

2014 Graduated from Painting Department (M.A.), Royal College of Art, London, U.K.
2012 Graduated from Oil Painting Department (B.A.), Central Academy of Fine Arts, Beijing, China.
1988 Born in Shenyang, Liaoning Province, China.

Solo exhibitions

2016 *Black Light*, Galerie Nathalie Obadia, Paris, France.
2015 *2015 Art Basel Hong Kong - Lu Chao: Black Mirror*, Hadrien de Montferrand Gallery, Hong Kong, China.
2013 *Lu Chao: Black Forest*, Hadrien de Montferrand Gallery, Beijing, China.

Group exhibitions

2016 *Aurora*, Soka Art Center, Beijing, China.
The ‘Monogatari’ of Blackness, Mingo, Shanghai, China.
Art 021, Hadrien de Montferrand Gallery, Shanghai, China.
Across the Divide, Rosenfeld Porcini Gallery, London, UK.
Art Shenzhen, Hadrien de Montferrand Gallery, Shenzhen, China.
New Capital: Huang Yu Collection Exhibition, Museum of Contemporary Art Chengdu, Chengdu, China.
EXPO Chicago 2016, Rosenfeld Porcini Gallery, Chicago, U.S.A.
Painting as Strait Gate, Hive center of Contemporary Art, Beijing, China.
Zuna Maco, Rosenfeld Porcini Gallery, Mexico City, Mexico.
2015 *Art 021*, Hadrien de Montferrand Gallery, Shanghai, China.
CIGE, Hadrien de Montferrand Gallery, Beijing, China.
Art Taipei, Forbidden City Gallery, Taipei, China
Elsewhere, Lychee One, London, U.K.
Around Drawing, Rosenfeld Porcini Gallery, London, U.K.
Cos Moscow, Rosenfeld Porcini Gallery, Moscow,Russian.
2015 Art Brussels, Hadrien de Montferrand Gallery, Brussels, Belgium.

2014 《萨奇新感觉提名展》, 维多利亚宫, 伦敦, 英国
《生命与希望》, 北京法国文化中心, 北京, 中国
《无问东西》, 紫禁轩画廊, 上海, 中国
《River Light获奖作品展》, RCA Studio, 伦敦, 英国
《皇家艺术学院毕业展》, 皇家艺术学院, 伦敦, 英国
《2014伦敦设计周》, Mint 画廊, 伦敦, 英国
《RCA Secret》, 皇家艺术学院, 伦敦, 英国
《2014 SOHO 艺术节》, 伦敦, 英国
《2014布鲁塞尔艺术博览会》, Hadrien de Montferrand 画廊, 布鲁塞尔, 比利时
2013 《陌生人》, Hanmi画廊, 伦敦, 英国
《开放式作品》, 伦敦, 英国
《Drawing Now艺术博览会》, 卡鲁塞勒画廊, 巴黎, 法国
《2013布鲁塞尔艺术博览会》, 布鲁塞尔, 比利时
《RCA Secret》, 戴森画廊, 皇家艺术学院, 伦敦, 英国
《新写实:第一回展》, Hadrien de Montferrand 画廊, 北京, 中国
《多元文化的死亡》, Bethnal Green 教堂, 伦敦, 英国
《皇家艺术学院学生展》, 皇家艺术学院, 伦敦, 英国
2012 《英国皇家艺术学院2012作品展》, 英国皇家艺术学院, 伦敦, 英国
2011 《当代艺术展》, 雪山音乐节, 丽江, 中国
《群展》, 中央美术学院, 北京, 中国
《迷》, 升空间, 北京, 中国
2010 《我的青春我做主——2010“巨人杯”当代艺术院校大学生年度提名展》, 今日美术馆, 北京, 中国
《披着羊皮的狼》, 升空间, 北京, 中国

获奖

2014 Painter—Stainers Goron Luton 奖, 皇家艺术学院, 伦敦, 英国
Runners Up 个人奖, 伦敦, 英国
RCA Studio, 伦敦, 英国
2013 Lucy Halford 奖学金, 皇家艺术学院, 伦敦, 英国
2012 中央美术学院油画系最佳创意奖, 中央美术学院, 北京, 中国
2011 中央美术学院油画系最佳写生奖, 中央美术学院, 北京, 中国
2010 “巨人杯”当代艺术院校大学生年度提名展银奖, 今日美术馆, 北京, 中国

2014 *Saatchi New Sensation Shortlist*, Victoria House, London, U.K.
Life and Hope, French Institute, Beijing, China.
A New Circle, Forbidden City Gallery, Shanghai, China.
River Light RCA Studio Summer Exhibition, RCA Studio, London, U.K.
Royal College of Art Graduation Exhibition, Royal College of Art, London, U.K.
London Design Festival 2014, Mint Gallery, London, U.K.
RCA Secret, Royal College of Art, London, U.K.
SOHO Art Festival 2014, London, U.K.
2014 Art Brussels, Hadrien de Montferrand Gallery, russels, Belgium.
2013 *The Others*, Hanmi Gallery, London, U.K.
Open Work, London, U.K.
Drawing Now Art Fair, Le Carrousel du Louvre, Paris, France.
2013 Art Brussels, Brussels, Belgium.
RCA Secret, Dyson Gallery, Royal College of Art, London, U.K.
New Figuration: Chapter 1, Hadrien de Montferrand Gallery, Beijing, China.
Multiculturalism is Dead, Bethnal Green Church, London, U.K.
Royal College of Art student show, Royal College of Art, London, U.K.
2012 *Works from Students at the Royal College Of Art*, Royal College of Art, London, U.K.
2011 *Exhibition of Contemporary Art*, Snow Mountain Music Festival, Lijiang, China.
Group Show, Central Academy of Fine Arts, Beijing, China.
Enigma, Up Space, Beijing, China.
2010 *Giant Cup Today National Art Students Annual Awards 2010*, Today Art Museum, Beijing, China.
Wolf Wears Sheep Skin, Up Space, Beijing, China.

Awards

2014 *Painter-Stainers Goron Luton Award*, Royal College of Art, London, U.K.
Solo Award Runners Up, London, U.K.
RCA Studio, London, U.K.
2013 *Lucy Halford Bursary*, Royal College of Art, London, U.K.
2012 *Best Creative Awards*, Central Academy of Fine Art, Beijing, China.
2011 *Excellent Sketching Award*, Central Academy of Fine Art, Beijing, China.
2010 *Silver Prize*, Giant Cup Today National Art Students Annual Awards 2010, Today Art Museum, Beijing, China.

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