



1

寒夜南歸

絹本设色; 30x150cm; 含装裱 40x184x7cm; 2022

Heading south on a cold night

Color on silk ; 30x150 cm (unframed); 40x184x7cm (framed) ; 2022

5

南曲北折 西来东去

絹本设色; 80x40cm; 2022

Winding from South to North, and from West to East

Color on silk ; 80x40 cm ; 2022

2

鼓帆踏浪

絹本设色; 30x150cm; 含装裱 45x185x7cm; 2022

Bellied sails ride the waves

Color on silk ; 30x150 cm (unframed); 45x185x7cm (framed) ; 2022

6

洞庭夜渔

絹本设色; 30x170cm; 含装裱 46x208x8cm; 2023

Night fishing on Dongting Lake

Color on silk ; 30x170 cm (unframed); 46x208x8cm (framed) ; 2023

3

伊基神殿

布面油画; 210 × 140 cm; 2023

Iggy Temple

Oil on Canvas; 210 × 140 cm; 2023

7

登楼

絹本设色; 50x600cm; 含装裱 51x836cm; 2021

Go Upstairs

Color on silk ; 50x600 cm (unframed); 51x836cm (framed) ; 2021

4

喊山

絹本设色; 20x150cm; 含装裱 34x184x5cm; 2023

Echoes of the Mountains

Color on silk ; 20x150 cm (unframed); 34x184x5cm (framed) ; 2023

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本次展览展出的声波国画系列，标志着杜昆向音乐方向的大胆转变，令人惊讶。这些作品无论是形式还是主题都不同于以往的系列，它们虽然看起来像中国传统的水墨画，但在这里，“山水”的形状却是由音乐的波长数据定义的，崎岖的山峰代表着声波的峰值。

The sound wave traditional Chinese painting series exhibited this time marks Du Kun's bold shift towards music, which is surprising. These works are different from previous series in both form and theme. Although they resemble traditional Chinese ink paintings, the shapes of "landscapes" here are defined by the wavelength data of music, with rugged mountain peaks representing the peaks of sound waves.

用长卷来表现的绘画，在表达空间扩展的同时也具有时间流动的特点。大型山水画描绘的是事物随着春夏秋冬的变化，或随着故事的进行，场面也随之变换。因此，音乐作为一种时间的艺术，被艺术家通过长卷创作成可视化的符号是极其自然的结果。

The paintings presented in long scrolls not only express the expansion of space but also have the characteristics of time flow. Large-scale landscape paintings depict the changes of things with the seasons of spring, summer, autumn and winter, or with the progress of the story, and the scenes also change accordingly. Therefore, music, as an art of time, is extremely naturally visualized by artists through long scroll creation.

仔细欣赏展出的作品，可以发现一些细节，如垂直分割的山脉、穿插其间的白云、树林在湖面上的倒影…这些元素共同创造了一种有节奏地、反复出现的律动，构成了一种完全不同于传统中国画的作品。杜昆在解释这些作品时，提到了“噪”与“静”之间的戏剧冲突，以及通过双方所建立的各种矛盾，矛盾碰撞之后再被整合。这是一组以扬弃传统和超越对立为中心主题的另一种绘画作品。“绘画和音乐——就像两个来自不同国家，说着不同语言的人，找到了一种特殊的交流方式。”他在上述采访中谈道。

Careful appreciation of the exhibited works reveals some details, such as vertically divided mountains, interspersed white clouds, the reflection of trees on the lake... These elements together create a rhythmic and recurring rhythm, forming a work completely different from traditional Chinese paintings. When explaining these works, Du Kun mentioned the dramatic conflict between "noise" and "stillness", as well as various contradictions established by both sides, which are integrated after collision. This is another group of paintings with the central theme of sublating tradition and transcending opposition. "Painting and music are like two people from different countries speaking different languages, who have found a special way to communicate," he said in the above interview.

从绘画的角度审视这个系列的作品，可以说它们结合了色彩和形状的视觉概念，以及音乐和表演的时间概念。结合所有这些元素而产生的表现形式，已经不再是单纯的绘画或音乐了。

From the perspective of painting, this series of works can be said to combine the visual concepts of color and shape with the time concepts of music and performance. The form of expression produced by combining all these elements is no longer (pure) painting or music.

而是一种对原始现实，也就是被各类知识灌输之前的世界的赞歌，它们是艺术家对自身存在的证明，也是一种描绘自我的方式。由此可见，他的世界观已经从一种破坏性的、末日般的形象逐渐转变为一种建设性的、积极的愿景。在他早期的城市景观中，天空大多是灰暗的、带有末世论色彩的，而在“寺庙肖像”系列中却是碧空如洗。

It is a hymn to the original reality, that is, the world before being instilled with various knowledges. They are the artist's proof of his own existence and a way to depict the self. It can be seen that his worldview has gradually changed from a destructive, apocalyptic image to a constructive and positive vision. In his early cityscapes, the sky was mostly gray and eschatological, while in the "Temple Portrait" series, it is a clear blue sky.

文 / 南条史生

Writing by/Nanjo Fumio

关于艺术家

1982 年生于四川遂宁，2007 年毕业于中央美术学院油画系第四画室，现工作生活于天津。2016 年在日本东京三瀨画廊举办个展《众神闹》；同年与盛世长城 Saatchi&Saatchi 合作的广告作品获得 One Show 广告奖金奖；纽约第 96 届 ADC 年度设计大奖，铜立方奖；2016 年美国斯宾塞美术馆《时间的转变：当代亚洲的艺术与思考》群展；2019 年在美国纽约 Mizuma & Kips 画廊举办个展《须弥诸景》；2020 年入围香港 Sovereign Asian Art Prize 亚洲杰出艺术奖。作品被美国斯宾塞美术馆收藏。

Du Kun (b. 1982, Sichuan) graduated from the 4th Studio of the Oil Painting Department of the Central Academy of Fine Arts in 2007 and now works and lives in Tianjin. In 2016, he held a solo exhibition Gods Make a Ruckus at the Mizuma Art Gallery in Tokyo, Japan. In the same year, his advertising work in collaboration with Saatchi & Saatchi won the Gold Award at the One Show Advertising Awards and the Bronze Cube Award at the 96th ADC Annual Design Awards in New York. In 2016, he participated in the group exhibition The Turn of Time: Art and Reflection in Contemporary Asia at the Spencer Museum of Art in the United States. In 2019, he held a solo exhibition Sceneries of Sumeru at the Mizuma & Kips Gallery in New York, the United States. In 2020, he was shortlisted for the Sovereign Asian Art Prize. His works are collected by the Spencer Museum of Art in the United States.