

空白空间 WHITE SPACE

欧阳春 | 空谷幽兰

798 艺术区 B06

2023.5.26-6.28

空白空间将于 2023 年 5 月 26 日在 798 艺术区 B06 开幕欧阳春的个展《空谷幽兰》，展期至 6 月 28 日。展览将首次呈现其以终南山风景为主题的《空谷幽兰》系列（2015-2021）。

印象里，欧阳春在他富于叙事的绘画中有着惊人的想象力、大胆的笔触、浓重夺目的色彩、诙谐的形象。人们在他更早期的《孩童》（1998-2012）、《捕鲸记》（2006-2007）、《王》（2006-2009）、《我的故事》（2006-2014）等系列中常感受着艺术家生命中的炽热、狂放、狡黠、孤独等等。

而绘画终南山，像是某种隐隐的召唤，又或者冥冥之中注定的回响。彼时欧阳春曾就读的西安美院还在长安县兴国寺，坐落在秦岭少陵塬脚下，樊川之上，面向终南。那时的他常逃避学院的专业课，自己支起画箱在户外写生。时隔近二十年之后，画家再次走进终南山，重新独自进行一场漫长的绘画修习。

画家有意避开游客拥簇的地点，去往人迹罕至的境地。历经数个春夏秋冬，他行走小径，攀越岩石，时遇险阻，在艳阳下或暗夜中，感受草木、溪泉、清风、雾霭、星辰。系列中大部分的作品是方幅中正的形状，像是行旅中每一次让他伫足的瞬间；目光所及，每一个角落，细微生命的勃发、消殒、轮回充盈期间。而间或出现的宽幅全景，让人顿感一览众山小，豁然开朗。

《空谷幽兰》也是一次绘画意义上的“出走”。与以往那些在构图上天马行空的创作相比，这些绘画中的画面几乎是具象而写实的，目光与自然的秩序即是笔下的秩序，让人身临其境。颜色与笔触仍然丰富，却愈加克制且多变：画家并不使用大片浓烈的色彩以引人瞩目，而着重于方寸间细微的色彩差别，石之灰和草之绿的色相、明暗、纯度、质泽也可移变万千。在笔法上，画家也师法自然，用收放自如的笔触，赋予画面以虚实相交的效果：枝叶摇摇，水也飘飘，氤氲如从土石缝隙中弥漫而来。因而于细节处，《空谷幽兰》又是极抽象与写意的。

在中国传统中，终南山本是修行之地。尽管于欧阳春而言，或许其目的从未是炼成隐士，但从城市凡务中抽身，寻踪僻野，也是遵从内心的需求。而本次展览还将展示艺术家相近时期创作的《桃花源记一》（2021）与《桃花源记二》（2021），此两幅作品之精神命题与终南山画作不无关联，共同提示出其以画明志，洗炼人生的追求。

出走之后，终需归来。画家的故事仍将继续，但再落笔时，心绪已然不同。

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OUYANG Chun | Road to Heaven

Building B06, 798 Art District

5.26-6.28, 2023

White Space presents *Road to Heaven*, a solo exhibition of Ouyang Chun's paintings, on view from May 26 to June 28, 2023, in 798 Art District's B06 Building. The exhibition marks the first public appearance of Ouyang's eponymous painting series (2015-2021), inspired by the Zhongnan Mountains.

Rich in narratives, Ouyang's paintings demonstrate a striking sense of imagination with his bold brushwork, dazzling palettes, and whimsical portrayal of figures. In his early works, such as *Child* (1998-2012), *Tale of Whaling* (2006-2007), *King* (2006-2009), and *My Story* (2006-2014), one can often sense the passion, unruliness, wisdom, and solitude that are inseparable from the artist's life.

The subject of Zhongnan Mountains came to Ouyang like a secret calling, a destined arrival. During the days when he was a student at the Xi'an Academy of Fine Arts, the school was still housed inside Xiguo Temple in the city's Chang'an County. Located at the foot of the Qin Mountains and neighboring the Shaolingyuan tomb sites, the campus once sat above an alluvial plain known as Fanchuan, facing Zhongnan Mountains. In those days, Ouyang often skipped classes at the Academy, setting up his pochade box outdoors and painting en plein air. After almost two decades, the artist once again headed into the mountains, re-entering a long painting retreat by himself.

Ouyang deliberately went off the beaten track, avoiding areas crowded with tourists and venturing into uncharted zones. The passing of the seasons witnessed him walking along trails, climbing over rocks, and even occasionally running into dangers and obstacles. He baked under the scorching sun, or immersed himself in the darkness of the night, feeling the energy of grass, trees, streams, springs, breezes, mists, and stars. The majority of the paintings in this series were done on square canvases, each a snapshot capturing a mesmerizing moment of his trip. Surveying the landscape with his painterly gaze, he renders onto the canvas the life cycles of those tiny existences – how they flourish, decay, and revive. The few panoramic landscapes in ultra-wide format ascend the viewers to the top of the peak, dwarfing the sublime view at one's feet.

Road to Heaven also marks a painterly departure for Ouyang. Contrasting his wildly expressive and imaginative compositions in the past, these paintings are almost representational and realistic: faithful to his eyes and the order of nature, they offer an immersive experience. While the works remain rich in color and brushwork, the gestures appear more restrained, full of variation. The canvases are devoid of large, bold swaths of colors, rather directing the viewers' attention to the subtleties of the paint: even the grey of the stone and the green of the grass can generate a kaleidoscopic range of variations in hue, tone, purity, and texture. The artist's brushstrokes follow the rhythm of nature, masterfully allowing the scenes to oscillate between the real and the illusive: leaves and branches sway as the water gently flows; a wisp of mist

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seems to seep out from between the rocks and soil. In looking at these details, the paintings in *Road to Heaven* are highly abstract and interpretive.

In the Chinese tradition, Zhongnan Mountains have historically been a destination for spiritual retreat. Total reclusion might not have been Ouyang's goal, yet an escape from the mundane routines of urban life, into nature and solitude, was but an inner desire he followed. Two paintings from the same period, *The Peach Colony I* and *II* (both 2021), are also on display in this exhibition. The spiritual motif links these two bodies of works, together pointing to the artist's pursuit in painting – a declaration of aspiration, an elevation of life.

Departures are ultimately followed by returns. The story of the painter will go on, but by the time his brush touches the canvas again, his mind will not have been the same.