

未名之地

BEYOND INTERPRETATION

上海獅語画廊

艺术家：闫博

开幕：2024.9.13 4-8PM

展期：2024.9.13-10.27

地址：上海徐汇区武康路 376 号武康庭 | 獅語画廊一层空间



前言

獅語画廊将于 2024 年 9 月 13 日至 10 月 27 日欣然呈献闫博的个人展览《未名之地》，凝聚艺术家在过去三年中创作的作品。

“未名之地”指未被命名的且难以用语言文字阐释的形式、事物或领域。此次展出的作品名称均为《无题》，将作品命名为《无题》是闫博阻断语言对绘画干扰的实践；当作品被赋予某一固定且唯一的名称时，隐含其中的指向性已然成立，往往会干扰观看的本能反应。只有言语难以名状时，视觉才能成为感知作品的唯一通道。“未名”的作品纯粹地与观看相联系，提供了一种纯化的视觉语言。

“未名”的作品不仅是艺术家反对阐释、回归形式本体的一种主动的选择，同时也指向了一种开放的创作方法论。闫博在创作过程中始终追求逻辑的“陌生化”，他通过建立一种逻辑陌生的语境和独特的技术支撑，使得作品以不规则的形状和复杂的画面展现出千变万化的不确定性。这种方式要求艺术家始终保持警觉，以敏锐地察觉到自身创作思路的潜在固化，不断地打破既有的创作体系，在抵达一种复杂性的顶点后，又向着单纯性回归。

此次展览中，闫博所呈现的图像世界是一个未被命名的，且拒绝被文字阐释的世界，而“未名”这一行为所指向的自由则构成了闫博艺术世界的“世界观”。在循环往复的打破与重建之中，闫博不断为自己构建起新的艺术世界，保持创作的持续活力与独特性。

关于艺术家

闫博 1970 年生于北京一个艺术家庭，父亲是油画家，母亲是美术老师。1996 年毕业于天津美术学院，2002 年结业于北京中央美院油画材料与表现专业研究生课程班，目前生活、工作于北京。

闫博的艺术创作突破了传统矩形画框的限制，专注于立体非具象作品，对结构、造型、色彩、空间和材质的深刻理解，使闫博的艺术语言日益成熟。他在绘画与物品的混合地带设定了一种思辨性的“特别物”，在这些“物”中闫博设立了一种“逻辑的陌生化”，建立起一种逻辑的陌生语境和独特的技术支撑，使作品以开放的不规则形和时间的堆叠、磨砺的痕迹，呈现出精神可触摸的似有温度的自由。

闫博近年来多次在北京、上海、香港、深圳等地举办展览。曾获《中国的四季美展》铜奖、上海春季艺术沙龙优秀青年艺术家奖、参与绘制的壁画《受难者》、《反抗者》均获第十届全国美展金奖。其作品被中国美术馆、中国现代文学馆等著名机构收藏。

未名之地

BEYOND INTERPRETATION

Leo Gallery Shanghai

ARTIST: Yan Bo

OPENING: September 13, 2024, 4-8 PM

DURATION: September 13 - October 27, 2024

VENUE: Leo Gallery 1st Floor Space, 376 Wu Kang Road, Xuhui District, Shanghai



FOREWORD

Leo Gallery is pleased to present Yan Bo's solo exhibition *Beyond Interpretation* from 13 September to 27 October 2024, bringing together the artist's works from the past three years.

"Beyond Interpretation" refers to forms, things, or realms that remain undefined and beyond interpretation through language. All the works featured in this exhibition are named *Untitled*, representing Yan Bo's practice of severing the interference of language with painting. When a work is given a fixed and singular title, it inherently establishes a point of reference, which can often disrupt the instinctive response of the viewer. Only when language falls short does vision become the sole pathway to perceiving the work. The "uninterpreted" pieces are purely connected with the act of viewing, offering a purified visual language.

These "uninterpreted" works reflect the artist's deliberate choice to resist interpretation and return to the essence of form while also pointing to an open creative methodology. In his creative process, Yan Bo persistently pursues "defamiliarization" in logic. By constructing a context of logical estrangement and establishing unique technical support, his works, through irregular shapes and complex images, exhibit an ever-changing sense of uncertainty. This approach requires the artist to remain constantly vigilant, keenly aware of the potential stagnation in his creative thinking, and continuously break away from existing creative systems. After reaching a pinnacle of complexity, he returns towards simplicity.

In this exhibition, the visual world that Yan Bo presents is an undefined one, refusing to be interpreted by words. The act of "resisting interpretation" points towards the freedom that constitutes the worldview of Yan Bo's artistic universe. Through the cyclical process of breaking and rebuilding, Yan Bo continuously constructs new artistic worlds for himself, sustaining the vitality and uniqueness of his creation.

ARTIST INTRODUCTION

Yan Bo born in 1970 in Beijing to an artistic family, his father was an oil painter and his mother was an art teacher. He graduated from the Tianjin Academy of Fine Arts in 1996, and graduated from the postgraduate program in oil painting materials and expression at the Central Academy of Fine Arts in Beijing in 2002. He now lives and works in Beijing.

Yan Bo's artistic practice breaks the constraints of traditional rectangular frames, focusing on three-dimensional non-figurative works. His deep understanding of structure, form, color, space, and material has led to a maturation of his artistic language. Yan Bo's works set up a kind of discursive "special objects" in the mixed zone of painting and objects, in which Yan Bo sets up a kind of "logical strangeness", and he establishes a kind of logically unfamiliar context and unique technical support, so that the works, with their open irregular shapes and the traces of time's stacking and sharpening, present the spirit palpable and seemingly warm freedom.

Yan Bo has held exhibitions in Beijing, Shanghai, Hong Kong, Shenzhen, and other places multiple times in recent years, and has won the Gold Prize at the 10th National Art Exhibition in 2004, the Distinguished Young Artist Prize of Shanghai Spring Art Salon and so on. His works are collected by the National Art Museum of China, the National Museum of Modern Chinese Literature, as well as other prestigious institutions.