

可欣：恶托邦

2024年12月14日-2025年1月12日

撰文：高雨萌

伯年艺术空间将于2024年12月14日至2025年1月12日期间推出艺术家可欣的个人项目“恶托邦”。本次展览将分两篇呈现其近作：一则延援引西方经典神话、宗教、寓言的符号体系，一则汲取东方志怪文学、传说、民间信仰的原型意象。两种殊异的路径在复调式的象征思辨中互涉，共同诠释关于善与恶、欲望与克制、权力与暴力等人性的永恒主题。

在基于不同图像系统的创作中，可欣延续着绢本工笔的传统媒介与方法。他依循直觉起笔再造形象，以严谨的构思与细腻地想象精心推演造型与纤微细节，同时结合金工技艺与矿物颜料灵活地呈现画面，为异想世界注入细节的真实感，从而赋予古老的故事以新的视觉生命。

“恶托邦”如其字面义，是伴随一元化、凝固化乌托邦而生的潜叙事，暗示着对于理想化设计与绝对真理的扰动和威胁。然而，当对既定秩序机械化分割的质疑逐渐浮现于显性叙事层面时，“理性”和“进步”的神话被反拨与解构，人性中不可规训与化约的欲望、矛盾和复杂性得以凸显，最终不可抗地接纳动荡、冲突和杂糅的存在状态。

在这个意义上，可欣于当下再次将目光投注于传统媒材与经典图像的表现潜力，似乎也是在重新审视盘亘于周遭的某种虚妄的线性进步观。他通过对自身创作体系的选择和重塑，逡巡于传统与现代、东方与西方的多重语境之间，进而逐渐摆脱既定范式的束缚，开辟出一种开放而多义的表达维度，令我们得以在其中自由游走，感知那些被遮蔽的细微情感与关乎人性的复杂经验。

“双重性”系列则采用了“画中画”的构图策略，将物象在不同时空维度下的形态并置呈现。重拾承载昔日亲人记忆的螺壳，与当下观察的形象相渗透，时间与记忆的观照如同年轮般层层叠加、互文生长，编结成生命个体成长与岁月际会的复调。

悲惨和痛苦的遭遇，是那循环不已的命运所显示给人生的一个面貌，但是我们往往会受了好运的谄媚而遗忘了那黑暗的一面，所以当我们听到一个悲惨的故事，就有一种从迷梦中惊醒过来似的感觉。——薄伽丘 《十日谈》

在始作于 2024 年的系列作品中，可欣借鉴诸如基督教典故、希腊神话、《十日谈》、荷马史诗中的文化符号与图像元素，既可独立成篇，亦可通过细密的象征系统和母题相呼应构成有机整体，形成一种或可类称为“后十日谈”的框架式结构与故事性表达。他以如游吟诗人般即兴的灵感和鲜明的形象，将原本在时间中展开的叙事隐括成画面中一个个凝固的戏剧性时刻，呈现出幻想与现实、秩序与混沌、理性与感性间的张力。

《啖食》和《绿鹅》取材于《十日谈》中的两则故事，前者批判以恐惧操控爱情的虚伪行径，后者则揭示以欺骗控制欲望和命运的徒劳；《晨曦》与《婚契》探讨权力与欲望的缠绕，《月蚀》与《日噬》之时的献祭则是人对神性的妄求与极端模仿；《威严的傲慢》与《来自权威的妒嫉》透过雅典娜与美杜莎的冲突，以个体的命运折射来自权力结构的制度性压迫……可欣借用古典故事框架，将其价值与伦理的隐喻投射到当代语境中：权利与制度的冲突、个体与命运的斗争、欲望与救赎的纠葛，萦萦的现代性困境使几个世纪前的人性镜像在今天依然折射着令人隐隐不安的微光。

“万物灵”系列则是可欣在数年间持续创作的主题。他广引“聊斋”、“百鬼夜行”等东方志怪与奇谈，融合道教、原始宗教和儿时 in 北方农村听闻的民间信仰元素，取以东方禅宗对心性的洞察，重绘成为揭示人内心深处危险欲望、诱人禁忌和异常奇想的众生魔相图谱。

在东方的怪谐系统中，如妖如怪常常具有日常性和无处不在的特质，甚至以混杂、拟人性的姿态存在于人的周遭，带来关于混乱、异化和不安的蛛丝马迹。这些被人类隔绝于自身属性之外却又无处不在的内生“他者”，经过漫长的集体记忆积累，逐渐成为对社会多元与复杂性的隐喻。可欣将此类民间叙事性图像嵌入如砚屏、神龛等结合了实用性的物件中，亦赋予了日常行为以文化精神的延展性。

Kexin: *Dystopia*

2024.12.14-2025.1.12

BONIAN SPACE will present *Dystopia*, a solo exhibition by artist Kexin, running from December 14, 2024, through January 12, 2025. The exhibition unfolds in two distinct narratives, each exploring his recent oeuvre: one trajectory engages with the semiotic systems of Western classical mythology, religious iconography, and allegorical traditions, while the other delves into the archetypal imagery derived from Eastern supernatural literature, mythological narratives, and vernacular beliefs. These disparate pathways converge in a polyphonic symbolic discourse, collectively examining the perennial themes of human nature—the dichotomy of good and evil, the tension between desire and restraint, and the dialectics of power and violence.

In his practice, which draws upon diverse iconographic systems, Kexin maintains his commitment to the time-honored medium of gongbi (meticulous brushwork) on silk. His creative process begins with intuitive mark-making that evolves into form, followed by rigorous conceptual development and meticulous attention to formal elements and minute details. By masterfully integrating metalworking techniques and mineral pigments, he imbues his phantasmagorical realms with an acute sense of materiality, thereby breathing contemporary vitality into age-old narratives.

The exhibition's title, "Dystopia," functions as a semantic counterpoint to the monolithic, crystallized notion of utopia, suggesting disruption and subversion of idealized constructs and absolute truths. As questioning of mechanistic divisions within established orders emerges in the dominant narrative, the grand narratives of "rationality" and "progress" undergo deconstruction and reversal. This process foregrounds the untameable desires, inherent contradictions, and intricate complexities of human nature, ultimately compelling an acceptance of states characterized by flux, conflict, and hybridity.

Within this conceptual framework, Kexin's renewed engagement with traditional media and classical imagery in the contemporary context appears to critique the prevalent illusion of linear progress. Through his deliberate selection and reconfiguration of his artistic methodology, he navigates the interstices between tradition and modernity, East and West. This approach gradually liberates his practice from established paradigmatic constraints, creating a discursive space that is both open-ended and polyvalent. Viewers are thus invited to traverse this terrain freely, encountering subtle emotional resonances and complex experiential dimensions that might otherwise remain obscured.

“Grave and grievous are the vicissitudes with which Fortune makes us acquainted, and as discourse of such matter serves to awaken our minds, which are so readily lulled to sleep by her flatteries, I deem it worthy of attentive hearing by all, whether they enjoy her favour or endure her frown, in that it ministers counsel to the one sort and consolation to the other.”

— Giovanni Boccaccio, *The Decameron*

In his series initiated in 2024, Kexin draws upon cultural symbols and iconographic elements from Christian allegories, Greek mythology, "The Decameron," and Homeric epics. These works function both as independent narratives and as an organic whole, interconnected through intricate symbolic systems and motifs, forming what might be termed a "post-Decameron" framework of narrative expression. Like a troubadour's spontaneous inspiration, he condenses temporally unfolding narratives into frozen dramatic moments, revealing the tensions between fantasy and reality, order and chaos, reason and sensibility.

"Devouring" and "The Green Goose," adapted from two tales in "The Decameron," respectively critique the hypocritical manipulation of love through fear and expose the futility of controlling desire and fate through deception. "Morning Light" and "Marriage Contract" explore the entanglement of power and desire, while the sacrificial acts in "Lunar Eclipse" and "Solar Consumption" represent humanity's presumptuous pursuit and extreme imitation of divinity. "Authoritative Arrogance" and "Jealousy from Power," through the conflict between Athena and Medusa, reflect systemic oppression emanating from power structures through individual fate.

Kexin appropriates classical narrative frameworks, projecting their value-laden and ethical metaphors into contemporary contexts, constructing a personalized cartography of human nature: conflicts between rights and institutions, struggles

between individuals and destiny, and the entanglement of desire and redemption. These persistent modern predicaments cause the mirrors of human nature from centuries past to continue casting unsettling reflections in our present day.

The "Animism" series represents Kexin's sustained thematic exploration over several years. Drawing extensively from Eastern supernatural narratives such as "Strange Tales from a Chinese Studio" and "Night Parade of a Hundred Demons," he synthesizes elements from Taoism, primordial religions, and folk beliefs encountered during his childhood in northern rural China. Informed by Zen Buddhism's insights into human nature, he reconstructs these influences into a cartography of phantasms that reveals humanity's dangerous desires, seductive taboos, and extraordinary imaginings lurking in the depths of consciousness.

Within Eastern systems of the grotesque, supernatural entities and anomalies often possess qualities of ubiquity and quotidian presence, existing in anthropomorphic and hybrid forms that permeate human surroundings, leaving traces of chaos, alienation, and disquiet. These internal "others"—simultaneously excluded from yet inherent to human nature—have, through long accumulation of collective memory, evolved into metaphors for society's plurality and complexity. Kexin embeds these folk narrative imagery within functional objects such as inkstone screens and shrines, thereby imbuing everyday practices with cultural and spiritual dimensionality.

By GAO Yumeng

关于艺术家

可欣

1990 年出生于中国承德
现生活和工作于中国承德

教育经历

2014 年，本科毕业于大连民族大学艺术珠宝插画专业
2024 年，硕士毕业于天津美术学院版画专业

个展

2024, 恶托邦, 伯年艺术空间, 北京, 中国

群展

2024, 生如夏花——天津美术学院 2024 毕业展, 天津美术学院, 天津, 中国
2023, 第四届全国青年美术作品展, 线上
2022, 河北省青年美术作品展, 河北省青年美术家协会, 河北, 中国
2021, 河北省第一届线上展览, 线上

获奖经历

2023, 入选第四届河北省青年美术设计作品大赛
2022, 第三届河北青年美术作品优秀奖
2019, 入选 2019 上海新锐首饰设计大赛

About Artist

Kexin

Born 1990 in Chengde, China

Lives and works in Chengde, China

Education

2014, Bachelor of Art Jewellery Illustration degree, Dalian Nationalities University, Dalian, China

2024, Master of Printmaking degree, Tianjin Academy of Fine Arts, Tianjin, China

Solo Exhibition

2024, *Dystopia*, BONIAN SPACE, Beijing, China

Group Exhibitions

2024, TAFA Graduation Exhibition 2024 *Let Life be Beautiful Like Summer Flowers*, Tianjin Academy of Fine Arts, Tianjin, China

2023, The Fourth National Youth Art Exhibition, Online

2022, Hebei Youth Art Exhibition, Hebei Youth Artists Association, Hebei, China

2021, The First Online Exhibition of Hebei Province, Online

Awards

2023, Selected in the Fourth Hebei Province Youth Art and Design Works Competition

2022, Outstanding Award of the Third Hebei Youth Art Works

2019, Selected in 2019 Shanghai Emerging Jewellery Design Competition

关于伯年艺术空间

2022年创立于北京，专注于当代年轻艺术家的发掘与推广。通过展览、学术研究、公共教育等多种形式，支持富有活力并具备全球视野的创作者在专业领域中的发展。致力于促进艺术家和公众，以及多方机构间在国际上的交流与合作，共同探索当代艺术语境中更多的机遇和可能。

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About BONIAN SPACE

Established in Beijing in 2022, BONIAN SPACE focuses on discovering and encouraging emerging contemporary artists. The space supports vibrant artists with a global perspective to develop in their professional fields through various forms such as exhibitions, academic research, and public education. BONIAN SPACE is committed to promoting international communication and cooperation between artists, the public, and multiple institutions to explore new opportunities and possibilities in the contemporary art context.

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