



展期 2024 年 10 月 27 日 — 2024 年 11 月 30 日
VIP 2024 年 10 月 27 日，周六，3–6 pm
地点 SGA 沪申画廊
上海市 黄浦区 中山东一路 外滩三号三楼
艺术家 赵博
策展人 鲁明军

SGA 沪申画廊欣然宣布举办赵博个展“极地孤行”，这是自代理艺术家后，SGA 沪申画廊为赵博举办的首次个展。此次展览汇聚了其近作，尤其是于 2023 年以来创作的巨幅作品，以此呈现其创作脉络，及其对信息化的数字革命对后现代社会景观的塑造的探索，以及对史诗般的宏大感和崇高感的追求。展览由鲁明军策划，展期为 2024 年 10 月 27 日至 11 月 30 日。

2011 年，时在鲁迅美术学院油画系攻读硕士学位的赵博获得赴挪威奥斯陆美术学院交流学习的机会。这是他第一次身临并目睹曾经出现在文艺复兴画家笔下的欧洲北方风景。在奥斯陆的三个月里，它四处参访、游历，让他感受最深的并非这里的艺术，而是其童话般的地貌和风物。浩渺无垠的星空，神奇瑰丽的极光，鬼斧神工的峡湾，葱葱郁郁的云杉……这一切都变得不再遥不可及，而是触手可得。

奥斯陆之行深刻影响了赵博后来的创作。也是在此期间，他对于家乡东北有了新的体认和理解。他不再迷恋那个承载着中国革命和改革历史的工业东北，而是将目光投向那个久违的自然东北。相比奥斯陆，虽说相差万里，但二者终究都属北方。此时，他发现真正的极地与其说是北欧挪威，不如说是家乡东北。所以大多时候，他画中所描绘的既像北欧，又似东北，甚至连他自己也分辨不清哪些来自北欧，哪些来自东北。亦可以说，这是他想象中的另一个北方，一个非中非西的未来极地。

赵博将其中一个系列作品命名为“冷酷仙境”——挪威一度被视为“世界的尽头”和地球上的“绝世仙境”。这些景观既像是人迹罕至的神秘之境，也像是人类消失后的蛮荒之地。艺术家之所以在标题中为“仙境”加上前缀“冷酷”，或许也是为了强调其去人性化或非人化的一面。尽管如此，赵博采用的画法并非是非人性化的，相反他在描绘中——特别是在“冷酷仙境”系列中——注入了足够的情感和热度，以表明他和人性的在场。而且，在另一个系列“孤舟”中，我们还是能依稀看到人的存在，尽管大多是只身孤影。

云杉雪景是赵博绘画中常见的母题。这些母题有的可能源自他在北欧所见，有的可能来自家乡东北——大兴安岭就有数不尽的云杉。云杉大多生长在寒冷地区，它不仅具有很强的韧性和耐寒性，同时也是一个神圣性的存在。这或许也是它被艺术家反复描绘的原因——尽管最终呈现的似乎已经不完全是云杉，甚至连艺术家自己也不知道这到底是一种什么树。在赵博的想象中，无论世界风云如何变幻，无论人类的命运最终导向何处，屹立不倒的只有这些云杉。或许，它们才是人类最后的庇护所。这也是他与 80 年代北方艺术群体画家笔下的“极地”的差别，对于后者而言，“极地”是永远无法抵达的彼岸，是神圣的乌托邦。但对于赵博而言，“极地”不是彼岸，也不是乌托邦，而是我们身处的现实或即将来临的未来世界。

和其早些年的作品相比，近作中虽然没有了远方，没有了荒原，没有了地平线，但他的宏阔视野依旧带有强烈的浪漫主义色彩。赵博不仅学习、借鉴了李成郭熙的画法，尝试抽象出更为风格化和精神性的树木，同时，在观念上也深受中国古代山水画、特别是雪景画的启发，而意图找到一种可以跨越古今中西、因应当代危机的自然观和宇宙观，一种可以抵御焦虑、虚无

和迷茫的力量。这是一种无法命名的自然观、宇宙观和力量，就像文艺复兴时期画家们在遥远的北方发现的种种异国情调，最终转化为一种暗物质和无法驾驭的潜能。

在一段自述中，赵博这样写道：“人类的肉身和精神意识是以怎样的形态和这个世界乃至宇宙发生关系的，这两者之间的张力让我着迷，也为我提供了一个看待世界的方式和工作方法。”说到底，人依然是赵博绘画真正的主题。只是这里的人与其说是未来之境的闯入者，不如说是人类消失后的幸存者。殊不知，在一个“极地”世界，其实每个人都是孤行者和幸存者。

艺术家简介

赵博（1984年，中国沈阳）

毕业于鲁迅美术学院油画系，2007年获艺术学士，2011年获硕士学位，期间赴挪威奥斯陆国立美术学院交流学习。现工作、生活于沈阳。赵博的作品聚焦于信息化的数字革命对后现代社会景观的塑造，通过打破虚拟世界和现实世界的时空界限，并将之错乱地交织起来，使画面叙事呈现出史诗般的宏大感和崇高感。人类的肉身和意识以怎样的形态和宇宙发生关系，这其中的张力令赵博非常着迷。于他而言，真实总是被幻象遮蔽，而幻象本身可能已经变成真实，艺术便是在这各种复杂而含混的关系中追问生命意义，寻找希望的出口。

关于 SGA 沪申画廊

Space & Gallery Association 沪申画廊成立于2004年上海。至今已举办了百余场展览及活动，合作过上百位艺术家，其中不乏已成为中国当代艺术界的领军人物，高度活跃并极具市场潜力的艺术家更是人数众多。往昔展览形式多样，涉及绘画、雕塑、影像、声音、建筑、装置以及混合媒材，大部分学术展览在业内极具影响力。经营策略方面，画廊致力呈现高水准的学术展览，在注重与艺术领域相关人士保持着深度紧密的联系和合作的同时，意图发掘和培育新生代艺术家。SGA 沪申画廊是时尚的前沿、最具代表性的艺术活动荟萃之地，以及关于艺术的交流、交易中心，为公众呈现艺术与时尚相结合的完美诠释，将“艺术”融于日常生活。

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**Exhibition Period**

27th October 2024 — 30th November 2024

VIP

Saturday, 27th October 2024, from 3 to 6 pm

Venue

SGA Three on the Bund, 3F, No.3 Zhong Shan Dong Yi Road, Shanghai

Artists

Zhao Bo

Curator

Lu Mingjun

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This October, Space and Gallery Association Shanghai is pleased to present *Polar Solitude* — a solo exhibition of Zhao Bo. The exhibition brings together his recent works, especially large-scale pieces created since 2023, presenting the trajectory of his artistic practice and his exploration of how the digital revolution shapes the postmodern social landscape, as well as his pursuit of a sense of epic grandeur and sublimity. Curated by Lu Mingjun, the exhibition is on view from 27th October until 30th November 2024.

In 2011, while pursuing a master's degree in the Oil Painting Department at the Lu Xun Academy of Fine Arts, Zhao Bo received the opportunity to study at the Kunsthøgskolen i Oslo in Norway. Zhao Bo's trip to Oslo had a profound impact on his later works. It was also during this period that he developed a renewed perception and understanding of his hometown in northeastern China. Then he turned his gaze toward the long-neglected natural landscape of the region. At this point, he realized that the true "polar region" for him was not Norway in northern Europe, but rather his homeland in the northeast. As a result, much of his work began to depict scenes that resembled both northern Europe and northeastern China. In a sense, his paintings evoke an imagined northern land, a future polar region that transcends both East and West.

Zhao Bo named one of his series "Cold Wonderland"—a reference to Norway, once seen as the "end of the world" and an "exquisite paradise" on Earth. These landscapes resemble both mysterious, uninhabited realms and desolate lands after the disappearance of humanity. The artist's decision to add the prefix "cold" to "wonderland" may reflect an emphasis on the depersonalized or inhuman aspects of these places.

Spruce-covered snowy landscapes which exists in Northern Europe and Northeast China are a recurring motif in Zhao Bo's paintings. Spruces mostly grow in cold regions. Not only do they possess great resilience and cold resistance, but they also carry a sense of sacredness. This may be why the artist repeatedly portrays them—though, in the end, what is depicted no longer seems to be spruces entirely. In Zhao Bo's imagination, no matter how the world changes, and no matter where humanity's fate ultimately leads, only these spruces will remain standing. And the "polar region" is the reality we live in or the future world that is soon to arrive.

Compared to his earlier works, Zhao Bo's recent creations still carry a strong sense of romanticism. He seeks to discover a view of nature and the universe that transcends time and place, East and West, in response to

contemporary crises—a force capable of resisting anxiety, nihilism, and confusion. It is an unnamed view of nature, the universe, and a latent force, much like the exoticism Renaissance painters found in the far North, which eventually transformed into a kind of dark matter and uncontrollable potential.

In a self-statement, Zhao Bo wrote: "I am fascinated by the tension between the human body, human consciousness, and how these two aspects relate to the world, even the universe. This tension provides me with a way to view the world and a method for my work." Ultimately, humans remain the true subject of Zhao Bo's paintings. However, instead of being intruders from a futuristic realm, these humans are more like survivors after the disappearance of humanity. In an "extreme" world, after all, every individual is both a solitary traveler and a survivor.

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About the Artist

Zhao Bo (1984, Shenyang, China)

He graduated with a B.A in 2007 and an M.A in 2011 from the Oil Painting Department of Luxun Academy of Fine Arts, China. During the period, Zhao attended an exchange program with the National Academy of the Arts in Norway. He currently resides and works in Shenyang.

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About SGA

Since its establishment in Shanghai 2004, Space & Gallery Association (SGA) has mounted more than 100 exhibitions, events and collaborated with hundreds of artists ranging from the best emerging artistic talents to the most influential contemporaries in the art scene. With a reputation for conducting academically-driven exhibitions, SGA has worked with an ever-expanding body of media and genres, that includes painting, sculpture, video art, architecture, installation, and sound art. The gallery aims to uphold its rich history in scholarly exhibitions, collaborate with domestic and internationally recognized and respected curators, critics, and institutions, as well as identify and nurture new artistic talents. SGA dedicates its agenda to become the leading quarter in fashion and touchstone for artistic programs with a mission to present the public a platform where art, fashion and lifestyle converge— a home where art is the heart of life.

For press enquiries, please contact sga.pr@outlook.com, call 86-63215757, or visit our website at www.space-gallery-association.com

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