

空白空间 WHITE SPACE



798 西街 D01 ● 798 West Street D01

欧阳春 ● OUYANG Chun

涅槃 ● NIRVANA

空白空间将于2026年4月28日在798艺术区D01开幕欧阳春的全新个展《涅槃》，展期至6月7日。本次个展由展览空间设计师、当代艺术的收藏者田军先生担当展览设计。

如同一场席卷感官与心灵的风暴，《涅槃》将观众置于一个由粗砺物质、深邃隐喻与不息生命能量所构成的场域。展览汇集了欧阳春贯穿2018年至2025年跨度七年的创作，他将“涅槃”指认为其自身长期精神劳作的状态——一种在混沌黑暗中摸索、于毁灭废墟中重建的持续过程，亦是其精神淬火与生命蜕变的现场。步入展厅，首先与观者对峙的是巨幅画作《深渊》(2018)。在近四米的尺幅上，黑白灰油彩塑造的涡旋仿佛具有某种引力，将视线与思绪吸入一片无垠的精神旷野。这种“深渊”感，构成了整个展览的基调与容器，其余作品皆可视为面向这片深渊的不同回声与映照。

欧阳春的“涅槃”之旅，始于他对绘画物质性的极大强化与拓展。在展览同名作品《涅槃》(2021)等创作中，油彩与沙子、沥青混合，凝固成如地质断层般粗粝厚重的画面肌理；《溃烂之地》(2021-2022)则进一步融入矿物质颜料与现成品，使绘画超越了二维平面的叙述，成为承载时间沉积与情感记忆的聚合体。而在《彗星》(2022)中，艺术家将珍藏二十余载的旧物嵌入画布，沥青与蜡质包裹着往昔的碎片，使得个人的生命史与宏大的宇宙意象在作品中碰撞。这种对非传统材料的“混杂”运用，并非仅仅出于形式主义的实验，而是艺术家内心那片混沌、待塑状态的本能外化，是试图在物质与精神的交融中，捕捉新生能量破土而出的临界瞬间。

展览中的新作在形式结构上也充满了挑战与突破。作品如《金色火山》(2024)与《新世界 No.2》(2023)采用了上下分割的拼接画布；《通天塔》(2022)与《新世界 No.1》(2022-2023)则由多块独立画布组合成整体，后者以四联画的形式构建出一个充满碰撞与可能的“新世界”图景。这些打破单一完整框架的尝试，源于欧阳春表达的内在需求与身体直觉，它们顺应着自然形态的偶然或不规则，从而瓦解了观看的既定习惯，邀请观众进入一个更为动态、不确定的视觉空间。与之呼应的《永恒之门》(2021)来源于艺术家一则幽冥般的梦境，两幅画布于并置中塑造出实体之门，而灵魂的疏影却在色彩与黑暗构筑的层层罅隙间不断穿越而来，沙粒、油画棒与现成品在门扉般的平面上创造出丰富的知觉层次，仿佛穿越此门，便是另一重时空。

在叙事与意象的维度上，展览呈现出富于张力的丰富层次。《诸神之战 - 晨》、《诸神之战 - 昏》(2024)以史诗般的场景描绘着冲突未央的晨昏，《地狱祝天堂生日快乐》(2024)则以充满反讽与悖论的标题与内容，直指光明与黑暗、祝福与诅咒并存的复杂现实。这些作品宛如现代神话，映射着艺术家所感知的这个时代剧烈的纷争与价值的淆乱。另一面，《芸芸众生 No.1》、《芸芸众生 No.2》(2025)则将视角骤然拉回，以看似朴拙的笔触描绘那些微小的生命个体。在欧阳春的哲学里，神性的光辉并非高悬于天国，而恰恰蕴藏于这卑渺如烟尘的平凡存在之中。从宏大的“诸神之战”到微末的“芸芸众生”，展览完成了一次从史诗到牧歌的叙事循环，而《红尘祭》(2024)则像是一曲为这纷繁尘世奏响的安魂与赞歌并存的复杂乐章。

若将其2023年个展《空谷幽兰》中那种内向、克制、追寻文人雅趣的面向视为一次“出走”，那么《涅槃》便是充满原始力量与表达渴望的“回归”，以及艺术家创作生命的又一次关键性爆发与总结。它不追求悦目的和谐，而是坦诚地拥抱创作过程中的斗争、本能与劳作的痕迹。画布上挥洒、堆砌、乃至爆破般的笔触与材料，是艺术家将自身作为媒介，在精神“熔炉”中锤炼的直接证据。欧阳春将画布视作一个平等的“容器”，承载的是生命全然的投入、关于文明的思辨以及本能驱动的创造性劳动。正如《当我凝视深渊，深渊回以凝视 No.1》(2019)所揭示的那种互动关系，艺术家以全部的生命力向深渊发问，而深渊则以同样浩瀚无垠的创造性可能作为回应。

欧阳春以其七年来的实践，证明了绘画依然是其不可或缺的生命行动。它不在于给出确定的答案，而在于持续地提问、不断地打开，并在混沌之中固执地构筑属于这个时代的精神图景。“涅槃”不是一个到达的终点，而是一场正在进行的、炽热的、充满了痛苦却也狂喜的修行。在这片由颜料、沙石、记忆与沉思构成的场域里，毁灭与创造同构，深渊与星辰共存。

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金色火山 Golden Volcano, 2024

布面油彩 oil on canvas

上 top: 180×190 cm, 下 bottom: 100×190 cm, 整体尺寸 overall dimensions: 280×190 cm



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蚁冢 Anthill, 2021

布面油彩，油画棒，现成品 oil, oil pastel and found objects on canvas
不规则双联画 diptych with different dimensions

上 top: 105×160 cm, 下 bottom: 180×180 cm; 整体尺寸 overall: 285×180 cm





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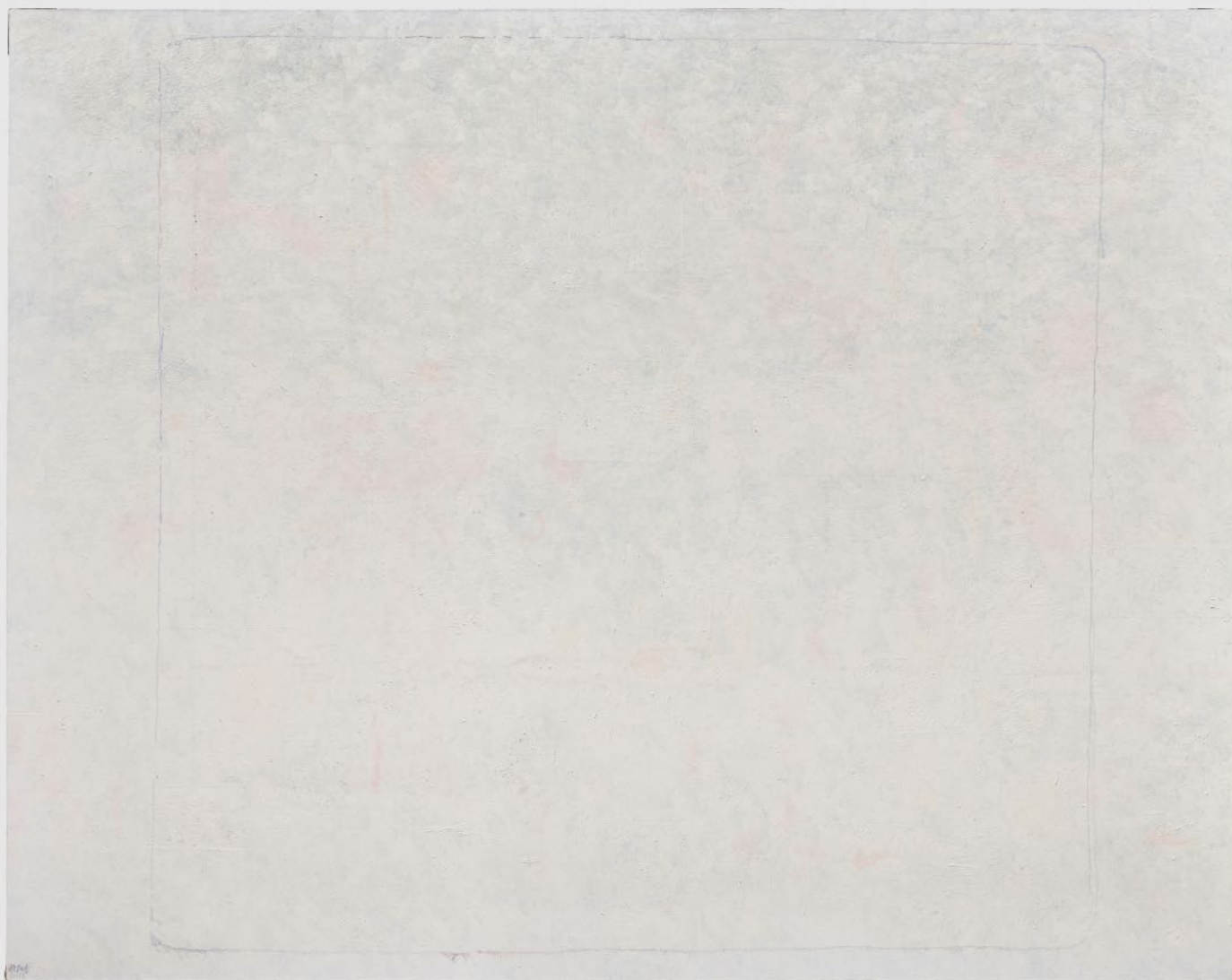


永恒之门 Gate of Eternity, 2021
布面油彩，沙，油画棒，色粉笔，现成品 oil, sand, oil pastel and pastel on canvas, found objects
240×120 cm×2, 整体尺寸 overall dimensions: 258×240 cm

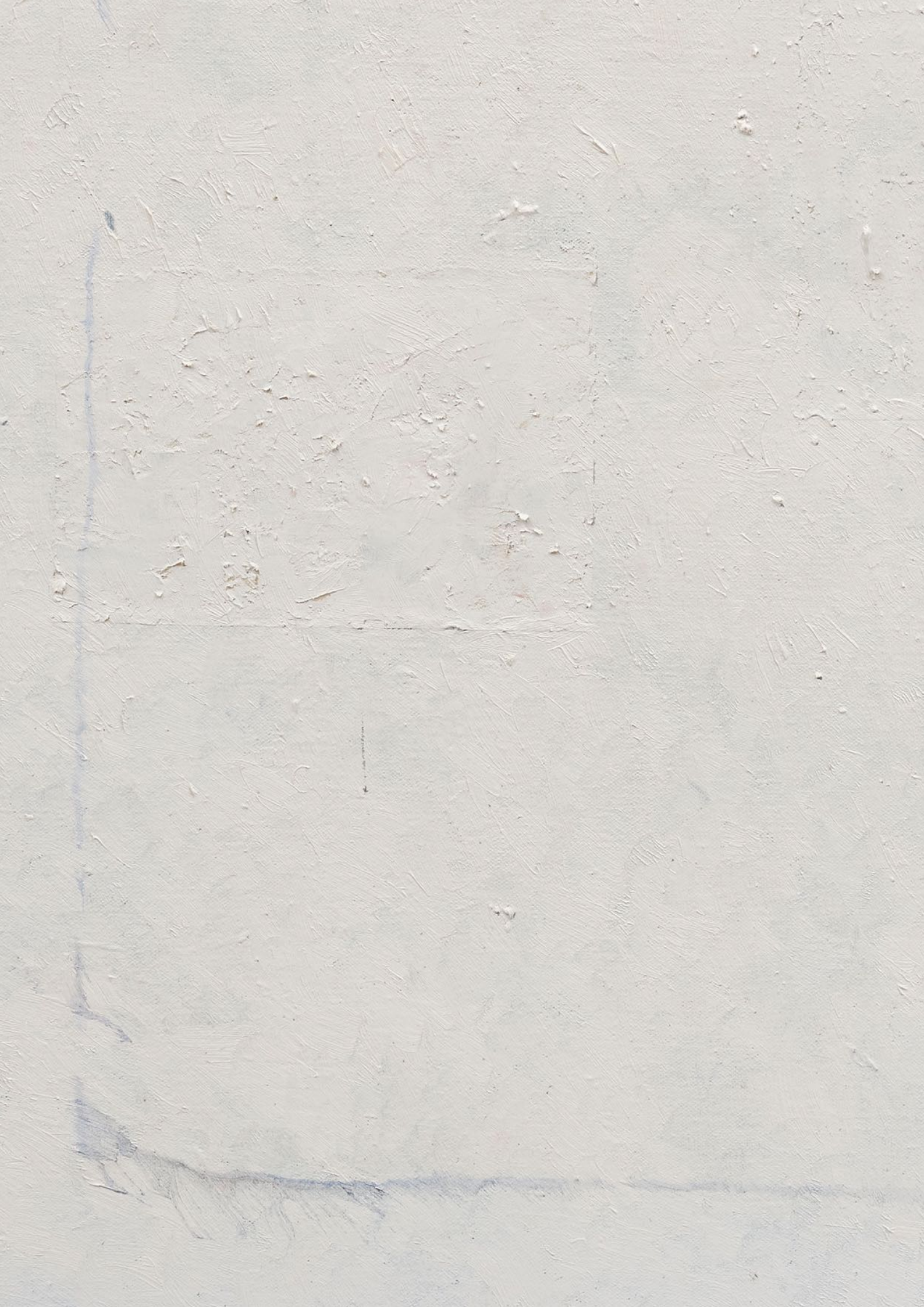




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深渊 Abyss, 2018
布面油彩 oil on canvas
300×380 cm



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通天塔 Tower of Babel, 2022

布面油彩 oil on canvas

140x140 cmx3, 整体尺寸 overall dimensions: 280x280 cm







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溃烂之地 Land of Festering, 2021-2022

布面油彩，沙，矿物质颜料，现成品 oil, sand, mineral pigment and found objects on canvas
250x250 cm



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新世界 No.1 New World No.1, 2022-2023

布面油彩 oil on canvas

140×140 cm×4, 整体尺寸 overall dimensions: 280×280 cm









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新世界 No.2 New World No.2, 2023

布面油彩, 沥青 oil and asphalt on canvas

上 top: 190×150 cm, 下 bottom: 100×150 cm, 整体尺寸 overall dimensions: 290×150 cm







臭哄哄暗哑的精灵 The Fetid Mute Sprite, 2022
布面油彩, 纸, 色粉笔 oil, paper and pastel on canvas
200×200 cm



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天使 Angel, 2024
布面油彩 oil on canvas
205x270 cm





陨落的龙 The Fallen Dragon, 2022
布面油彩, 纸, 现成品 oil, paper and found objects on canvas
180×190 cm

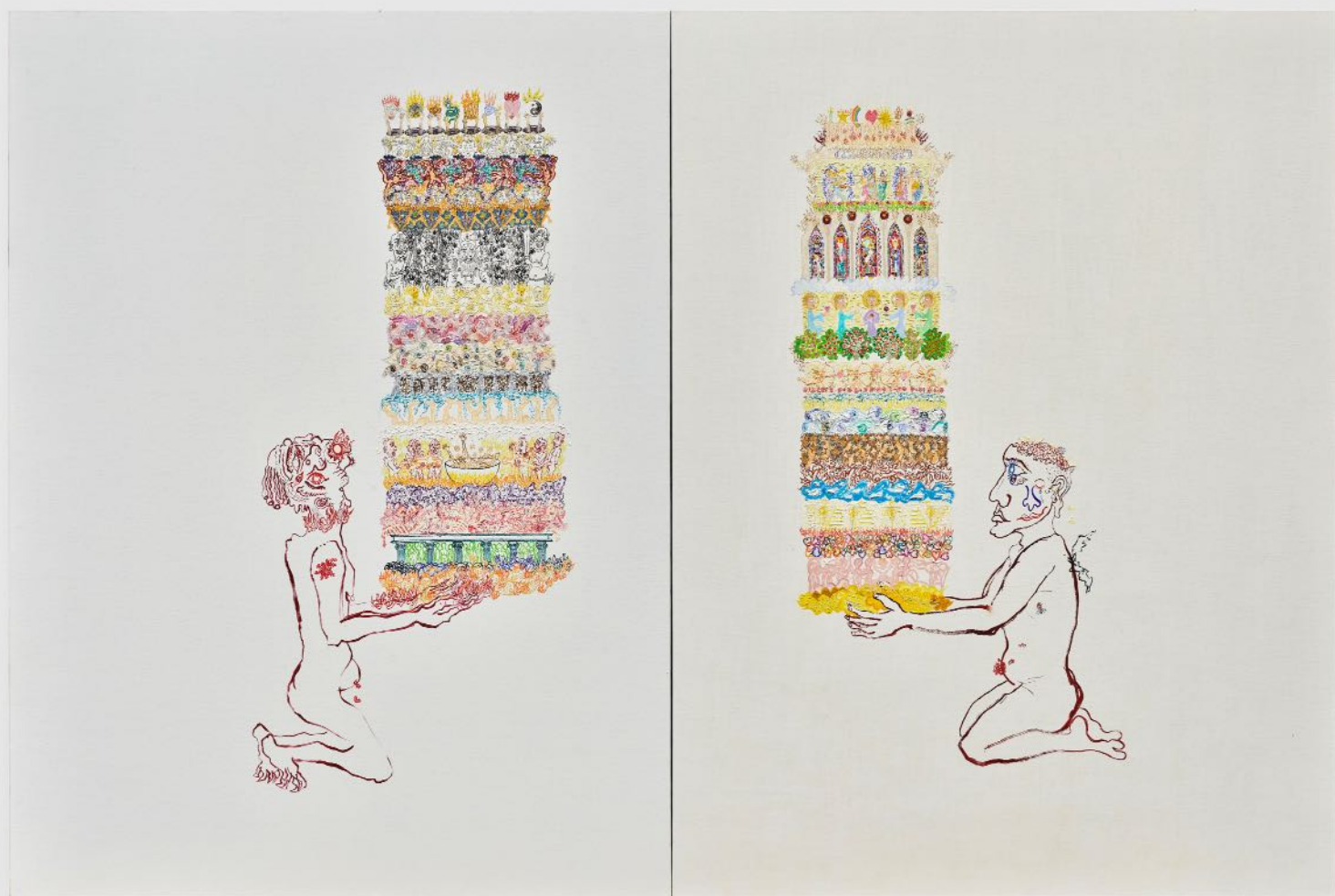




涅槃的凤 The Reborn Phoenix, 2022
布面油彩 oil on canvas
190×180 cm



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地狱祝天堂生日快乐 Hell Wishes Heaven a Happy Birthday, 2024

布面油彩 oil on canvas

200×150 cm×2, 整体尺寸 overall dimensions: 200×300 cm





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潘多拉盒子 Pandora's Box, 2022
布面油彩，沥青 oil and asphalt on canvas
200x200 cm





诸神之战——晨 War of the Gods: Dawn, 2024
布面油彩 oil on canvas
205×170 cm



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芸芸众生 No.1 Common Mortals No.1, 2025
布面油彩，油画棒，纸 oil, oil pastel and paper on canvas
230×180 cm



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芸芸众生 No.2 Common Mortals No.2, 2025
布面油彩，油画棒 oil and oil pastel on canvas
180×240 cm



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烂泥 Sludge, 2025
布面油彩，油画棒 oil and oil pastel on canvas
140x140 cm



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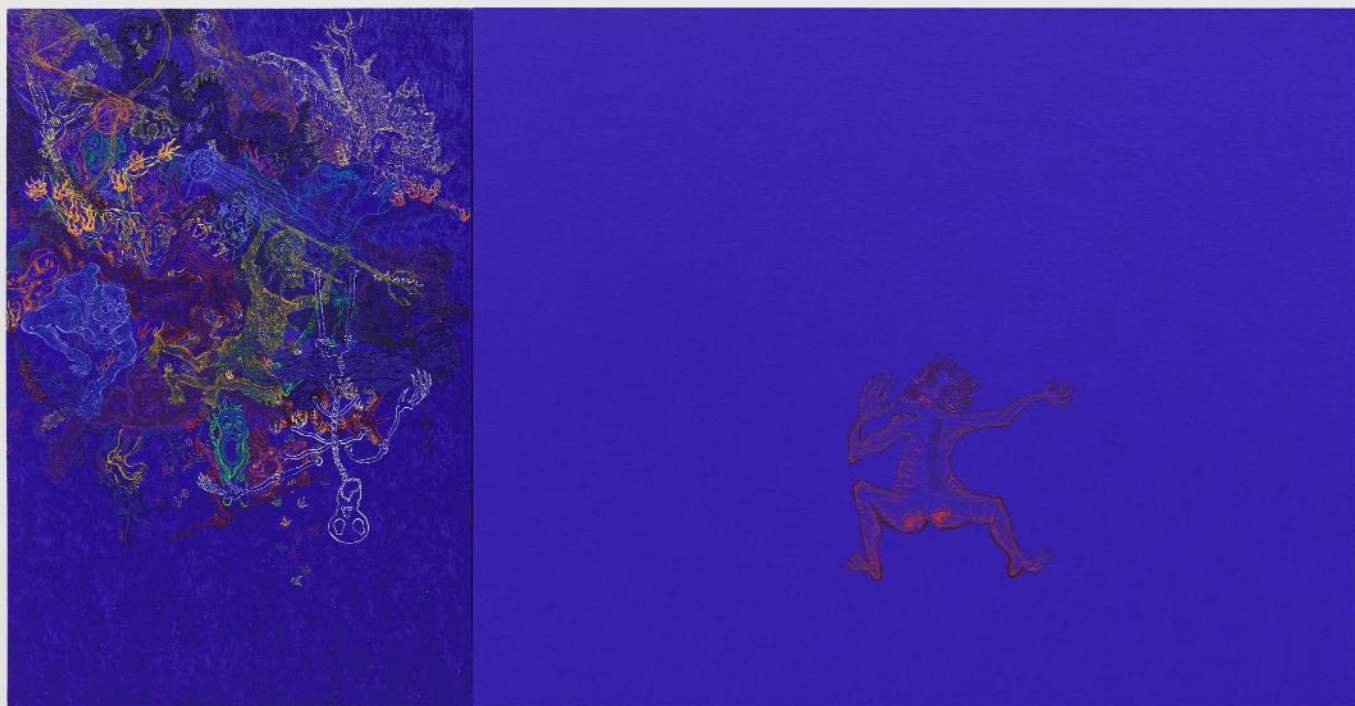
彗星 Comet, 2022

布面油彩, 沙, 沥青, 蜡, 现成品 oil, sand, asphalt, wax and found objects on canvas

180×300 cm



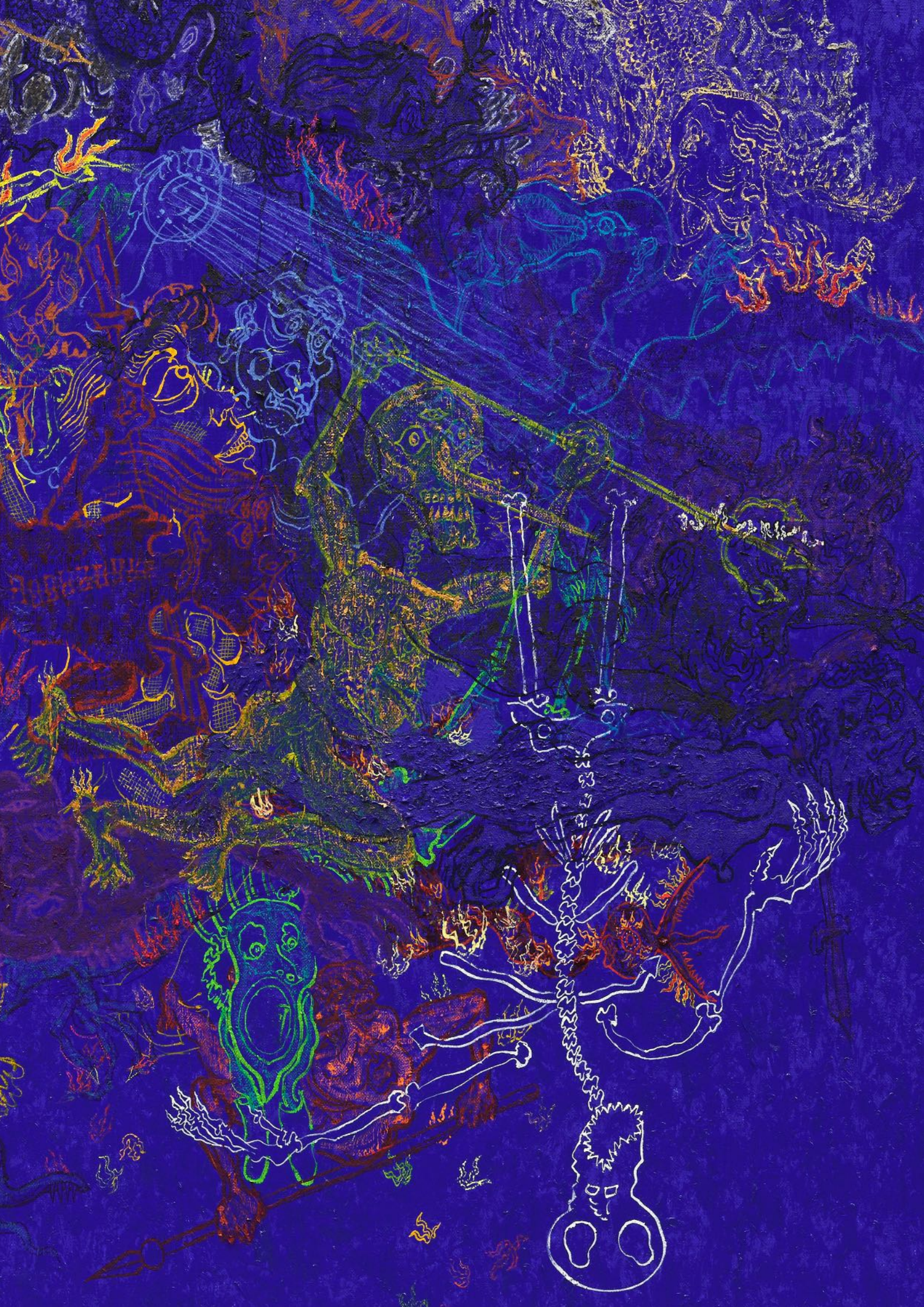
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诸神之战——昏 War of the Gods: Twilight, 2024

布面油彩 oil on canvas

左 left: 150×100 cm, 右 right: 150×190 cm, 整体尺寸 overall dimensions: 150×290 cm



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红尘祭 Requiem for the Mortal World, 2024
布面油彩，油画棒 oil and oil pastel on canvas
280×220 cm





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当我凝视深渊，深渊回以凝视 No.1 When I Gaze into the Abyss, the Abyss Gazes Back into Me No.1, 2019
布面油彩 oil on canvas
300×380 cm



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梦 Dream, 2025
布面油画 oil on canvas
100×100 cm



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染缸铭 Inscription on the Dye Vat, 2024
布面油彩，现成品 oil and found objects on canvas, 300×200 cm





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涅槃 Nirvana, 2021
布面油彩，沙，沥青 oil, sand and asphalt on canvas
116×89 cm





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WHITE SPACE presents “Nirvana,” a new exhibition by Ouyang Chun, opening on April 28, 2026 in 798 Art District’s D01 Building and on view through June 7. The exhibition space was conceived by Tian Jun, an exhibition designer and contemporary art collector.

As if a storm sweeping through both senses and psyche, “Nirvana” situates the audience in a site charged with gritty materiality, profound metaphors, and the unceasing force that is life. The exhibition brings together works by Ouyang made across seven years, from 2018 to 2025. For him, “nirvana” describes a mental state tempered by an enduring spiritual ordeal he puts himself through. It marks the continual process of groping through chaos and darkness, rebuilding from wreckage and destruction, but it is also a crucible for transformation and rebirth. Upon entering the gallery, viewers are confronted by the monumental *Abyss* (2018). Swaths of black, white, and grey oil paint undulate across a canvas nearly four meters wide, forming vortices that, as if exerting its own gravitational pull, draw both gazes and thoughts into a boundless field of psychic expanse. This plunge into the abysmal establishes the undertone of the exhibition and conceptually contains the rest of the oeuvre: the painter gazed into the abyss, and the abyss returned with distinct echoes and reflections, materialized as paintings.

Ouyang’s journey toward a state of nirvana began with an intensified focus and expanded engagement with the materiality of painting. In works such as the titular piece from 2021, oil paint was mixed with sand and asphalt to congeal into a textured surface that evokes the coarseness and density of a geological fault. *Land of Festering* (2021–2022) further incorporates mineral paint and found objects. The composition thus extends beyond the bounds of a two-dimensional surface, becoming an assemblage that holds the sediments of time and affective memory. In *Comet* (2022), the artist embedded personal objects collected and treasured over two decades into the canvas. Cocooned in asphalt and wax, fragments from the past open the painting to a collision between personal life history and vast cosmic conjurings. The “chaotic” use of non-traditional painting materials goes beyond formalist experiments. Rather, it is an instinctive externalization of the artist’s inner state, a formless, indeterminate chaos; an attempt to capture, in the amalgam of material and psyche, the liminal moment where an incipient life-force breaks into being.

The new works in this exhibition also demonstrate formal breakthroughs and a series of challenges to the compositional format. Works such as *Golden Volcano* (2024) and *New World No.2* (2023) feature two vertically aligned canvases. In *Tower of Babel* (2022) and *New World No.1* (2022–2023), the pictorial whole is composed of multiple independent canvases; formally resembling a quadriptych, the latter presents a vision for a “new world” of clashes and possibilities. These endeavors to disrupt the integrity of a singular pictorial frame arise from Ouyang’s intrinsic need and embodied instinct to express: they follow the chance operations and irregularities of natural forms, thereby dismantling established habits of looking and inviting viewers into a more dynamic, more uncertain space of visuality. In dialogue with these works, *Gate of Eternity* (2021) is inspired by a spectral, dream-like vision. The diptych format evokes a physical gate, while alternating stripes of vibrant and dark colors form fissures, through which ghostly traces of the soul continue to make passage. Across the flat pictorial plane, sand, oil pastel, and found objects build up layered depth and rich registers for seeing and perceiving. The gate seems to be a portal that can be entered, leading to another dimension of time and space.

Across narrative forms and symbolic language, the show exhibits a wide variety held in tension. *War of Gods: Dawn and War of Gods: Twilight* (both 2024) depict, in epic scope, dawn and dusk suspended in unresolved conflict. Through its ironic and paradoxical title and content, *Hell Wishes Heaven a Happy Birthday* (2024) directly confronts a complex reality in which light and darkness, blessing and curse coexist. These works read as modern myths, reflecting the intense strife and moral disarray of our era as perceived by the artist. Meanwhile, *Common Mortals No. 1 and No. 2* (both 2025) abruptly shifts the focus back to the humble and minute, using deceptively simple, unadorned brushwork to portray these mortal beings. In Ouyang’s philosophy, divinity does not reside loftily in heaven, but is precisely hidden within these ordinary existences as fleeting as dust. From the grand spectacle of the “war of gods” to the minor, “common mortals,” the exhibition completes a narrative cycle from epic to pastoral. Then comes *Requiem for the Mortal World* (2024)—a complex musical composition that is at once an elegy and a hymn, dedicated to this mortal coil.

If the introspective, restrained, literati-inflected sensibility of Ouyang’s 2023 solo exhibition “Road to Heaven” marks a departure, then “Nirvana” represents a return, driven by primal forces and an urge to express. Another culminating breakthrough in the artist’s creative life, the exhibition does not pursue harmony that pleases the eye. Instead, it openly embraces the struggle, instinct, and traces of labor embedded in the creative process. The sweeping, cumulative, and at times explosive applications of brushwork and material across canvases bear direct witness to a process of self-forging: the artist offers up his own being as the medium, tempering it in a spiritual crucible. Ouyang treats the canvas as an all-receiving “container,” one that equally holds his total commitment to life, critical meditations of civilization, and instinct-driven creative labor. And just like what *When I Gaze into the Abyss, the Abyss Gazes Back into Me No.1* (2019) reveals, the relationship is reciprocal: the artist demands an answer from the abyss with the full force of his being, and the abyss replies with an equally vast expanse of creative possibilities.

Through seven years of practice, Ouyang Chun has proven that painting remains for him an indispensable act of life. It is not concerned with giving definitive answers but with the persistent gesture of asking questions, of opening himself up, and, within a state of chaotic flux, stubbornly constructing the zeitgeist of our present. "Nirvana" is not a destination reached, but an ongoing, intense quest for the soul, as excruciating as it is rapturous. Amid paint, sand, memory, and contemplation, destruction and creation are one and the same; the abyss and the stars coexist.

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