

魏画廊 | Amanda Wei Gallery 周春芽香港个展《凌云一笑》将于圣诞节前开幕



《桃花系列》, Oil on Canvas 布面油画, 120x150cm (2006)

艺术家：周春芽

策展人：漆澜

展览时间：2018年12月20日 – 2019年2月15日

开幕时间：VIP预览 12月20日 下午五时 – 七时

展览地点：Amanda Wei Gallery 中环云咸街 威信大厦

(香港, 2018年12月18日) 魏画廊很荣幸地宣布将呈现中国艺术家周春芽香港个人作品展“凌云一笑”。本次展览将展出艺术家周春芽各种创作媒材作品：二幅油画，一件青铜着色雕塑，五件纸本丙烯，一件纸本彩色铅笔，五件纸本炭素笔；可谓丰富而完整的艺术呈现。

周春芽所有的主题、形象和色彩，都是第一人称，带有强烈的自传性质，流露出一种近乎本能的贴切语感：敏感的内心，任性的想象，表现欲下意识地、贴切地转化为强劲的表现力，这或许正是“天真”的第一义。自90年代中期以来，就专注于自我色谱的建立，甚至在材料品牌上都近乎挑剔。从绿狗到红人，他建立起了性格鲜明的自我色谱，色彩谱系与主题趣向达成了完美的同构，修辞深隐的策略，扎实而稳健。在桃花系列中，他顺水推舟地用这个自我色谱去匹配自然景观，实现了色彩表

现的自律。春芽的色彩是一种与书写的力量和速度高效匹配的动态语言，强化了对比甚至冲突感，色彩刺激、助推着书写的节奏，动荡的色感与强烈的表现欲望交相畅发，色彩与线迹互为依托，动态的书写为色彩找到了新的修辞方向。



《瘦西湖红桥》，Acrylic, Mineral Color on Paper 紙本丙烯、礦物色 45x64 cm (2018)

每一朵盛开的桃花，映入眼帘，都是造物与灵感的风云际会，是生命的奢华和荣耀，是诗人幽灵的叠影，熠熠生辉，耀人眼眸。

周春芽对传统文人书写语言的吸收和转化显然秀出同侪。他并非单向的、被动的将传统形态做媒材的迁移，或仅仅津津有味的玩味某种趣味性的形迹，而是在语言和修辞上进行深层次的整合和转化。他将文人画的书写与色彩结合作为主要的致力方向，将重构传统文人笔法当作了研究的兴趣点。春芽明白，书写语言的精髓不是精确，而在于弹性，不在明白处，而是在看似糊涂的地方下够功夫——但他所希求的不是偶然的肌理趣味，相反，是“拳拳到肉，刀刀见血”地以掷地有声的节奏书写出来的绚烂和神秘。以柔致刚，以简驭繁，以轻薄而致厚重，春芽自觉地归纳出这些最为核心的反向修辞策略，明修栈道，暗度陈仓，巧妙地将中国传统文人画细腻、敏感、神秘的趣味特征糅和进了全新的表现形式之中。



《草图》, Charcoal on Paper 纸本炭笔画 21x29.7 cm (2018)





雕塑《石上花》86X76X52cm 青铜着色 2018年完成

周春芽的可贵，不是承袭了某种传统的图式趣味，相反，他的成就筑基于对传统审美原则的突破和超越。他更关注的是古老的笔墨形态朝向今天的开放和延伸。居高临下，借题发挥，“历块过都见尔曹”，从温情脉脉的传统主义者头顶飞跃而过——陈旧的传统图式经过他的转化，放射出令人惊异的新生活力。在他的笔下，桃花化身千万。他深谙文人笔墨的妙处，他不是塑造体积和空间，而是以微妙的笔触和节奏来暗示性地转译空间和结构，轻松抵达“不似之似”的妙境。春芽特别注重对物象的经营和剪裁，画面造境超越了客观实在感，强化了象征意味。当然，他笔下的桃花本来就是一种托喻，或可以说是一种象征，是与情欲联系紧密的主题，是深深沉迷后的渲泄。

桃花这一主题物象在周春芽的手中已被演绎得“题无剩义”。正如神骏之于韩幹，墨梅之于王冕，睡莲之于莫奈，一个物象，一种情景，一个主题，其含义和引申，被一人占断独享，是谓独擅胜场胜。“从此春风春雨后，乱随流水向天涯。”桃花等待了一千年，在一个明媚的早春，将灵感一股脑儿的倾倒入周春芽，在他的笔下喷礴而出，纵情绽放。

周春芽

周春芽，受中西文化影响具有强烈个性的艺术家，其极具个人风格的色彩表现，前卫狂放却更内藏中国传统绘画精神与自然追求，成为中国当代最受瞩目与认同的艺术家之一。1988年自德国卡塞尔综合大学硕士学位后返回中国后，周春芽在德国新表现主义与中国「文人画」的传统元素影响下，开创了当代中国艺术文人风格绘画。四十年的创作生涯中不断的转折变化，「山石」、「绿狗」、「花」与「桃花」等标志性的系列作品，承载了周春芽深具风格的人文美感。

周春芽，1988年自德国卡塞尔艺术学院毕业后返国，作品深受国际重要美术机构与藏家支持，除多次受邀参加世界各地的大型展览，如2013年中国龙美术馆开馆大展【古往今来】；第二届与第五届成都双年展；2010年获马爹利非凡人物荣誉并参与中国巡展；第53届威尼斯国际艺术双年展特别机构邀请展；法国第一届中国当代艺术双年展；2004年爱尔兰当代美术馆中国当代艺术展；2003巴黎蓬皮杜艺术中心的【你好，中国？】中国当代艺术展；1997年新加坡国家美术馆的【引号：中国当代绘画】与【后八九中国新艺术】的世界巡展；1996年德国波恩美术馆的【中国！】当代艺术展等重要展览。此外更曾于西班牙、意大利、挪威、印尼国家美术馆、中国上海美术馆、今日美术馆等地开办个展。2009年为了让地震中致残的学生得到适切的援助和教学，他成立了「五彩基金」，并持续推动艺术慈善教育活动至今。2010年，于上海美术馆举办了首次个人回顾展，并于上海成立「周春芽艺术研究院」获至成功与好评。2013年获任第六届成都双年展学术委员主任，除了为商业市场中最获收藏支持的艺术家的之外，更受到中国当代艺术学术上的高度认可。

关于 香港魏画廊 (Amanda Wei Gallery)

Amanda Wei Gallery 魏画廊由收藏家魏丽洋女士2017年创立，致力于推广具有代表性和人文典范的现当代艺术家。魏画廊立足于备受瞩目的香港中环，为艺术爱好者提供绝佳的分享和收藏的交流平台。李白诗中的“浮生若梦”道出对待世间沉浮的潇洒姿态。艺术事业亦是行走在这种意蕴人生的道路上。魏画廊关注东方美学的发展和培植，发掘极具潜力与拥有独特东方精神的艺术作品。画廊以华人和国际现当代艺术的视角为业务核心，以执着品质的诚挚态度发展全球合作伙伴，齐心打造专业的艺术代理和展示平台。魏画廊将携手国际重要学术机构、学者、策展人、收藏家进行多维度的艺术展览、合作、推广、出版和深入学术研究。

魏画廊目前与包括周春芽、叶永青、谭平、传庆豐等一批享誉国际的艺术家合作；同时，画廊也期待在未来与更多艺术家一道推动华人市场的国际交流。

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周春芽香港个展《凌云一笑》将于圣诞节前开幕



《桃花系列》, Oil on Canvas 布面油画, 120x150cm (2006)

Artist: Zhou Chunya

Curator: Qi Lan

Exhibition Period: 20 Dec 2018 to 15 Feb 2019

Opening: 20 Dec 5pm to 7pm (VIP Preview)

Location: Amanda Wei Gallery, Shop B, G/F, Wilson House, Wyndham St., Central

(Hong Kong, Dec 18th 2018) Amanda Wei Gallery is proud to announce the solo exhibition of renowned Chinese artist Zhou Chunya. The exhibition will showcase multiple artworks in different media by the artist: two oil paintings, one colored bronze sculpture, five pieces of Acrylic on paper, one piece of color pencil on paper, and five pieces of charcoal on paper, which is a rich and complete artistic presentation.

All the themes, images and colors of Chunya's paintings are created in the first person with a strong autobiographical nature: sensitive heart, willful imagination, and spontaneous powerful presentation of subconscious expression desire. Perhaps this is the first meaning of "innocence".

since the mid-1990s, and he is even careful in choosing the brands of painting materials. From the "Green Dog" to the "Red Man", he has established a distinctive color pedigree in which color and theme integrate perfectly by the means of a deep hidden rhetoric. In the peach blossom series, he conveniently uses this color atlas to match the natural landscape and consequently achieves the

autonomy of color. His color is a dynamic language with force and speed, which intensifies contrasts and conflicts. The brilliant colors speed up the rhythm, and the stimulant color sensations respond to the strong expression desire. The dynamic interplay of colors and lines in his paintings finds a new way in color expression.



《瘦西湖红桥》, Acrylic, Mineral Color on Paper 紙本丙烯、礦物色 45x64 cm (2018)

Every peach blossom in full bloom is the convergence of nature and inspiration, is the luxury and glory of life, and is the overlaying image of the poet's phantom, so brilliant and dazzling to eye.

Chunya's ability in absorbing and transforming the traditional literati writing language obviously surpasses his peers. Instead of making a one-way and passive transfer of traditional forms, or getting obsessed with the traditional taste, he engages in an in-depth integration and transformation, and his focus is on the blending of ink and color of the traditional literati painting and the reconstruction of its brushwork. Chunya understands that the quintessence of painting language is not precision, but the flexible and the seemingly ambiguous areas where extra efforts should be invested. However, what he expects are not accidental new findings of painting texture, but rather the mysterious and brilliant expressions with solid strokes and strong rhythms. The contradictory strategies, such as overcoming the hard with the soft, handling the complex with the simple, and acquiring the thick with the thin, are consciously employed by Chunya in his paintings which succeed in fusing the delicate, sensitive and mysterious qualities Chinese traditional literati paintings into the completely new expressions.



《草图》, Charcoal on Paper 纸本炭笔画 21x29.7 cm (2018)





雕塑 《石上花》 86X76X52cm 青铜着色 2018年完成

Zhou Chunya's excellence does not come from inheriting certain traditional pattern or taste; on the contrary, his achievement is the breakthrough and transcendence of the traditional aesthetic principles. He is more concerned about how the ancient forms of brush and ink should be passed and extended in the present. Taking a high ground, he transcends the gentle traditionalists as he reforms the old traditional patterns and brings into them amazing vitality. In his paintings, peach blossoms become numerous incarnations. Instead of relying on building volume and space, he knows the essence of the literati painting and implies the transfer of space and structure with subtle brush strokes and rhythms, achieving the effect of resemblance through dissimilarities. Paying special attention to the manipulation and tailoring of object images, Chunya's paintings go beyond the objective reality and strengthen the symbolic meanings. Of course, the peach blossom in his works is a metaphor or a symbol related to passion and to catharsis in the wake of deep obsession.

The theme of peach blossom has been interpreted in the paintings of Zhou Chunya to the point of "no meaning being left." Just like Han Gan's horses, Wang Mian's ink plum blossoms, and Monet's water lilies, all the cases show how an image, a scene or a theme is monopolized by one person. "After spring wind and spring rain, I would go wherever the water flows." Peach blossoms have waited for a thousand years, and then on a bright early spring, they brought all inspiration to Zhou Chunya and found expression of their blooming beauty in his paintings.

About Zhou Chunya

Born in 1955 in Chongqing, China, Zhou graduated from the Sichuan Academy of Fine Art in 1982. After obtaining his master degree from the Kassel Academy of Fine Art in Germany in 1988, Zhou returned to China in 1989 and currently lives and works in Chengdu and Shanghai. Zhou's series combine traditional elements of Chinese literati paintings with aesthetics from modern expressionist artistic movements found in the West and include themes such as "Stones," "Flowers," "Peach Blossoms," and his iconic "Green Dog." Zhou has also established the Five Colors Fund, a charitable foundation which provides aid, support, and scholarships for children disabled by the recent earthquakes in China. Zhou held his first retrospective at the Shanghai Art Museum in 2010, and was awarded Artist of the Year at the 2010 Art Power Awards.

About Amanda Wei Gallery

Amanda Wei Gallery was founded by collector Ms Wei Li Yang in 2017, devoted to promote modern and contemporary artists that represent culture and humanity. Based in the high-profile Central District of Hong Kong, the gallery provides an excellent platform for art lovers to share and collect.

As Li Bai finds sustenance in poem for his illusory life, the undertaking of art is as well the journey towards achieving the meaning of life. Amanda Wei Gallery cares about the development and cultivation of Chinese aesthetics, seeks artworks with unique oriental spirit and great potential. Taking ethnic Chinese and international modern and contemporary art as business core, we expand global partnerships with sincerity and persistence to build a professional art agent and display platform. The gallery works with internationally significant academic institutions, scholars, curators and collectors to conduct multidimensional exhibitions, cooperation, promotion, publication and in-depth academic research.

Amanda Wei Gallery is now cooperating with international renowned artists including Zhou Chunya, Ye Yongqing, Tan Ping, Alixe Fu, and more, and we look forward to drive international interaction to the Chinese market with more artists together in the future.