

香格纳北京 | 新闻稿

## 赵洋：罗马是个湖

开幕：2019年3月9日，下午4点

展期：2019年3月9日至4月28日（周二至周日，11:00-18:00）

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香格纳北京将于2019年3月9日荣幸推出赵洋个展《罗马是个湖》。这是赵洋在香格纳北京的首个个展，也是艺术家在香格纳画廊的第二个个展。在经历了一系列美术馆展览之后，这次展览将完整呈现艺术家最新的重要创作。赵洋的创作总是复杂的将叙事隐藏、遮盖甚至破坏在矛盾的迷雾之中，“坍塌”是赵洋描述自己绘画时用的最多的词，在画布上做的不是构建，是一个从“无”到“有”再到“无”的过程，而此处的“无”已不是绝对的“无”，是他所试图寻找的更深邃的模糊之境。

赵洋绘画的面向是在使用西方绘画材料完成的架上绘画，但不能不被提及的是他的中国画的学院教育背景，在传统中国画的笔墨系统中所获得的控制力施加在不同的材料空间。水墨画中墨之于水中产生的流动，带着不可控的天然意趣，在赵洋看来是传统水墨画的精华所在，正像他描述自己作画的状态时觉得自己更像一个演奏者，在一段即兴的solo中，观察着画面的变化，并在其间寻找可能的线索。

一如下面这篇艺术家对于这个系列的讲述，当他跟随线索拨开所有迷雾，创作慢慢开始显露。

“在北京市区再往北走，过了罗马环岛，有两个小水洼，被叫做罗马湖。不是罗马的湖，仅仅是因为湖被夹在两个村庄之间，这两个村庄一个叫罗各庄，一个叫马头庄，于是罗马也就有了一个湖，一个散发着悲壮而又滑稽气息的湖，一个被误读的洋溢着浪漫的湖。

罗马是个湖。在罗马湖呆了有那么好两年，大雾霾的天，影影绰绰永不出现的白日，却也是结成冰的湖面，有时也有三两个人默默地逡巡过去，往冰面扔块大石头，爆一声吼，也有胖胖的狗远远地跟着，但大多数时候就我自己，绕着湖走，乏了就坐在石头上看黑暗。本来就没有星星，天越发显得黑的时候，路灯就陡然地亮了，这时就有人踩着冰刀在湖面上跳起舞来，沉默而专注，悠然也忘我，路灯在冰刀上的反光特别刺眼，每一次经过都狠狠地晃一下。不知过了多久，便有更多的人加入进来，还有两个人一起划的，岸边还响起了愤怒的叫喊声：反抗和叛逆都是无效的，唯有另起炉灶。天更黑了，喧哗像一团涌动的羊水，聒噪不安，空气中密布的是一些吃语者，一些谜语者，一个半语者，几个语焉不详的人，一个对立成两面的人，还有一个充满口误的人，一个酗酒者，搅拌着呢喃的倾诉，忽而纠缠，忽而又背离，浑浊缠绵，玄机萦绕，就像一个坍塌的暗含杀机的棋局，有哲人，也有诗人，还有两个小的快看不到脸的类人猿，互相捉对互搏。

忽然砰地一声，一个巨大的礼花在雾气中绽开，幽幽地掉落几颗慢慢淡去的星火。黑暗中我掸掉裤子上的尘土缓缓向画室走去，回望罗马湖，虽曲终人散，纵也余音绕梁。”

- 赵洋

### 关于艺术家

赵洋，1970年生于吉林，1995年毕业于中国美术学院，现工作生活于北京。主要展览包括：赵洋个展：罗马是个湖，香格纳北京（2019）；新艺术史：中国的当代艺术2000-2018，银川当代美术馆，银川（2019）；赵洋：阿赖耶，chi K11美术馆，上海（2018）；赵洋：万物之间，台北艺术大学关渡美术馆，台北（2016）；赵洋个展：赵洋，香格纳画廊，上海（2016）；CHINA 8，莱茵鲁尔区中国当代艺术展，勒姆布鲁克博物馆，杜伊斯堡（2015）；一种历史：1980年代至今的艺术、建筑、设计，当代艺术收藏展，蓬皮杜艺术中心，巴黎，法国（2015）；遗失的肖像，龙美术馆，上海（2014）等。

ShanghART Beijing | Press Release

## Zhao Yang: Roma Is a Lake

Opening: 4 PM, 9 March, 2019

Duration: 9 March – 28 April, 2019 (11:00-18:00, Monday Closed)

Location: ShanghART Beijing, 261 Cao Chang Di, Airport Side Rd., Chaoyang District, Beijing, China

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Opening on 9 March 2019, ShanghART Beijing is delighted to present Zhao Yang's solo exhibition "Roma Is a Lake". This is Zhao's first solo show at the Beijing space and his second with ShanghART Gallery, featuring the artist's latest works after a series of presentations at art museums. "Collapse" is the word Zhao uses most frequently to describe his own paintings, which always hide, cover and even destroy narratives in the fog of contradiction. On the canvas there is no construction but a process from nothing to something, and then back to nothing again. Nevertheless the "nothing" here is not absolute; rather it represents the deeper vagueness that Zhao is trying to find.

Though made of Western pigments, Zhao Yang's work is significantly influenced by his academic background in Chinese painting - he applies what he has learned from the system of traditional ink painting to different materials and spaces. From Zhao's perspective, the uncontrollable nature, which the flow of ink in water has, is central to Chinese painting. When making art he feels more like a performer improvising a solo. He observes changes of the picture, looking for possible clues in between.

Just like the artist statement below, Zhao's practice slowly begins to appear when he follows the clues and dispels all the clouds.

*"North of downtown Beijing, across the Roma roundabout, there are two puddles we refer to as Roma Lake. We do not call it 'the lake in Roma', because the lake is in fact sandwiched between two villages, Luogezhuang and Matouzhuang. 'Luoma' for short sounds similar to 'Roma', and thus it becomes a lake that gives way to a sense of melancholy and ridiculousness, a lake that is full of misreading and romance.*

*I spent two years living beside the Lake. It was sometimes conceived as a frozen mass lying under the hazy sky. The sun would occasionally loom but never fully appeared. Two or three men could be seen prowling in its vicinity, who would at times throw stones on the ice, or let off a loud growl. Sometimes I was followed by pudgy dogs, but most of the time I had the lake to myself, which I enjoyed by walking around. When I got tired, I would sit on a lonely rock gazing into the darkness. At night, were it not for a ray of light emanating from the street lamps all would have gone dark, for not even the twinkle of distant stars could pierce the overcast sky. On one such night, I observed a stranger on ice skates dancing in circles, silently and absorbedly, freely and ecstatically. The reflection of this image under the street lamp was especially dazzling, giving off a bright flash. A little later, more people would join in, the two of them would glide together, with angry shouts echoing onto the bank: Resistance and rebellion are ineffective, only starting all over again! It's getting darker. I picked up sounds of flowing water, gurgling and disturbing. The air was thick with many a somnambulant, jabbering their half riddles, a man full of slips of the tongue, and a few alcoholics, all mumbling their nonsense in the lingering mystery around, from entanglement to deviation, like a collapse of implied dangers in chess. There were philosophers, poets, and two apes who were too small for me to make out their faces, all wrestling with one and another.*

*Then the sudden deafening bang of fireworks, a magnificent array of color rippled through the misty sky, dropping a few faint and fading stars. I dusted off my trousers and walked slowly towards my studio. Looking back at Roma Lake, though the music had ended, it still lingered."*

-Zhao Yang

### About the Artist

Zhao Yang was born in Jilin, China in 1970. He graduated from the China Academy of Art in 1995 and currently lives and works in Beijing. Major exhibitions include: Zhao Yang: Roma Is a Lake, ShanghART Beijing (2019); New Art History: 2000-2018 Chinese Contemporary Art, MOCA Yinchuan, Yinchuan (2019); Zhao Yang: ALAYA, chi K11 Art Museum, Shanghai (2018); Zhao Yang: In Between, Kuandu Museum of Fine Arts, TNUA, Taipei (2016); 'Zao' by ZHAO Yang, ShanghART Gallery, Shanghai (2016); China 8, Contemporary Art from China at the Rhine and Ruhr, Lehmbuck Museum, Duisburg, Germany (2015); Une histoire: art, architecture, design des années 1980 à nos jours, Collections contemporaines, Centre Pompidou, Paris, France (2015); Lost Portrait, Long Museum, Shanghai (2014), etc.