



展期 2024年08月22日 — 2024年09月22日
VIP 2024年08月22日，周四，3-6 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 刘超、陆平原、王硕、赵洋、郑皓中
特邀评论 鲁明军

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SGA 沪申画廊欣然宣布举办群展“路西法路”，呈现五位中国当代艺术家刘超、陆平原、王硕、赵洋、郑皓中的创作，展期为2024年8月22日至9月22日。

“路西法”最早来自罗马神话，指晨星之神“Lucife”。后经拉丁语的转译，变成了“Lucifer”。“Lucifer”由 lux（光，所有格 lucis）和 ferre（带来）组成，意谓“光之使者”，即天使中最美丽的一位。然而，在后世的误传中，“路西法”常指被逐出天堂前的魔鬼撒旦，久而久之，它甚至成了撒旦的代称之一。如在但丁的《神曲》中，路西法就被塑造为反抗上帝而被逐出九重天堕落到地狱的撒旦。路西法到底是天使，还是魔鬼，到底是变成魔鬼的天使，还是变成天使的魔鬼，人们不得而知，甚或它原本就是变动不居——此时是天使，彼时是魔鬼。而在诸多的社会实验中，人们发现，魔鬼与天使的转化在今天似乎已经成为常态，人们都在路西法路上，人人都是路西法。

在刘超的笔下，无论男女，无论正面还是背面，皆被抽离为简单的黑色或白色轮廓。他在近作中用不同的方式反复地描绘同一个（没有辨识度的）人物的同一种姿态，探索一个日常的身体动作所具有的无限潜能。反复地描绘或演练同一个动作或（无止境）重复同一种语言，本身就是一种去人性化的实践。但刘超并不完全是重复，他更珍视的是重复中的差异，或者说作为身体-媒体于其中变化的可能性，尤其是其失调和扞格不入的一面，比如在平面的强制或压迫中扯出更多空间/时间的维度。

如果说刘超的描绘是试图从画面背景/基底中抽出（或揪出）人物（形状），那么王硕的描绘则更像是在从背景/基底中“放逐”或“摧毁”人物（形状）。王硕惯用横扫或半旋转式表现性笔触，赋予画面一种升腾的势能。这些独特的处理方式一方面模糊了人物与背景的关系，另一方面随着她的笔触和构图将画外的观众带入画中。王硕享受在画布上“撒野”的感觉——绽放色彩也绽放人性，但同时，就像画中的人物一样，亦常常陷入虚空之中。

与之相应，郑皓中的近作也同样致力于人物与背景之间关系的探索。一如既往，郑皓中始终保持着松弛或近乎“垮掉”的状态，对于这样一种“稀松平常”“漫不经心”的创作方式连他自己都难以区分到底是日常行为还是一种艺术表演，但无论如何，他都不忘狡黠地偷窥或斜视一眼人性的亮处和暗处。

赵洋描绘更多的是他儿时的童话想象，原本是天真浪漫的场景，在他的笔下却更多是荒诞、滑稽、暴力、杀戮、腐烂和野蛮……灰粉色基调与儿时的童话想象同样显得格格不入，反而透着一丝忧郁、惆怅和不羁……或许，儿时的童话只是一个托词，那些充满异域情调的密林、山涧和旷野，既是想象的异托邦，也是残酷现实的寓言——这里“既有神话和真实的双重属性，也表现为与通常想象截然不同的生存真相”。

童话、游戏曾一度是陆平原创作的主题之一。他融汇了 AI、剪纸、绘画等多个媒介，一方面将自己让渡出去，把图像的生成完全交付给 AI，另一方面他又通过细致的剪裁、描绘回归自我，将自己的感知、情感、温度附着其上。于是，这些形象

既透着无邪的童趣，也充满了神鬼的恐惧。但陆平原关心的并不仅仅是这个结果，而是在这个过程中，当技术（主体）与人的（观念）意志遭遇时，它所释放的前所未有的意志和潜能，包括二者相互的角力。在这里，真正的问题/难题在于，到底是技术让人类变成了魔鬼，还是人类令技术变成了魔鬼，或者说二者原本都是魔鬼-路西法？

艺术家简介

刘超（1987年，中国河北）

2010年毕业于鲁迅美术学院油画系，获学士学位；2016年于该校获硕士学位。现任教于鲁迅美术学院，生活、工作于沈阳。其作品以个人的方式在画面上建构绘画逻辑，通过时间，在画面上留下急切、欣喜、坚定、冲动、焦躁、挫败、犹豫、忍耐以及重生，用绘画生成的轨迹呈现着其自身思维的旷野。

陆平原（1984年，中国浙江）

陆平原的创作涉及多种媒介，包括文本，装置，影像，绘画等。他擅长用“故事”这一独特的媒介进行艺术创作，撰写了大量与艺术有关的奇幻短篇作品。陆平原利用“故事”拓宽了艺术作品在现实世界中存在的状态，延展了艺术本身的精神内在。现生活、工作于上海。

王硕（1986年，中国吉林）

2010年毕业于鲁迅美术学院油画系，获学士学位；2013年于该校获硕士学位；2014年至今任教于鲁迅美术学院。王硕意欲使观者依据画面痕迹透露出的视觉信息去感知，当画面中的某种视觉因素与观者的情感体验有所对应时，有一丝神经的跳动和内心的触动。

赵洋（1970年，中国吉林）

1995年毕业于中国美术学院，现生活和作品于杭州。赵洋的绘画徘徊在现实生活的平常事物与东西方神话传说故事、寓言之间，构成隐语与象征的载体，集中体现出“混沌”与“杂交”之后的图像。其造型抽空了特定的时空背景，有的甚至是夸张而无厘头的，像纪念碑一样矗立于画面当中，充满虚无主义色彩与浪漫主义气息。

郑皓中（1985年，中国山东）

2008年毕业于中央美术学院。郑皓中的绘画与他艺术实践中的小说以及即兴音乐相辅相成，对熟悉的朋友，室内长期为伴的物件，还有对视野内与之共情的景观反复描述。它们被拆解、再造、融合，一同构建出画家的向外表达。郑皓中还曾以“李察”为笔名发表小说，是 Dolphy Kick Bebop 乐队成员，并于 2023 年加入上海自由音乐联盟。

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**

22th August 2024 — 22th September 2024

VIP

Thursday, 22th August 2024, from 3 to 6 pm

Venue

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

Artists

Liu Chao, Lu Pingyuan, Wang Shuo, Zhao Yang, Zheng Haozhong

Invited Critic

Lu Mingjun

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This August, Space and Gallery Association Shanghai is pleased to present *Everyone is Lucifer* — a group exhibition that brings together five Chinese contemporary artists Liu Chao, Lu Pingyuan, Wang Shuo, Zhao Yang and Zheng Haozhong. The exhibition is on view from 22th August until 22th September 2024.

"Lucifer" originally comes from Roman mythology, referring to the god of the morning star "Lucife". Through Latin translation, it became "Lucifer". "Lucifer" is composed of "lux" and "ferre", meaning "light-bringer", the most beautiful of the angels. However, due to later misconceptions, "Lucifer" is often associated with Satan, the devil cast out of Heaven. Over time, it even became one of the names for Satan. For example, in Dante's *Divine Comedy*, Lucifer is depicted as Satan, who was cast out of the heavens for rebelling against God and falling into Hell. Whether Lucifer is an angel or a devil, or if he is an angel who became a devil or a devil who became an angel, remains unknown. It is even possible that Lucifer is inherently mutable—an angel at one moment and a devil at another. In various social experiments, it has been found that the transformation between angel and devil seems to be the norm today. People are all on the path of Lucifer, and everyone is Lucifer.

In Liu Chao's work, whether male or female, whether front or back, all are reduced to simple black or white silhouettes. In his recent pieces, he repeatedly depicts the same indistinguishable figure in the same pose, exploring the infinite potential of an everyday bodily movement. The act of repeatedly portraying or practicing the same action or endlessly repeating the same language is itself a practice of dehumanization. However, Liu Chao does not simply repeat; he values the differences within repetition, or rather, the possibilities for variation as a bodily medium, especially the dissonant and incongruent aspects, such as pulling out more dimensions of space/time amid the constraints or pressures of the flat plane.

If Liu Chao's depiction attempts to extract or yank out figures from the background of the painting, then Wang Shuo's depiction is more akin to "exiling" or "destroying" figures from the background. Wang Shuo often uses sweeping or semi-rotational expressive brushstrokes, imbuing the painting with an ascending energy. These unique techniques both blur the relationship between figures and background and draw the outside viewer into the

painting through her brushwork and composition. Wang Shuo enjoys the feeling of “playing wild” on the canvas—where colors and humanity both bloom, yet, like the figures in her paintings, they often fall into a void.

Correspondingly, In his recent work, Zheng Haozhong continues to explore the relationship between characters and their backgrounds. True to form, Zheng maintains a relaxed, almost "dilapidated" demeanor, making it hard even for him to distinguish whether his "casual" or "carefree" creative approach is a regular behavior or an artistic performance. Nonetheless, he never forgets to slyly observe both the bright and dark sides of human nature.

Zhao Yang's depictions are more of his childhood fairy tale imagination. Originally scenes of innocence and romance, under his brush they become absurd, ridiculous, violent, bloody, decayed, and savage. The grayish-pink tone, like the fairy tale imagination of his childhood, seems equally out of place, instead conveying a hint of melancholy, wistfulness, and rebellion. Perhaps the childhood fairy tale is merely a pretext—the exotic and mysterious forests, mountain streams, and wilderness are both a utopia of imagination and a parable of harsh reality. Here, there is “a dual nature of myth and reality, as well as a survival truth that is starkly different from typical imagination.”

Fairy tales and games were once among the themes of Lu Pingyuan's creations. He integrates multiple media such as AI, paper cutting, and painting. On one hand, he completely hands over the generation of images to AI, thus relinquishing control. On the other hand, through meticulous cutting and depiction, he returns to himself, imbuing the work with his own perception, emotions, and warmth. Consequently, these images exude both innocent childlike wonder and a sense of eerie fear. However, Lu Pingyuan's concern extends beyond just the results; it lies in the unprecedented will and potential unleashed when technology encounters human will, including the interplay between the two. The real question or dilemma here is whether technology has turned humans into demons, or humans have turned technology into demons, or if both were originally demons—Lucifer.

About the Artists

Liu Chao (1987, Hebei, China)

Graduating with a bachelor's degree from the Oil Painting Department of Luxun Academy of Fine Arts in 2010, and obtaining a master's degree from the same institution in 2016, the artist now lives and works in Shenyang. His works construct a unique pictorial logic on the canvas, capturing emotions such as urgency, joy, determination, impulsiveness, anxiety, frustration, hesitation, endurance, and rebirth over time. Through the traces left by painting, he presents the wilderness of his own thoughts.

Lu Pingyuan (1984, Zhejiang, China)

Lu Pingyuan's work encompasses a variety of media, including text, installation, video, and painting. He is particularly adept at using "storytelling" as a unique medium in his art, having written numerous fantastical short pieces related to art. By leveraging storytelling, Lu Pingyuan expands the presence of his artworks in the real world and extends the intrinsic spirit of art itself. He currently lives and works in Shanghai.

Wang Shuo (1986, Jilin, China)

Graduating with a bachelor's degree from the Oil Painting Department of Luxun Academy of Fine Arts in 2010, and obtaining a master's degree from the same institution in 2013, Wang Shuo has been teaching at Luxun Academy of Fine Arts since 2014. Wang Shuo aims for viewers to perceive the artwork based on the visual information conveyed through the traces on the canvas. When a visual element in the painting resonates with the viewer's emotional experience, it can provoke a subtle neurological response and an inner touch.

Zhao Yang (1970, Jilin, China)

Graduating from the China Academy of Art in 1995, Zhao Yang now lives and works in Hangzhou. His paintings oscillate between mundane realities and myths or fables from both Eastern and Western traditions, creating carriers of hidden meanings and symbols. They vividly reflect images resulting from "chaos" and "hybridization," with forms stripped of specific temporal and spatial contexts, sometimes exaggerated and absurd, standing like monuments on the canvas, infused with nihilistic and romantic tones.

Zheng Haozhong (1985, Shandong, China)

Graduating from the Central Academy of Fine Arts in 2008, Zheng Haozhong's painting complements his novels and improvisational music practice. He repeatedly depicts familiar objects, long-term companions, and empathetic landscapes, which are deconstructed, reassembled, and fused to shape his external expression. Zheng Haozhong is a member of the Dolphy Kick Bebop band and he has also published novels under the pseudonym "Li Cha". He joined the Shanghai Free Music Alliance in 2023.

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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