

卜云军的绘画实践集中于图像的重构与观看方式的调度。艺术家并不直接面对现实物象，而是借由静物图像的观察与临摹，重新调度观看的方式。油画棒的颗粒与触感带来一种天然的迟滞感，使图像在被构建的同时，也保持着一种距离感。在《Untitled – Paul Cezanne / Still Life with Flowers and Fruit》与《Untitled – Paul Cezanne / Still Life, Plate of Peaches》中，艺术家选取塞尚静物为底本，通过重新绘制画面，使图像的构成关系得以延续，同时也在笔触与材料的转译中引入新的不稳定因素，为后续的覆盖制造入口。

随后，一种颗粒粗大、遮盖力有限的丙烯被反复涂覆其上。它无法彻底掩盖底部图像，却在层层覆盖中留下涂刷的痕迹与肌理。原始图像并未消失，而是在画面中不断沉积、游移，以半隐的方式持续影响视觉感知。覆盖成为图像生成的节奏。它不是取消图像，而是将其拉入模糊、延迟和难以确指的状态之中。你能感到某种图像始终存在，却无法确切言说它的轮廓和意义。图像由此不再诉诸说明，而成为一次关于“观看”的持久练习

而在《Untitled – Still Life No.3》中，艺术家未借助既有图像，而是以更具象的方式自构画面结构：静物集中于下方，上方大片留白，使图像的重量感被有意下沉。使画面在极简的布局中呈现出一种克制的秩序感，也进一步显露出艺术家对空间处理与观看关系的敏感度。

Bu Yunjun's painting practice centers on the reconstruction of images and the reorganization of viewing relations. Rather than working from direct observation of real-life objects, the artist begins by studying and copying existing still-life images, thereby reconfiguring how the act of looking is structured. The use of oil pastels introduces a tactile resistance—their granular texture lends a natural delay to the formation of the image, allowing it to maintain a certain visual distance from reality. In “Untitled – Paul Cezanne / Still Life with Flowers and Fruit” and “Untitled – Paul Cezanne / Still Life, Plate of Peaches”, Bu selects Cézanne's still lifes as foundational references. Through redrawing, he preserves the compositional framework of the originals while introducing material instability through the translation of touch and medium—laying the groundwork for what follows.

A coarse, low-opacity acrylic paint is then repeatedly layered over the surface. This material never fully conceals the underlying image; instead, each layer leaves behind traces of brushwork and texture. The original image does not disappear, but gradually settles and drifts within the composition, remaining partially visible and continuously affecting visual perception. In Bu's work, covering becomes a generative rhythm. It is not a gesture of erasure, but of delay, ambiguity, and partial recognition. One senses the persistent presence of an image without being able to precisely identify its contours or meaning. The image ceases to illustrate, and instead becomes the medium for a prolonged exercise in seeing.

In “Untitled – Still Life No.3”, the artist moves away from pre-existing images, constructing the composition in a more representational manner. The still-life elements are concentrated at the bottom of the canvas, while a large expanse of empty space dominates the upper section, deliberately shifting the visual weight downward. This minimalist arrangement evokes a restrained spatial order and further reveals the artist's sensitivity to compositional space and the conditions of visual engagement.

