

宋拓啫喱笔速写

展览时间

2025.6.1-8.9

展览地点

上海市普陀区莫干山路 50 号 M50 创意园区 18 号楼 102 今格空间

宋拓在今格空间的第二次个展“宋拓啫喱笔速写”将于 6 月 1 日在上海空间开幕。展出七幅纸上绘画作品，延续了艺术家长期在日常生活环境中使用啫喱笔即兴书写和创作的习惯，新作呈现了更为突破性的探索。宋拓用啫喱笔在类似白板尺寸的工业用纸上高速且匀速地完成线条简笔画创作。宋拓认为“只有速度能同时原谅古典美术中‘写意’和‘工笔’这对伟大的悖论”，“这对概念不需要杂交，只需还原它的原貌（只有一种）”。宋拓式美学构成的核心观念是去除创作过程中的容错率、繁缛、算计、重复等环节，艺术家利用速写这一即兴形式实现颠覆传统范式中“草稿-设计-校检-成品”的经典思想流程，宋拓从事的是一种书法式（或书写式）的绘画创作：从灵感到极准确的工程落地之间的时间距离被无限压缩至接近于零。此中的爆发力源自艺术家几十年在书法领域中的实践及对“法度/结体”的深刻洞见。

身体运笔对长线条的应用、极简主义的漫画形象和使用最基本便利的工业作画材料、感知画面中不可见的“光电”瞬间……宋拓的啫喱笔速写作品准确地回应了“内卷”时代下的文化焦虑——如何实现更高水平的突破、创新。作品的松弛感和随意的创作态度成就了从材料到技法的创新及观念上越发完善的美学特征。画面中的杂志、汽车、宝剑、居家环境、神兽……这些图形既是个人视角也是普遍叙事，每一幅画都像一篇散文或诗，超越了构图的限制，当观众阅读作品时，线条和形象即“飞”出画面传播生机与能量，中国的逍遥精神的当代传承既是如此。宋拓在艺术上的推动并非仅限于绘画层面的突破，更涉及艺术在当下如何去提供鲜活的文化乘载和社会意义。

宋拓，1988 年出生于中国广东，2010 年毕业于广州美术学院；于 2015 年获美国纽约洛克菲勒基金会亚洲文化协会奖助金，并于 2020 年获葡萄牙波尔图市议会颁发的 Paulo Cunha e Silva 艺术奖。

近期个展包括：“宋拓啫喱笔速写”（今格空间，上海，2025）“宋拓字画随笔选录”（今格空间，深圳，2024）、“宋拓访问台湾”（Hy-phen 艺术中心，台北，2022）、“汉服建筑+啫喱笔书法”（誌屋，上海，2021）、“宋拓的画：1999-2020”（北京公社，北京，2020）等。

其作品曾在印度尼西亚国家博物馆、德国杜塞尔多夫 Julia Stoschek 收藏基金会、德国 Wiesbaden Nassauischer 艺术协会、北京尤伦斯当代艺术中心、瑞士伯尔尼美术馆、荷兰马斯特裡赫特 Marres 当代艺术中心、英国 CASS 雕塑基金会、韩国光州亚洲文化中心、瑞士保罗·克利美术馆、葡萄牙波尔图市立美术馆、阿联酋沙迦艺术基金会、奥地利布雷根茨美术馆、瑞典隆德美术馆、广东时代美术馆等多家当代艺术机构展出，亦曾参加第十九届雅加达双年展；第四届纽约新美术馆三年展；第八届深圳雕塑双年展以及第六届 Home Works: A Forum on Cultural Practices (Ashkal Alwan, 黎巴嫩贝鲁特)等。

公共收藏包括香港 M+视觉文化博物馆、美国旧金山/法国巴黎 Kadist 艺术基金会及北京新世纪艺术基金会等。

今格空间 — 启发与回应当代文化生活

Ginkgo Space, where a contemporary cultural lifestyle is inspired and responded

今格空间，2014 年在北京成立，2017 年入驻蜚声中外的北京 798 艺术区，2023 年 6 月在位于上海普陀区西苏州河畔的 M50 艺术区开辟新空间，同年 9 月在风景秀丽的深圳蛇口海上世界文化中心开幕大湾区首个空间。

作为一家当代艺术收藏投资的专业服务机构，我们关注多元化的当代艺术表达，积极支持艺术家的创作实践并帮助其建立声望。扎根丰富而深厚的文化历史，我们旨在籍卓越的视觉艺术作品回应复杂而极具挑战的社会现实，为不同代际，地域的人群带来当代生活方式的启发。

Founded in Beijing in 2014, Ginkgo Space joined the prestigious Beijing 798 Art Zone in 2017, opened a new space in the M50 Art District on the banks of the West Suzhou River in Shanghai's Putuo District in June 2023, and opened its first space in the Greater Bay Area at the beautiful Shekou Sea World Culture and Arts Center in Shenzhen in September of the same year.

As a professional agency for contemporary art collection and investment, we highlight the diversified expressions of contemporary art, actively support artists' creative practices and help to establish and extend their influences. Rooting in abundance and profound cultural history, we respond to a complex and challenging social reality with outstanding visual artworks, inspiring people across generations and regions of multi-dimensional contemporary lifestyles.

今格空间 | GINKGO SPACE

Shanghai | 上海

上海市普陀区莫干山路 50 号 M50 创意园区 18 号楼 102

#102,Bldg 18,No.50 Moganshan Rd.,Putuo District, Shanghai, China 200060

开放时间：周二至周日 11:00-18:00

Open Time: Tues.-Sun. 11:00-18:00

Shenzhen | 深圳

深圳市南山区蛇口望海路 1187 号海上世界文化艺术中心 L2-201A

201A, L2, Sea World Culture and Arts Center, 1187 Wanghai Road, Shekou, Nanshan District, Shenzhen

开放时间：周二至周日 11:00-19:00

Open Time: Tues.-Sun. 11:00-19:00

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今格空间 微信公众号
Official Accounts



今格空间 小红书
Xiaohongshu

Song Ta's Gel Pen Drawing

Artist

Song Ta

Exhibition Time

2025.06.01-2025.08.09

Exhibition Location

Ginkgo Space | 102 room, Bldg No. 18, M50 Moganshan Road, Putuo District, Shanghai.

Ginkgo Space is pleased to announce that “Song Ta’s Gel Pen Drawing”, the artist’s second solo exhibition will open on June 1st in Shanghai Ginkgo Space. The seven drawings on paper display in this exhibition show Song Ta’s long-standing practice of using gel pens to create and write in daily life. These new pieces mark a bold step forward with artist drawn swiftly and steadily in gel pen on industrial paper cut into whiteboards size.

Song Ta thinks that only speed can simultaneously reconcile the great paradox of classical aesthetics—between the expressive brushwork (Xieyi) and the elaborate-style painting (Gongbi). Rather than hybridizing these seemingly opposing concepts, he seeks to restore their original essence, believing they were always one and the same. At the core of Song Ta's aesthetics is a rejection of drawing's fallibility, complexity, calculation, and repetition. Through the form of the improvised sketch, he overturns the typical creation process of draft–design–revision–completion. Song Ta engages in a calligraphic (or handwriting-like) mode of drawing, compressing the temporal gap between inspiration and precise execution to almost zero.

The explosive power in his work stems from decades of calligraphy practice and his profound understanding of Chinese character structural and composition law. Through the body’s movement across long lines, the use of minimalist comic imagery and the employment of convenient supermarket materials, Song Ta’s gel pen sketches embody a sensory moment—an invisible flash of light or electricity captured in visual form.

In an age of involution, Song Ta’s works answer the pressing anxiety: how to innovate at a higher level. The relaxed, almost casual attitude in his creation becomes a new aesthetic feature—where material, technique, and concept align into an increasingly refined aesthetic style. Magazines, cars, swords, home interiors, mythical creatures...these elements in artworks serve as both personal perspective and shared narrative. Each piece unfolds a prose poem, transcending compositional constraints. When the viewer reads the lines and forms, the images seem to leap from the paper, brimming with vitality and energy, this is how the contemporary inheritance of the Chinese spirit of ‘free and unfettered’ is performed. Therefore, Song Ta’s artistic contributions extend far beyond the medium of drawing, seeking to revitalize the cultural and social function of art at present.

Song Ta, (born in Guangdong, 1988) graduated from Guangzhou Academy of Fine Arts in 2010, received a grant from the Rockefeller Foundation for Asian Culture Council in 2015 and won the Paulo Cunha e Silva Art Award from the Porto City Council of Portugal in 2020.

Recent solo exhibitions include: Song Ta's Gel Pen Drawing (Ginkgo Space, Shanghai, 2025); Selected Essays on Painting and Calligraphy (Ginkgo Space, Shenzhen, 2024); Song Ta’s Visit to Taiwan (Hy-phen Art Center, Taipei, 2022); Hanfu

Architecture + Gel Pen Calligraphy (ZIWU, Shanghai, 2021), and Song Ta's Paintings: 1999-2020 (Beijing Commune, Beijing, 2020).

His works have been exhibited in the National Museum of Indonesia; Julia Stoschek Collection Foundation, Düsseldorf; Nassauischer Kunstverein Wiesbaden, Germany; UCCA Center for Contemporary Art, Beijing; Kunsthalle Bern, Switzerland; Marres, House for Contemporary Culture, Maastricht, Netherlands; CASS Sculpture Foundation, UK; Asia Cultural Center, South Korea; The Zentrum Paul Klee, Switzerland; Museu Do Porto, Portugal; Sharjah Art Foundation, Sharjah, the United Arab Emirates; Kunsthau Bregenz, Austria; Lunds Konsthall, Sweden; Times Art Museum, Guangdong and other contemporary art institutions. Also participated in the 19th Jakarta Biennale; the 4th New Museum Triennale in New York; the 8th Shenzhen Sculpture Biennale and the 6th Home Works: A Forum on Cultural Practices, Ashkal Alwan, Beirut, Lebanon.

Public collections include: the M+ Visual Culture Museum of Hong Kong, the Kadist Art Foundation of San Francisco / Paris, France and the New Century Art Foundation of Beijing.

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