

张德建：对韵

艺术家：张德建

策展人：赵小丹

展览执行：王劲

展览时间：2024.9.6-2024.10.10

地点：蜂巢 | 上海

地址：上海市黄浦区北京东路270号中一大楼

蜂巢当代艺术中心荣幸的宣布，将于2024年9月6日在蜂巢上海主空间呈现艺术家张德建的最新个展“对韵”，作为继“形式的意味：张德建绘画三十年”（2017）、“感物：张德建个展”（2019）后，艺术家在蜂巢呈现的第三次大型个人展览。“对韵”汇集了艺术家自2020年至今的艺术创作，将呈现张德建的最新绘画面貌及拓展。展览由策展人赵小丹策划，将持续至10月10日。

张德建1952年出生于天津，曾就读于天津著名的耀华中学，受教于当时倡导“纯粹的艺术”的美术教师李文珍，后者曾向学生介绍西方现代主义绘画流派。在进入中学第二个年头的前夕，“文革”爆发，张德建作为知青前往内蒙古固阳插队，期间曾选调至包头成为美术教师。如果将历史交织，1974年当张德建重返故土，以工农兵学员的身份选调至当时的天津艺术学院，彼时天津在早年接续的现代主义思潮因被划为右派早入覆尘。“苏派”作为恢复教育后的主导体系，影响着张德建的整个学生时代，尽管他有意将马蒂斯作品中的色彩和东方情结的感召，与他欣喜的梁楷、朱耷、齐白石的大写意作品形式进行嫁接，却始终无法走出绘画创作与个人精神性求索的囹圄。

1998年张德建考取留学资格，公派前往比利时安特卫普皇家美术学院进行了为期一年的访问，这一年的所见所闻无疑是带有震颤意味的转机，不仅让他对此前国内习得的印刷品中的绘画有了近距离落地体会，艺术的无处不在唾手可得与作为日常生活的一部分，也让他意识到了主流“苏派”模式外的另一种可能，同时给予了他进行自我探索和变革的底气与勇气。回到天津后，安特卫普的经验并未即时产生效应，张德建以课题研究的方式将在彼国习得的形式与色彩语言进行理性拆解和分析。对张德建而言，此次革新无异于在知天命的年龄深潜入海重新练习呼吸和感知世界的方式。“我就是我所在的空间”¹，对具有安全感与稳定性“角落”的描绘成为他构建个人世界的新起点，以及装载感官求索，走向无功利审美状态的必由之路。

张德建的作品始终伴随着某种诗性与哲思的感召。自千禧年之初至2010年的时间内，张德建将墙壁与玻璃窗围合的工作室想象成隔绝外界声响的隔音壁，伴随着艺术家视觉与注意力的转向，对光色、明暗、黑白等关系的探索首先落在目之可及的静物、书本、灯光开关等载体上。现代主义用黑色边缘框定画面中的斑斓色彩，以防形象流溢超脱视觉的边界。不稳定的画面笔触在张德建的笔下却呈现出一种意不在此的趋向：书本上的字透过水杯呈现出形态的缩小与明度的变化、光透过条纹窗帘产生的暗影与褶皱、有意放大的灯具开关及其占据画面三分之一拖长的影子、薄暮夕阳穿过建筑物的骨架并将其包裹、雨滴划过起雾的玻璃产生色彩的渐变...画面逐渐失焦弥散，呈现出一种恍惚冥想的状态，仿佛意识洞穿物质而走向无穷远。

¹ 来自诺埃尔·阿尔诺《草稿状态》中的一句短诗，引自加斯东·巴什拉《空间的诗学》，p153

如果说笔刷的弹性笔触仍然有诱导创作者走向对具体之物描绘的可能，那么刮刀与大色块联结带来的笃定与爽利，则更为契合张德建在又一个十年的自我探索中，对所描绘对象的把握、抽离与转化。伴随着艺术家对自然界显影的感悟，“现象背后一无所有，现象就是最好的指南”，从笔刷到刮刀，张德建似乎也迎来了自身的“塞尚时刻”。尤其当刮刀与肤质感丙烯联结，不仅弥合了创作者的视觉与触觉，从更为人性化的维度调动艺术家的身体。在使用刮刀时，张德建有意将皴法与书写性的脉络注入，于他而言，此间维系和保留的是他对中国传统绘画中审美精神的沉思。仿佛在自造的园林中置景、穿梭与游走，画面诸元素彼此折射使得空间逐渐呈现出敞开的姿态，偶尔为之的刀痕也透露出艺术家随性之思的余温。自此，张德建已然从绘画的历史坐标中走出，成为画面的掌权者和新坐标的建立者。

“对韵”出自明末清初文学和戏曲家李渔的《笠翁对韵》，意在指向艺术家最新作品中对多重感官的复调 (polyphony of the senses) 尤其是对音乐性和节奏的强化，使作品不断释放出张弛有度、令人愉悦的信息素。艺术家通过色彩与形式在画面中建构起的虚实、远近、冷暖、皮肉与骨相等丰富饱满带有互补意味的关系，将个人感知、记忆与幻想不断交互强化，平面空间所涵盖的尺度无限放大，在色块与线条的缝隙中气流如水母舒张跃动。如果说李渔在《笠翁对韵》中搭建了与世界平行的诗性脚手架，那么张德建则在渐修与顿悟的循环往复中不断触及现象的本质。创作不仅是艺术家将个人命运与时代大潮缓慢和解走向自治的良药，亦是艺术家将内心景观置放其中，超越现实阻隔，展开全新冒险和旅程的冥思庇护所。

理可顿悟，事须渐修。如果说马蒂斯花甲之年在南太平之旅中找到了生命愉悦的本质，塞尚晚年将自身投射于圣维克多山，用刮刀捕捉存在的光辉，梁楷脱离画院后在禅宗的感召下创制“减笔”，齐白石在认知结构变更后毅然走向洒脱简韵的“衰年变法”...时间和阅历让他们在一个全新的世界打开自我，张德建亦复如是，既往者如星辰闪耀在艺术家的内在天空。对现代主义审美纯粹性表达的求索和中国传统绘画精神的诗性感召，与艺术家将自身投射于世界的综合体验交感叠应，诸多个十年的磨砺，张德建的绘画已然成为了一种智性的表达。在奇妙的投射与交换机制中，观看者亦能感知艺术家作品内在聚合弥散的灵氛。



Zhang Dejian: Rhyme

Artist: Zhang Dejian

Curator: Zhao Xiaodan

Coordinator: Wang Jing

Exhibition Dates: 2024.9.6-10.10

Venue: Hive Shanghai

Address: First Trust Co. Building, 270 East Beijing Road, Huangpu District, Shanghai

Hive Center for Contemporary Art is thrilled to announce the opening of artist Zhang Dejian's upcoming solo exhibition, 'Rhyme,' on 6 September 2024 at Hive Shanghai. This is the artist's third show with the gallery following 'Significant Form: Thirty Years of Paintings by Zhang Dejian' (2017) and 'Sensing Externalities' (2019). 'Rhyme' compiles the artist's works since 2020 and presents his most recent developments in painting. This show is curated by Zhao Xiaodan and is open until 10 October.

Born in Tianjin in 1952, Zhang Dejian enrolled at the renowned Tianjin Yaohua Middle School, where he was taught by Li Wenzhen, an art teacher who emphasised Purism at the time and introduced his students to the modernist ideas of Western painting. Shortly before entering his second year of school, when the Cultural Revolution first erupted, Zhang was sent to Goyang as a zhiqing, during which time he was reassigned to become an art teacher in Baotou. Retracing history in a subtler context, when Zhang returned to his hometown in 1974, he was transferred to the then Tianjin Art College as a worker-peasant-soldier student, at a time when the teachers there had been condemned as rightists for their modernist views in earlier years and had long since succumbed as a result. Meanwhile, in the cultural desolation of the early 1970s, members of the locally organised Red Grassland Painting Club, which studied the surviving catalogues and materials apart from the mainstream, also drifted apart for their own destinies in response to the changing times. Being the prevailing system after the resumption of education, the Soviet style of art influenced Zhang throughout his formative years. Although he deliberately attempted to marry the palettes of Matisse's work and the evocations of the Eastern sensibility with the large-scale forms of Liang Kai, Zhu Da, and Qi Baishi, he was never able to escape from the confines of his painting practice and personal search for spirituality.

In 1998, Zhang Dejian qualified for the government-sponsored study abroad programme and spent a year as a visiting scholar at the Royal Academy of Fine Arts Antwerp, Belgium. What he had encountered and experienced that year was undoubtedly transformative in that not only was he immersed in the modernist paintings that previously only existed in print for him, but the ubiquity and accessibility of art as part of everyday life revealed to him another possibility beyond the mainstream Soviet style and simultaneously instilled in him the courage to explore and revolutionise. Following the return to Tianjin, although not immediately responding to his Antwerp experiences, Zhang rationally dissects and analyses the language of form and colour that he had absorbed in Belgium in the manner of a research project. For him, this reformation was tantamount to diving deep into the ocean to practice breathing and perceiving the world again at the age of fifty. 'I am the space where I am,' the portrayal of 'corners' with a sense of security and stability has become a new ground for establishing his personal reality, as well as a necessary path to reinforce his search for sensations and to approach the non-utilitarian aesthetic state.

Zhang Dejian's works always have a certain poetical and philosophical appeal. From the turn of the century to 2010, Zhang Dejian envisioned his studio, surrounded by walls and windows, as a soundproof enclosure insulating from external noises. Accompanied by a shift in the artist's vision and attention, his exploration of the relationship between lighting and colour, light and shade, black and white, etc., began with still-life objects, books, light switches, and

other materials within sight. In modernist works, black borders are used to contain the vivid colours on the canvas, preventing the image from overflowing beyond the boundaries of vision. The unpredictable brushstrokes in Zhang's works suggest a displacement of intent: the texts in the book shrinking in size and varying in clarity through a glass of water, light passing through striped curtains to create shades and folds, the intentionally enlarged light switches and their elongated shadows occupying one-third of the canvas, the falling Sun crossing and wrapping the skeleton of a building, the raindrops gliding across the figured glass creating a gradation of colour... The images gradually lose focus and disperse, revealing a meditative state of trance, as if the consciousness has penetrated through materiality and towards infinity.

If the flexibility of the brushstroke still potentially tempts the artist to depict physical objects, the certainty and crispness of the scraper and large colour blocks correspond more closely to Zhang Dejian's capture, abstraction, and transformation of his subjects in yet another decade of self-exploration. Signifying the artist's realisation of the manifestation of nature, 'There is nothing behind the appearance; the appearance is the best guidance,' Zhang seemed to have embarked on his own 'Cézanne Moment', transiting from paintbrush to scraper. The combination of the scraper and acrylic paint of subtle, skin-like texture not only mediates the artist's visual and tactile senses but also mobilises his body in a more intimate approach. When using the scraper, Zhang deliberately incorporates the lineage of texture strokes and calligraphy, in which he upholds and preserves his contemplation on the aesthetic principles of traditional Chinese painting. As though arranging, shuttling, and wandering in a garden created by himself, the resonance of all elements in the painting gradually discloses an open nature of the space, while the occasional marks of the scraper also reflect the residual warmth of the artist's spontaneous thinking. Since then, Zhang Dejian has emerged from the historical context of painting to become the establisher of the image and a new context.

The Chinese title of this exhibition originates from Couplet Rhymes of the Old Man with the Bamboo Hat (Lìwēng duìyùn), written by writer and dramaturgist Li Yu of late Ming and early Qing dynasties, which refers to the polyphony of the senses in Zhang Dejian's most recent works, especially the emphasis of musicality and rhythm, continuously emitting the pleasant and relaxing signals within. Through colour and form, the artist constructs a vibrant, comprehensive, and complementary relationship between reality and illusion, distance, warmth and coldness, and flesh and bone, constantly reinforcing the interaction between personal perception, memory, and fantasy, and infinitely amplifying the scale of the surface, with air flowing like jellyfish in the interstices between colour blocks and lines. While Li Yu had established a poetic framework parallel to the world in 'Couplet Rhymes,' Zhang Dejian addresses the essence of appearance in the recurring cycle of gradual cultivation and epiphany. To create is not only a remedy for the artist to reconcile his individual destiny with the currents of time, it is also his meditative refuge where he settles his inner landscape, transcends the barriers of reality, and embarks on new journeys.

Reason can be enlightened, but practice requires gradual cultivation. Matisse realised the pleasure of life in his journey to the South Seas in his sixties; Cézanne reflected himself on Mont Sainte-Victoire and captured the glory of existence with a scraper; after leaving Hanlin Academy, Liang Kai was inspired by the Zen school to create the 'abbreviated brush'; after a change in his perceptual composition, Qi Baishi resolutely embraced the 'reform of the declining years'... With time and experience, they open themselves up to a new world, and Zhang Dejian, too, whilst having his predecessors glitter like stars in his intrinsic universe. The pursuit of pure expression of modernist aesthetics and the poetic inspiration of traditional Chinese painterly essence is intertwined with the artist's complex experience of connection with the world. Over the course of many decades, Zhang Dejian's painting practice has become a manifestation of intellectuality. In this fascinating mechanism of projection and exchange, the viewer is also able to perceive the inherent dynamic ambience of the artist's work.



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