

杜京泽：灰域 Grey Area

策展人 | Curator：杨鉴 | Yang Jian

艺术家 | Artists：杜京泽 Du Jingze

展览时间 | Exhibition Dates：2023.12.22-2024.1.27

地点 | Venue：蜂巢 | 上海 Hive Shanghai

地址 | Address：

上海市黄浦区北京东路270号中一大楼

First Trust Co. Building, 270 East Beijing Road, 200001, Huangpu District, Shanghai, China

蜂巢当代艺术中心荣幸宣布，将于2023年12月22日在蜂巢 | 上海空间推出杜京泽个展“灰域”，集中呈现他最新的绘画思考和创作。这也是继2015年蜂巢北京的“别处”、2022年四方当代美术馆上海空间“倒影”之后，这位95后爱尔兰籍华裔艺术家在中国的第三次个展。展览由蜂巢当代艺术中心策展人杨鉴策划，将持续至2024年1月27日。

时至今日无论是艺术的走向还是仅限于绘画艺术本身趋势，都像是一场场的解除辖域化的革新，艺术家援引着各种或新或旧的知识、技术或者概念去试图冲破区域本身，其最终或许都是将艺术导向无法言明的实在界。艺术家的工作像是在不断拓展着巨大的“灰域”——那些可能超越语言、概念、逻辑外部的可能性。

寻找“选区”与“错位”是近年来杜京泽试图拓展灰域的方式，让原本熟悉的艺术史图像资源成为置底的“蒙版”，从而同时进行着具有明显两极化特征的视觉，制造出一种具有陌生感的伪共鸣。主动创造“选区”进而行使高度概念化平面化的视觉归纳是杜京泽惯用的绘画方式，然而在运用边界上的灵活性和对绘画性的巧妙植入一直是艺术家的显著特质，让抱着过度制图化怀疑态度的观者失望，更进一步实现将观者引入观看与感知灰域的狡猾游戏。早在2021年的个展“别处”甚至更早的创作中，杜京泽已经敏感地捕捉到技术介入进而干涉形象可以在拉伸图像的同时也能放大表达的某些绘画质地，但是同时也伴随着犹豫闪躲于这两者之间的不确定和对于技术介入的警惕。经过3年的实践与现实世界的技术衍进，人们对于技术介入的识别能力和产生陌生感的阈值也在随之变化。因此，针对这部分的新作中杜京泽更为坦率和直接地接纳着图像软件对于绘画的入侵，探索着在此间行走的空间与尺度。

“错位”在杜京泽的创作逻辑中则扮演着更为激进的角色，因其在调侃与挑衅素材的同时对自己的“选区”绘画逻辑也在进行着一种自反和自我对峙，寻找着自己绘画内部的冲突。艺术家在展露自身古典绘画根基的同时又在运用抽象艺术的绘画习惯和观看逻辑破除本身的图像，令人意外地和艺术家本身惯常的依赖电脑软件进行删改归纳的绘画方式产生一种有趣的反差，使得“选区”与“错位”之间也拉扯出一个灰域，综合出一种连贯而又错愕的观看体验。在2022年四方美术馆铜仁路空间中的个展和艺术家不时会出现的带有涂鸦气质似的喷枪作品当中我们也不难发现，艺术家在讨论绘画与图像之间观念问题的同时也在不断寻求与现实空间以及个人发泄式感性表达的诉求，折叠于自身的创作逻辑当中。涂鸦喷绘的作品像是感性输出的快速通道，消解着理想规划图像之外的绘画本能与欲望。在铜仁路空间颇具实验气质的项目则更像是主动地将技术图像镶嵌到最具烟火气息的城市居民生活空间，更为及物地让人切身体验到技术对于现实空间的嵌入以及融洽相处的可能性。

在繁盛的现代科技与素材的冲击之下，传统的绘画逻辑与标尺被解构、改写，艺术家的创作转而追求构筑一种各自绘画时空的连贯性时空。在整体性上，杜京泽善于使用潜藏的文化符号的生成去给绘画史献上隆重的致意，同时又在不同于绘画史范畴内部的艺术意识空间里构筑自我启示的图像学——某种当代图像反思。不得不承认，杜京泽应该是最典型的技术图像绘画的研究范本，被技术干涉过图像、数码呼吸底色与绘画性效果在画面中杂音与噪音般敲打着弥赛亚，像是对于传统绘画逻辑敲响了某种警报，这或许就是“灰域”存在于杜京泽绘画当中的某种痕迹，技术与符号秩序与现实世界和艺术史之间的灰域地带——图像与现实物质在新的绘画逻辑中面临的撕裂与错位，艺术家在敏感表达的同时也是对于绘画是否能够容纳更多新的形式与可能性的一种设问，一片理念的废墟等待着捡拾与整合。

作为华裔身份移民爱尔兰使得杜京泽在面对多文化素材与资源时习惯于切换不同的自身身份与背景，客观理性地处理着自身与其相处的方式，这种时刻保持的“此间”（in-between）的态度同时也表现在了他所建构的自我绘画时空当中。也正因如此，本次展览的有趣之处在于将要同时呈现杜京泽两种绘画逻辑的作品，利用绘画的基本原理将被视为绘画原初的经典美术史素材与科技干涉痕迹的现实视域缝合于一体两面，一种具有显著当代特征的诙谐诗意绘画诞生。



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Hive Center for Contemporary Art is pleased to announce the launch of Du Jingze's second solo exhibition, "Grey Area," on December 22, 2023, at Hive Center for Contemporary Art's Shanghai Space, focusing on his latest paintings. This is the third solo exhibition in China for the post-1995 Irish-Chinese artist, following "Elsewhere" at Hive Beijing in 2015, and "Reflection in the Water" at Sifang Contemporary Art Museum in 2022. The exhibition is curated by Yang Jian, curator of Hive Center for Contemporary Art, and will be exhibited until January 27th, 2024.

To date, both the direction of art and the trend limited to painting itself seem to be like a revolution of de-territorialization, in which artists invoke all kinds of new or old knowledge, techniques, or concepts to try to break through the region itself, which may ultimately lead art to the realm of the inexplicable. The artists' work seems to be constantly expanding a huge "grey area"—those possibilities that may transcend the outside of language, concept, and logic.

In the face of the overwhelming impact of modern technology and materials, traditional painting logic and standards are deconstructed and rewritten. Artists like Du Jingze have shifted their focus towards constructing a coherent spatiotemporal framework for their paintings. Holistically, Du Jingze excels in using the generation of hidden cultural symbols to pay grand homage to the history of painting. Simultaneously, within the artist's conscious space, distinct from the realm of art history, he constructs a self-revelatory iconography—a form of contemporary image reflection. Admittedly, Du Jingze stands as a quintessential study model in the realm of technical image painting. Images altered by technology, the digital breathing of backgrounds, and the painterly effects in the composition resonate like noise and static signaling a messianic presence. It is as if an alarm has been sounded against traditional painting logic, perhaps marking the traces of the "grey area" within Du Jingze's paintings—a zone of ambiguity between technology and the order of symbols, between the real world and art history. The rupture and displacement faced by images and material reality in the new painting logic pose questions about whether painting can encompass new forms and possibilities. A conceptual wasteland awaits recovery and integration.

Being a Chinese immigrant in Ireland, Du Jingze, faced with multicultural materials and resources, is accustomed to navigating different identities and backgrounds objectively and rationally. This "in-between" attitude, always maintained, is also evident in the self-painted spatiotemporal framework he constructs. It is precisely for this reason that the interesting aspect of this exhibition lies in simultaneously presenting works that embody two painting logics of Du Jingze. Utilizing the basic principles of painting, the exhibition seamlessly stitches together classical art history materials, considered the primordial essence of painting, and the traces of technological interference in the real world—a birth of a whimsically poetic painting with distinctive contemporary features.



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