

EXHIBITION

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A W A R M
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一阵温暖的
和风吹来

L E A V E S
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Preview

L U S O N G

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策展

吕松

Curated By Wang Jiang

Opening : 2024.03.09, 4 - 7 pm

吕松：一阵温煦的和风吹来

LU Song: A Warm Breath Set the Leaves Stirring

王将 / 文

东画廊欣然宣布将于2024年3月9日举办艺术家吕松个展《一阵温煦的和风吹来》，将展出吕松近两年来创作的全新作品。展览由王将担纲策展人，展期将持续至2024年4月30日。

一阵温煦的和风吹来，叶簇纷纷颤栗。“绿叶，是树的肺，就是树的肺腑，所以，风是它的呼吸”，鲁滨逊这样想着。他想象他自己的肺，也在体外张开来，紫红色的肉的荆棘丛，活珊瑚的珊瑚骨，还长着绯红色的膜，分泌着黏液的海组体……这一束肉质的鲜花，是这样茂盛，又这样纤细敏感，在半空中不停地摇曳着，绯红色的欢乐从那充满鲜红的血的主干的通道灌注进他的全身……

上文引自米歇尔·图尼埃（Michel Tournier）小说《礼拜五或太平洋上的灵薄狱》，这部小说重构了丹尼尔·笛福的《鲁滨逊漂流记》中的故事。在其中，这段话不仅描绘了一种自然现象，更象征着主人公鲁滨逊对自我认知和自然界认知的转变。鲁滨逊在孤岛上的生活使他从一个理性主义者转变为一个与自然和谐共存的“元素之人”。作者意图以此探索文明与野性的对立以及人类存在的深层意义。

“一阵温煦的和风吹来”，吕松新展借此为题，不仅呼应了其作品中对自然的描绘和对生命力的颂扬，更表达了他对人与自然关系的探索和思考。而引文的故事背景还喻示了吕松对艺术创作的理解。正如图尼埃小说中鲁滨逊的转变，吕松的创作也体现了他对自我和世界的不断探索和认知。

展览将着重呈现《树舞》和《栗色怀抱》两个系列，其画面展现着自然中生命的力与美，以及它们在人眼中的坚韧和超越。对人来说，与自然的互动，不仅是为了生存，还是为了实现某种超越。这种超越也许是对自然力量的尊重和敬畏，也许是对生命意义的探索和理解。吕松描绘自然，他的画中虽然没有人的形象，但其视角却隐现了人在自然景观中的沉思和感悟。其审美体验超越生存的需要，成为个人精神生活的重要部分，而生存与超越的主题往往又与灵性探索密不可分。

此外，吕松《剧场》系列的焦点从此前的外部合作转向了内部的自我对话。他开始编辑自己在不同时间段中创作的图像，合成碎片化的全新画面。画面没有明确的中心主题或线性叙事，这便提供了多重解读的可能。其绘画方式体现了他对过往创作的反思和整合，他通过深入挖掘绘画的观念性与随机性，并不断精进其技巧，从而把握一种特殊的绘画语言。

在这个充满奇迹和变化的世界中，吕松的绘画向人提示，生命不仅是一场物质的旅程，更是一次精神的探索。正如米歇尔·图尼埃在《礼拜五或太平洋上的灵薄狱》中所写：“真正的发现之旅不是寻找新的景象，而是拥有新的眼睛。”

LU Song: A Warm Breath Set the Leaves Stirring

by WANG Jiang

Don Gallery is pleased to announce LU Song's solo exhibition, "A Warm Breath Set the Leaves Stirring", which will open at the gallery on 9 March 2024 and feature a series of brand-new paintings created by the artist over the past two years. The exhibition was curated by WANG Jiang and will run until 30th April 2024.

The leaf clusters swung in the warm, gentle breeze. "The green leaves, which are the lungs of the tree, and so the wind is its breath", Robinson went on to say. He imagined his own lungs being open outside of his body, along with the sea complexes, thorn bushes of purplish-red flesh, coral bones of living coral, and still-growing scarlet membranes and mucus-secreting flowers, as well as the lush, delicate, and sensitive bouquet of fleshy flowers that was ceaselessly waving in midair and the scarlet joys that poured into his body from the main trunks of the channel that was filled with scarlet blood.....

The passage above is taken from Friday, or, The Other Island (1967) by Michel Tournier, a novel that reconstructs the Robinson Crusoe narrative as told by Daniel Defoe. The quote not only depicts a natural phenomenon but also symbolises a transition in the protagonist Robinson's perception of the natural world and himself. Robinson transforms from a rationalist to an "elemental man" who lives peacefully with nature as a result of his isolated experiences on the island. The author intends to investigate the deeper meaning of human existence as well as the conflict between civilization and wildness in this way.

The exhibition title "A Warm Breath Set the Leaves Stirring" conveys LU Song's exploration and contemplation of the interaction between man and nature in addition to echoing his portrayal of nature and celebration of vitality in his works. A further metaphor for LU Song's conception of artistic creation can be found in the background of the narrative that is cited. Similar to Robinson's metamorphosis in Tournier's book, LU Song's inventions reveal his ongoing investigation and understanding of the self and the outside world.

The exhibition will centre on two series, "Dance of Trees" and "Marron Hugger", whose pictures capture the strength and beauty of life as it exists in the natural world, as well as how resilient and transcendent it is in the eyes of humans. Humans need to engage with nature not just to survive, but also to reach a higher state of consciousness. This transcendence could be the discovery and comprehension of life's purpose or the awe and respect for the force of nature. LU Song paints nature, and while he does not include any human figures in his works, his viewpoint conceals how a man would think and see the natural world. The ideas of transcendence and survival are frequently intricately interwoven into spiritual inquiry, and his aesthetic experience transcends the necessity for survival and becomes a significant aspect of one's spiritual life.

Furthermore, LU Song's Theatre series has turned its attention from external partnerships in the past to self-talk conducted inside. He started altering his own photos that he had taken at various points in life to create new, fractured images. There is room for interpretation because the photos lack a distinct main topic or coherent storyline. His painting style is a reflection of his reflection and integration of his earlier works. He has developed a unique painting language by exploring the philosophical and arbitrary aspects of painting and by constantly refining his methods.

LU Song's paintings imply that life is both a physical and a spiritual journey in a world of wonder and change. As Michel Tournier stated in *Friday, or, The Other Island*, "The true journey of discovery is not to look for new sights, but to have new eyes."

《树舞》系列

在穿越雨林途中，我的余光扫到一个旋转、流动的奇特结构，卷曲的枯叶粘连在废弃隐秘的蛛网上，貌似悬浮于空气中。背景新生的翠绿色混杂着枯叶腐败的气息，挽留或赞颂着新旧交替与并存的时刻，唤醒了一个将时间拉平的新世界。

新生的翠绿色与枯叶腐败的气息交织在一起，搅动着四周的空气，形成一种独特氛围，仿佛一场超自然现象或神秘力量的展示。枯叶悬浮卷曲的形态如同杂技演员或现代舞表演者，在空中做出各种惊人的动作，探索着身体和空间的关系。

换个角度，它们便犹如电影《巴比伦》里放荡狂野的年轻人，盛装亮相于荒诞的派对。它们在幽暗的舞池角落里挥洒疯狂的激情，展现出无限的活力和能量。每一组独立悬浮的部分都像被经过精心打扮的演员，为这个特殊的夜晚带来无穷的色彩和魅力。它们相互交织，色彩独特，充满激情和活力，它们穿着奇特的服装，跳着无法预测的舞蹈，嘴里说着让人摸不着头脑的话语。整个气氛仿佛被某种神秘力量所笼罩，让人既惊奇又兴奋。这个派对就像一部充满惊险和奇幻的电影，每个人都是电影中的主角，共同演绎着这个荒诞而疯狂的故事。

——艺术家自述（吕松）



Dance of Trees #16 树舞 #16, LU Song 吕松, 2023. Acrylic on canvas 布面丙烯, 200 × 150 cm



Dance of Trees #16 树舞 #16, LU Song 吕松, 2023. Acrylic on canvas 布面丙烯, 200 × 150 cm



Dance of Trees #4 树舞 #4, LU Song 吕松, 2023. Acrylic on canvas 布面丙烯, 200 × 150 cm



Dance of Trees #9 树舞 #9, LU Song 吕松, 2023. Acrylic on canvas 布面丙烯, 200 × 150 cm



Dance of Trees #3 树舞 #3, LU Song 吕松, 2023. Acrylic on canvas 布面丙烯, 200 × 150 cm



Dance of Trees #14 树舞 #14, LU Song 吕松, 2023. Acrylic on canvas 布面丙烯, 200 × 150 cm



Dance of Trees #2 树舞 #2, LU Song 吕松, 2023. Acrylic on canvas 布面丙烯, 120 × 90 cm



Dance of Trees #5 树舞 #5, LU Song 吕松, 2023. Acrylic on canvas 布面丙烯, 120 × 90 cm



Dance of Trees #6 树舞 #6, LU Song 吕松, 2023. Acrylic on canvas 布面丙烯, 120 × 90 cm



Dance of Trees #6 树舞 #6, LU Song 吕松, 2023. Acrylic on canvas 布面丙烯, 120 × 90 cm



Dance of Trees #7 树舞 #7, LU Song 吕松, 2023. Acrylic on canvas 布面丙烯, 120 × 90 cm



Dance of Trees #15 树舞 #15, LU Song 吕松, 2023. Acrylic on canvas 布面丙烯, 120 × 90 cm



Dance of Trees #13 树舞 #13, LU Song 吕松, 2023. Acrylic on canvas 布面丙烯, 60 × 50 cm



Dance of Trees #12 树舞 #12, LU Song 吕松, 2023. Acrylic on canvas 布面丙烯, 60 × 50 cm

《栗色怀抱》系列

捕蝇草拥有20秒的短暂记忆，当猎物触碰到身体内侧的触角时，它便进入了狩猎状态。受害者唯一的生还机会是确保身体在20秒内不再二次触碰到猎手的触角，以猎物的普遍习性和体型来看这几乎是无法避免的。

在浅黄绿色苔藓的衬托下，栗色、紫色、赤红色，它们的肤色接近于植物幼年时的样子，而纹路与身体结构看起来酷似昆虫，亦如大地裂开的赤色伤口，吸引着猎物，搅动着它们的欲望。

——艺术家自述（吕松）



Marron Hugger #1 栗色怀抱 #1, LU Song 吕松, 2023. Acrylic on canvas 布面丙烯, 200 × 150 cm



Marron Hugger #2 栗色怀抱 #2, LU Song 吕松, 2023. Acrylic on canvas 布面丙烯, 200 × 150 cm



Marron Hugger #3 栗色怀抱 #3, LU Song 吕松, 2023. Acrylic on canvas 布面丙烯, 200 × 150 cm



Marron Hugger #4 栗色怀抱 #4, LU Song 吕松, 2023. Acrylic on canvas 布面丙烯, 200 × 150 cm



Marron Hugger #5 栗色怀抱 #5, LU Song 吕松, 2023. Acrylic on canvas 布面丙烯, 200 × 150 cm



Marron Hugger #6 栗色怀抱 #6, LU Song 吕松, 2023. Oil and acrylic on canvas 布面油彩丙烯, 200 × 150 cm

《剧场》系列

2021年夏天，我有幸与话剧导演、演员、模特、编舞、舞者、影像艺术家、音乐制作人、音乐作曲等各行业的创作者们合作了一个绘画项目。我的初衷是希望用绘画作为媒介连接每个人。我通过控制画面的结构来编辑参与者的风格，他们大都是绘画的门外汉。项目试图将两个或三个参与者的涂鸦通过拼贴的方式加以组合并形成一幅完整的画面。过程中我不使用颜料，不参与绘画行为本身，我只有选择保留部分画面的权利，通过遮挡把控画面的结构。

一年后我第一次在工作室实践中尝试使用这种图像关联方式，通过编辑自己的作品，将它们组合成一幅碎片化的全新画面，这一系列统称《剧场》。

——艺术家自述（吕松）



Theater #8 剧场#8, LU Song 吕松, 2022. Acrylic on canvas 布面丙烯, 120 × 90 cm



Theater #12 剧场 #12, LU Song 吕松, 2022. Acrylic on canvas 布面丙烯, 120 × 90 cm

吕松 (生于1982年), 2006年毕业于英国伦敦艺术大学温布尔顿艺术学院油画专业, 获硕士学位, 次年归国, 目前生活并工作于北京。艺术家热衷于在绘画创作中添加文学性的感受及蒙太奇的质地, 在厚重且昏暗的色彩里映射出光感, 灵活地体现与叙事性的对抗及与个人记忆的拉扯。

近期个展包括“空地：阴影下的光” (Massimo De Carlo Pièce Unique, 巴黎, 2023)、 “日本花园” (东画廊, 上海, 2021)、 “紫皮” (MDC香港画廊, 香港, 2021)、 “罗马内室” (Mattatoio, 罗马, 2018)、 “谿谷” (Massimo De Carlo, 香港, 2018)、 “楼上的房间” (Massimo De Carlo, 伦敦, 2018)、 “流” (OCAT西安馆, 西安, 2017)、 “控制点” (东画廊, 上海, 2017)、 “马背上的醉乞丐” (Galeria Nicodim, 罗马尼亚布加勒斯特, 2015)、 “Hills Beyond the Backdrop” (Alexandre Ochs Galleries, 柏林, 2014)、 “To the River till Sunrise” (Dominik Mersch Gallery, 滑铁卢/悉尼, 2013)、 “To One Who Has Been Long in City Pent” (Alexandre Ochs Galleries, 柏林, 2012)。参与群展包括“南方故事” (和美术馆, 佛山, 2023)、 “等待的剧场” (萃舍云集当代艺术收藏中心, 南京, 2023)、 “感性对话” (碧云美术馆, 上海, 2022)、 北京艺术双年展 (北京, 2022) 及 “怀景之二” (科恩画廊, 上海, 2015) 等。

LU Song (b. 1982) graduated from Wimbledon College of Art, University of London in 2006 with a Master's Degree in Painting, and returned to China the following year, where he currently lives and works in Beijing. The artist is enthusiastic about adding literary sensibilities and montage-like textures to his paintings, mapping out the perception of light in the massive colouration of great somberness, embodied with the confrontation against narrative and the obsession with autobiographical memory.

His recent solo exhibitions include "Empty Space. The light beyond the shadow" (Massimo De Carlo Pièce Unique, Paris, 2023), "Japanese Garden" (Don Gallery, Shanghai, 2021), "PURPLE SKIN" (Massimo De Carlo, Hong Kong, 2021), "Interni Romani/Roman Interiors" (Mattatoio, Roma, 2018), "Combe" (Massimo De Carlo, Hong Kong, 2018), "The Room Upstairs" (Massimo De Carlo, London, 2018), "Flow" (OCAT Xi'an, Xi'an, 2017), "Control Point" (Don Gallery, Shanghai, 2017), "The Drunken Beggar on Horseback" (Galeria Nicodim, Bucharest, Romania, 2015), "Hills Beyond the Backdrop" (Alexandre Ochs Galleries, Berlin, 2014), "To the River till Sunrise" (Dominik Mersch Gallery, Waterloo/Sydney, Australia, 2013), "To One Who Has Been Long in City Pent" (Alexandre Ochs Galleries, Berlin, 2012). He has also participated in numerous group exhibitions such as "Tales of the South" (He Art Museum, Foshan, 2023), "A Theatre of Waiting" (The Cloud Collection, Nanjing, 2023), "Un dialogue avec la sensibilité — Écriture, Désir, Amour" (Being Art Museum, Shanghai, 2022), "2022 Beijing Biennial" (Beijing, 2022) and "In Memory of a Landscape 2" (James Cohen Gallery, Shanghai, 2015), amongst others.

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