

陈墙 《游弋》

德玉堂画廊荣幸地呈现中国当代艺术家陈墙的最新个展《游弋》。此次展览是艺术家对创作状态与生命本质之间关系的深度探索，展现了他在当代艺术实践中的独特思考和哲学追问。陈墙通过"游弋"这一概念，呈现了一种既非完全静止的固守，也非无目的的漂泊的创作状态——一种介于主动与被动之间的阈限状态。

"游弋"一词承载着丰富的语义层次。在军事与航海的语境里，它被称作"巡航"，带有警戒、探索、控制边界的意味，是一种对边界模糊性的掌控。对陈墙而言，这种状态既体现了他对艺术创作的态度——不刻意寻找，只为能像意外那样"偶遇艺术"，也反映了他对生命存在的理解。正如他所言："我需要偶遇，不需要夺门捕捉。"

在陈墙的画面布上，这种"游弋"状态得到了具体而生动的视觉呈现。密集而有序的笔触如同编织的纹理，层层叠叠地构建着画面的肌理。作品中我们可以看到艺术家运用了一种近似于"编织"的绘画方式——短促而密集的笔触在画面上形成复杂的纹理关系，这些笔触时而平行排列，时而交错穿插，创造出丰富的视觉层次。每一笔都承载着陈墙当下的状态，既非完全的控制，也非随意的挥洒，而是在某种节制与释放之间找到了平衡点。有时笔触紧密排列如同呼吸的节奏，有时松散游离如同思绪的漂移。在色彩运用上，土褐色系的沉稳、蓝绿色调的清冷、暖黄色彩的温润，以及深邃的黑色调，这些色彩在陈墙的笔下并非纯粹的情感表达，而是对当下感知的直接回应。他让颜料在画布上自然流淌、堆积、交融，形成了那些看似随机却又暗含秩序的色彩关系。

这种创作哲学拒绝了传统意义上的目标导向，转而拥抱过程本身的丰富性和不可预测性。陈墙深刻地意识到，艺术本来就与答案无关。艺术从不回答问题，但它又处处勾起人们对它的追问。在他的艺术实践中，创作过程本身就是目的，正如那群游弋在水上的野鸭——看似欢快地游玩，实则觅食；看似欢快的觅食，又实则游玩。"游弋"也意味着一种孤独状态，它能将艺术家引向深层创作，但也会提醒他：你是一个"永恒的异乡人"。这种存在状态使陈墙在意义与荒诞之间徘徊，既无法锚定艺术的终极答案，又无法停止对艺术的追问。通过这种创作方式，他试图触及那些在日常生活中被忽略的层面，在模棱两可的平静中感知无限的涌动。

通过《游弋》这一展览，陈墙邀请观者一同进入这种微妙的平衡状态，在艺术与非艺术之间、在确定与不确定之间，体验那种独特的存在感受。作为上海抽象绘画的重要代表人物之一，陈墙的作品曾在中国上海当代艺术博物馆、中国美术馆，瑞典艾德维克美术馆，德国多巴赫胡乐尔当代艺术博物馆等重要机构展出，其作品被中国美术馆、上海美术馆、余德耀美术馆、昊美术馆，德国Insel Hombroich艺术基金会等机构永久收藏。在这个充满变数的数字时代，陈墙的"游弋"或许正是我们所需要的那种勇气——既不盲目追求，也不消极等待，而是在动态的平衡中保持开放，在不确定性中拥抱可能性。

MATTHEW LIU FINE ARTS

Chen Qiang: Cruising

Matthew Liu Fine Arts is honored to present the latest solo exhibition "Cruising" by Chinese contemporary artist Chen Qiang. This exhibition represents the artist's profound exploration of the relationship between creative states and the essence of life, showcasing his unique reflections and philosophical inquiries within contemporary artistic practice. Through the concept of "cruising," Chen Qiang presents a creative state that is neither completely static adherence nor aimless drifting—a liminal state between the active and the passive.

The term "cruising" carries rich semantic layers. In military and maritime contexts, it is referred to as "patrol," bearing the connotations of vigilance, exploration, and boundary control—a mastery of boundary ambiguity. For Chen Qiang, this state embodies both his attitude toward artistic creation—not deliberately seeking, but rather enabling chance "encounters with art" like an accident—and reflects his understanding of life's existence. As he states: "I need encounters, not forceful capture."

On Chen Qiang's canvases, this "cruising" state receives concrete and vivid visual manifestation. Dense yet orderly brushstrokes, like woven textures, construct the painting's surface layer by layer. From his works, we can observe the artist employing a painting method akin to "weaving"—short, dense brushstrokes forming complex textural relationships across the surface, sometimes arranged in parallel, sometimes interwoven, creating rich visual layers. Each stroke carries Chen Qiang's present state, neither complete control nor random application, but finding a balance point between restraint and release. Sometimes the brushstrokes are densely arranged like breathing rhythms, sometimes loosely dispersed like wandering thoughts. In terms of color application, the stability of earth browns, the coolness of blue-green tones, the warmth of yellow hues, and profound black tones—these colors under Chen Qiang's brush are not pure emotional expressions, but direct responses to present perception. He allows paint to naturally flow, accumulate, and merge on canvas, forming color relationships that appear random yet contain hidden order.

This creative philosophy rejects traditional goal-oriented approaches, instead embracing the richness and unpredictability of the process itself. Chen Qiang profoundly realizes that art has nothing to do with answers. Art never answers questions, yet it constantly provokes our questioning of it. In his artistic practice, the creative process itself is the purpose, like those wild ducks cruising on water—seemingly playing joyfully, but actually foraging; seemingly foraging joyfully, but actually playing. "Cruising" also implies a state of solitude that can lead artists toward deep creation, but also reminds them: you are an "eternal stranger." This existential state causes Chen Qiang to waver between meaning and absurdity, unable to anchor art's ultimate answer yet unable to stop questioning art. Through this creative approach, he attempts to touch those aspects overlooked in daily life, sensing infinite undercurrents within ambiguous tranquility.

Through the exhibition "Cruising," Chen Qiang invites viewers to enter this delicate state of balance together, experiencing that unique existential sensation between art and non-art, between certainty and uncertainty. As one of the important representatives of Shanghai abstract painting, Chen Qiang's works have been exhibited at major institutions including Shanghai Museum of Contemporary Art and National Art Museum of China in China, Moderna Museet in Sweden, and Museum DKM in Germany, with his works permanently collected by National Art Museum of China, Shanghai Art Museum, Yuz Museum, and HOW Art Museum in China, as well as Insel Hombroich Foundation in Germany. In this digital age, Chen Qiang's "cruising" may be precisely the kind of courage we need—neither blindly pursuing nor passively waiting, but maintaining openness in dynamic balance, embracing possibility within uncertainty.