

周松 ZHOU SONG





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质·能 MASS·ENERGY 周松个展 ZHOU SONG
SOLO EXHIBITION 04.17--05.07 2022

嘉德艺术中心 德国哈根斯特豪斯美术馆



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SOLO 2022



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OSTHAUS MUSEUM
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质·能

Mass-Energy

周松

质能意指处于相互转化状态中的质量与能量，即宇宙在大爆炸时期的初始状态。奇点是变化的起点，蕴含着一切可能。在偶然与必然、量变与突变、形式与质料之间，万物由此存在并随宇宙秩序自单一向复杂的裂变而演化和膨胀。

质能既是宇宙的“基本存在”，亦是宇宙的“一切可能”，即本质与可能。

质能与“智能”同音。人类在演化中，具有在自然中创造非自然的“超能力”。被创作出来的“智能”就是人类“超能力”的具象表现。人类自身，包括“创造”本身的存在，都是自然的一部分。一切创造乃自然的创造，一切创造乃宇宙之演进与膨胀的过程，我们处于宇宙的创造与被创造之中。

21 世纪的人类文明以前所未有的思想和科技来探索、改造自然，人类进入创造与被创造的全新演化中，这将开启“后人类时代”的奇点阶段，预示着人类演化进程中所孕育的诸多可能。

Mass-Energy refers to the mass and energy in the state of mutual transformation, namely the initial state of the universe at the big bang. Gravitational singularity is the singularity of transformation, which contains all possibilities. Under the conditions of chance and necessity, quantitative change and mutation, form and material, all things exist, evolve, and inflate with the fission of the cosmic order from single to complex.

Mass-Energy is not only the “basic existence” of the universe, but also all the possibilities of the universe, namely essence and possibilities.

Mass-Energy is homonymous with “intelligence” in Chinese. In the process of evolution, human beings have the “superpower” to create unnatural things in nature. The creation of “intelligence” is the embodiment of a “superpower”. Human beings, including the existence of creation itself, are a part of nature. All creations are created by nature. Everything that exists is the process of evolution and inflation of the universe. We are in the creation of the universe.

In the 21st century, human civilization explores and transforms “nature” with unprecedented ideas, science, and technology. Human beings are involved in a new evolution of creation, which will start the gravitational singularity of “Post-human Era”, indicating that many possibilities are bred in the process of human evolution.



前言

Foreword

张子康

欣赏艺术家周松的作品，是一个不断被追问和内省的过程。在这里，艺术家给出的不是答案，而是一个个我们计日以俟的问题。

艺术家周松具有宽广视野和普世的人文关怀，为我们构建起当代当下，此时此刻的，人类所共通的文化语境。艺术家深耕细作，有着娴熟的艺术技巧和深刻的哲理思辨，却始终秉持着对内容本身表达的尊重，而非局限于任何技术、观念甚至类别的规矩方圆。在这里，技艺只是思想的途径，尖锐而又干净的棱角是艺术家对自我的坚守，和尖刻的抒陈。

周松的绘画作品，视觉呈现上意象与色彩的运用形成了强烈的碰撞，画面效果则达成了相近与对立之间的和谐，在表现内容上实现了复杂与极简之间的平衡。画面结构与元素细节无不是对艺术家思考与态度的昭示。任何变形形变都不再显得违和，平面与立体的两种审美并存，时空交错虚拟现实相映观想，从不是浅显的形式之美。

周松的“INFLATING 膨胀”系列作品，初见充满设计感和冷幽默的视觉形象，不免令人疑虑是否带有某些潮流文化影响的痕迹。然而，与“好看”的耦合并不会消解其艺术与思想的内涵，艺术家在几何形状的元素运用和主体构图的框架之上，强调了绘画语言的丰富性与叙事性，冷抽象图示里的情感关系，构成了挤压与对抗的矛盾体，与创作主题发生呼应，是对冷抽象主义的进一步探索与艺术实践。玛格丽特的超现实，通过形式设计和元素取摘进行再诠释，是超现实的超现实，还是超现实的现实化？膨胀的躯体，在画面结构中形成了从里往外看，和从外往里看的两种精神引领，是束缚还是出口？最为复杂的人类群像是单一的、漠然

的，纷繁多样的自然物反之成为了人心绪情感的放大器。道法自然，人与自然既达成了精神上的统一，又传达出函矢相攻的矛盾。人因复杂而含蓄封闭，自然之物则取而代之之肆意张扬，令艺术家的表达辛辣戏谑，犀利直接。

周松的另一个“ENTROPY 熵”系列作品，以超写实的技法，形成了现实存在与科技想象和虚拟未来的强烈对照和审慎反思。周松将观念艺术带入了超现实主义，或者说，艺术家拓展了超现实主义的历史概念，将超现实主义引向了观念艺术，形成了对情感与观念更好的传达。艺术家扎根于历史事实与社会时代，这是从所见所闻，到所感所思的历程，与观者建立起强有力的连接。身躯肉身有着生命本身的温度与跳动，科技则透射出与之相对的机械感。知能与智能，是存亡，还是共荣？在艺术家之眼外，嵌套的观者之眼与时代之眼，多重审视的嵌套结构，形成了多重的视角。东西方文化符号的交汇，人与自然、社会、科技三者之间的关系，动植物的文化隐喻，人类动表情表、装扮仪态的社会学意义，文明演进与科技发展的历史碎片……无不充满调侃戏谑的诙谐与直接和内敛两相观照所形成的张力。

回顾艺术家周松的创作历程，可以说，周松在不同序列的作品中进行了持续的挖掘与深入，周松以艺术的手法向社会现实提出了严肃的审视。在艺术家周松的作品中，西方哲学的穷尽逻辑和推演追寻，在东方哲学的转化下，你和我，创作者与欣赏者，困顿中与旁观中，社会与自然，经验与未知，个体与群体，人类与科技，颠覆与传承，当下与未来，真实的与象征的，存在的与想象的，没有主从之分，双方都是审美主体，两者都是反思的主体，彼此互为辩证。

(张子康：中央美术学院美术馆馆长，教授，博士生导师)

Foreword

By Zhang Zikang, Central Academy of Fine Arts

Appreciating the works of artist Zhou Song is a process of constant questioning and introspection. What this artist gives is not the answers, but the questions we are waiting for.

Zhou Song has a broad vision and universal humanistic care, he constructs a mutual cultural context with his artwork. His works have skilled artistic techniques and profound philosophical speculations, rather than being limited to any technique, concept, or category, he adheres to the respect for the content itself. For him, skill is a way of thinking and his incisive expressions are sharp and clear.

In Zhou Song's paintings, the fusion of image and color constructs a strong collision in its visual presentation, this highlights the harmony between similarity and opposition, while realizing the balance between complexity and minimalism. The structure and details of his paintings are exhibitions of the artist's thoughts and attitude. The deformation in his paintings are harmonious where plain and solid figures aesthetically coexist, and the space-time crisscross and virtual reality is never a simple beauty of form, but a reflection.

Zhou Song's "inflating" series of works are visual images full of sense and dry humor at first sight, which inevitably makes people wonder whether it was under the influence of pop culture. However, the combination with "good-looking" will not dismiss the connotation of his art with insight. Based on the application of geometric elements and the framework of main composition, the artist emphasizes the richness of painting as a language. He also highlights the emotional relationship in the cold abstract diagram, which constitutes the contradiction of extrusion and resistance, this echoes with the creative theme of his paintings. It is a further exploration and artistic practice of cold abstractionism. Magritte's surrealism is reinterpreted through formal design and the selection of elements. Is it surreal over surreal or actualization of surreal? The inflating body forms two kinds of spiritual guidance in the structure of the picture: looking from the inside to the outside or looking from the outside to the inside. Is it inbound or outbound? The most complex human images are single, indifferent, and diverse natural objects, which has become the amplifier of human moods and emotions. Tao follows nature. Man, and nature achieve spiritual unity and convey the contradiction between each other. People are implicit and resistant due to complexity, while natural things are explicit and carefree, which makes the artist's expression trenchant, humorous, sharp, and direct.

With hyper realistic techniques, Zhou Song's "entropy" series form a profound reflection between real existence, scientific, technological imagination, and virtual future. Zhou Song brought conceptual art into hyper-realism, expanded the historical concept of hyperrealism, led hyperrealism to conceptual art, and built a

better communication of emotion and concept. Rooted in historical facts and social times, the artist represents what he sees and hears, his thoughts and feelings, this establishes a strong connection with the viewer. The bloody and flesh body carries the temperature and beat of life itself; technology transmits the relative mechanical sense. Is knowledge, energy, and intelligence simply survival or common prosperous? Beyond the eyes of the artist is the nested eyes of the viewer and the eyes of the times, this structure of multiple examinations form multiple perspectives. The intersection of oriental and western cultural symbols, the relationship between man and nature, society, science and technology, the cultural metaphor of animals and plants, the sociological significance of human's movement, emotion, appearance and dress up, the historical fragments of civilization evolution, scientific and technological development, etc. These are all full of tension formed by Song's humorous and contradictory observations.

Looking back on the creative process of Zhou Song, it is clear that he keeps exploring different sequences of works and he puts forward a serious examination within the social reality of artistic techniques. It can be found that under the transformation of oriental philosophy, western philosophy's exhaustive logic, and deductive pursuit of his works have changed. There is no difference between master or slave, you or me, creators or admirers, trapped ones or onlookers, society or nature, experience or unknown, individual or group, human or science or technology, subversion or inheritance, present or future, real or symbolic, existing or imaginary. Both sides are aesthetic and reflective subjects, dialectical to each other.

[Zhang Zikang is the Director of the Art Museum of Central Academy of Fine Arts (CAFA)]

关于周松的艺术

Thoughts on Zhou Song's Art

[德] 泰丰·贝尔京

德国哈根奥斯特豪斯美术馆将于 2023 年春季举办周松大型个展。周松是一位国际知名的、极具创新精神 的艺术家。他迄今为止所创作的三个系列，处理了彼此迥异的图像世界。这些作品在显示出现实主义风格的同时，又以超现实主义的方式组成一个全新的现实。

周松探索了艺术在我们这个时代所扮演的角色。这种角色与其说是明确、清晰、稳定的，不如说是由不确定性来定义的。而周松的探索一方面显示出一种对技术结构的偏爱，另一方面，这种偏爱又扎根于对哲学沉思的深刻理解。在周松的思想世界中，过去、现在和未来反复卷入一种特定而具体的关系。归根结底，哲学要求超越世俗事物，进入我们存在的本质——无论承载这一表达的表现形式是东方的抑或西方的。人类以及整个宇宙的起源、基本结构和演变，帮助周松这个永不停歇的头脑和心灵塑造了他的艺术——超越平庸的日常，超越政治及其内在的动荡。

德国哈根奥斯特豪斯美术馆的收藏重点是绘画，这一点与周松的艺术创作不谋而合。他尝试过水彩、雕塑以及更多媒介，这让他的创作媒介变得非常丰富。在周松的作品中，可以观察到他对绘画技术非常透彻的掌握，以及他对设计原则严格而自由的控制。他所创作的不同系列，构成了一个宏大的光谱：从对自我的探索《红场》，到宇宙的存在《熵》，再到对我们在现实世界生存状况的反思《膨胀》。这些系列创作有着全面的人类学意义。

这里自然也包括周松对象征符号的偏好。德国著名文学家兼科学家歌德 (Johann Wolfgang von Goethe) 认为符号是一种独特的力量，能够以特殊而具体的事物来表示普遍而抽象的事物。从今天的角度来看，从更广泛的意义上来讲，周松在他的作品中所寻求的就是这种转变：思想进入艺术作品，并在作品中形成一个具体的实体。

(泰丰·贝尔京：德国哈根奥斯特豪斯美术馆馆长)

Thoughts on Zhou Song's Art

By Tayfun Belgin, Osthaus Museum Hagen

The Osthaus Museum Hagen will exhibit works by Zhou Song in the Folkwang-Altbau in 2023. Zhou Song is an internationally acclaimed, immensely innovative artist. In his three series created so far, the artist processes very different pictorial worlds, which on the one hand appear realistic, and later are hyper-realistically over-formed to finally form a completely new reality.

His investigations into the role of art in our time, which is defined more by uncertainty than by its opposite, reveals on the one hand a preference for technical structures, on the other hand this love is fed by a deep knowledge of philosophical contemplation. Past, present, and future are repeatedly brought into a specific relationship in Zhou Song's world of thought. Ultimately, philosophy has the claim to penetrate beyond worldly things into the inner of our beingness - no matter whether this is formed in an eastern or western way. It is the origins, underlying structures, and evolution of humanity as well as the universe as a whole that help shape the art of this restless mind of Zhou Song - beyond the banal everyday, beyond politics and its inner turmoil.

At the Osthaus Museum Hagen, the central theme is painting, and here Zhou Song's interest coincides with our focus. His excursions into the art of watercolor, sculpture, or three-dimensional objects in general enrich the central medium. What can be observed in his art is an abundantly clear mastery of drawing technique, as well as his strict and sovereign control over the principles of design. The diverse series, which display a magnificent spectrum, namely: leading from the exploration of the self (Red Field), to the existence of the universe (Entropy), to the reflection on our living conditions in the real world (Inflating) are comprehensively anthropological.

This, of course, includes Zhou Song's penchant for the symbolic. The German scientist and man of letters, Johann Wolfgang von Goethe conceived symbol as an exclusive force that was able to represent the general in the particular. In a broader sense from today's perspective, Zhou Song seeks this kind of transformation in his art: thoughts enter the artwork and are formed into a specific entity there.

[Dr. Tayfun Belgin is the Director of the Osthaus Museum Hagen]

二十一世纪的绘画艺术呈现出了一番新局面。平面目的论、自我欺骗式的自我表达、媒介特异性、观念艺术、跨媒介性等为代表的主导叙事在上个世纪盛行，但新世纪的绘画艺术已做好挣脱这些束缚的准备。二十一世纪即将过去四分之一，过往的主导叙事无不退居二线，被内化或边缘化。新的局面近在眼前，新的可能性呼之欲出。正如上个世纪包豪斯学派作为催化剂推动了现代艺术的发展，当今时代也涌现出了一股势头越来越猛的新力量，我们或可称其为新包豪斯学派。设计再次回归，或者说将设计融入绘画媒介的做法再次回归，并且来势更为汹涌。过去的包豪斯学派由机械主义与功能主义驱动，以周松为代表的二十一世纪艺术家则将机械美学和生物形态学结合到一起。艺术从诞生之初即追求生物形态设计。艺术在历史长河中经历过许多阶段，以不同的方式将生物形态内化到艺术作品当中，从自然界推导出艺术形式，或是在大自然的启发下创作出抽象或分形的图案。周松的艺术创作采取的是更为复杂的策略，他并没有被生动的有机主义与严肃的机械美学之间的对立所束缚，相反，他探索两者的连结以及交叉地带。机械的结构为具有生物形态的物质提供了框架，人造的物体就这样和肌体发生了碰撞。周松的作品恰到好处地捕捉到了赛博格的后人类特性，即赛博格既是机械装置的叠加产物，又是具有活力、有机且精神化的躯体。

与此同时，赛博格虽然貌似冰冷的机械装置，内部却有一条感情线贯穿始终。身体部位与生物纹理的结合为作品带来了创造性张力，打破了形式的枷锁，让作品得以摆脱束缚。明显的动感为静止的绘画媒介赋予了活力。本身“冰冷”的机器被颠覆，作为呈现动感的基础。如此创作出来的视觉事实进一步变形，在光学（光与影）效果下，转化成雕塑般的格式塔轮廓。绘画媒介就是这样呈现动感，从动态的视觉媒介中提取生命力，再将其冻结在画布上。

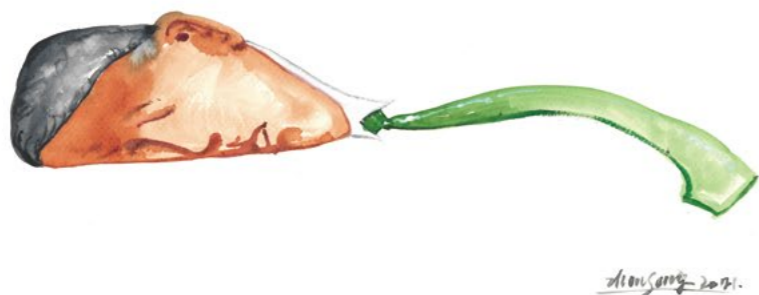
中国当代艺术历经数个阶段，而周松的作品正是这一历程的高潮。自上世纪八十年代起，实验中国画的媒介就曾尝试融入抽象设计以及补救印刷或雕塑媒介等手段。周松将这种潮流推向了新境界。一种强大的灵感驱动着他的创作，使其自如游走于几何图式的疏离效果与生机论的直接性（可触及的物质与分散的人体结构）。作品形式上的特点，例如标志性的尖锐棱角，既贡献了图形式构建或组装的人工性，也发挥着推、刺、打手势等重要功用。这些动作既是在破坏，也是在建构。无论是作品中潜在的叙事或是狂风暴雨般的行动，都暗含某种形式的温柔。一双用荆棘绑在一起的皮鞋，但鞋跟的位置却有一只蝴蝶；章鱼覆盖着被绳子绑住的身体，腕足的间隙之间却插着几朵玫瑰。这种视觉以及概念上的戏剧性显而易见，其寓意让人品味良久。信奉媒介特殊性的纯粹派艺术家一度放逐了叙事性，但叙事性如今再次回到了绘画媒介，并且势头更猛，只不过这一次我们借鉴了上个世纪的道德观。我们艺术家和评论家最好一劳永逸地抛开媒介特殊性。在这个融合度和各领域的交叉性越来越高的时代，“总体艺术”和跨媒介性等熟悉的概念似乎都在变得无关紧要。这些概念甚至无法描述展品所体现的新动态。伴随着我们生态意识的增长，我们在这里见证了赛博格生物形态艺术的诞生，后人类且具有深厚的人性。

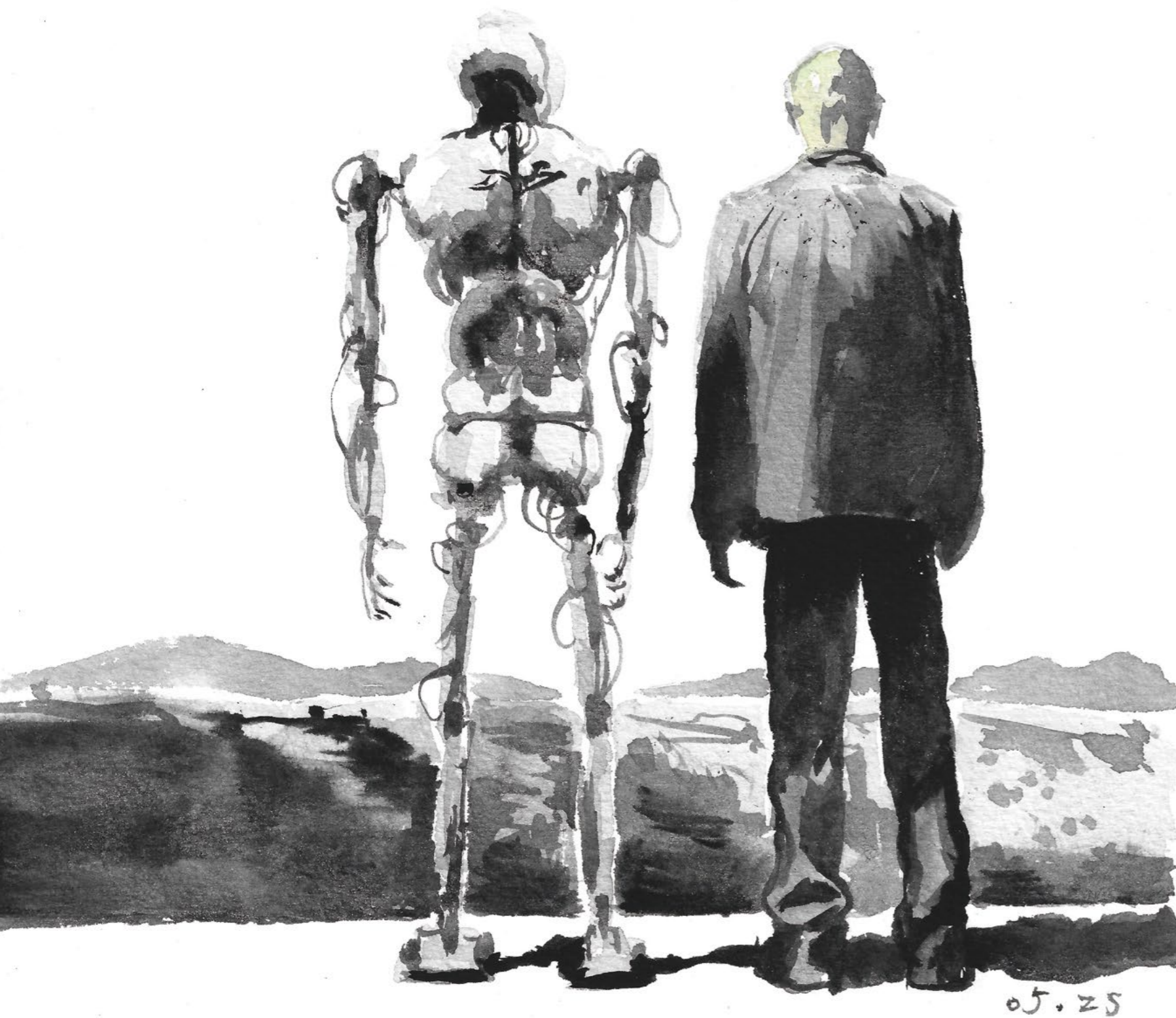
（汪悦进：哈佛大学洛克菲勒亚洲艺术史终身教授，哈佛大学中国艺术实验室 Harvard CAMLab 创始人）

汪悦进

周松的赛博格生物形态艺术

Zhou Song's Biomorphic Art of Cyberg





Zhou Song's Biomorph Art of Cyberg

By Eugene Wang, Harvard University

The art of 21st century paintings opens up a new horizon. It is ready to move on from the captivity of the previous century's master narratives—the teleology of flat surfaces, the self-delusion of spontaneity of self expression, medium specificity, conceptual art, and intermediality, and so on. All these have receded in the rear window mirror, having either been internalized or simply made irrelevant, as we are close to the first quarter mark of the 21st century. New horizons loom large and new possibilities beckon. Just as Bauhaus had served as a catalytic agent in jump-starting modern art in the 20th century, so a new impulse—what might be called New Bauhaus—is gaining traction. Design, or the integration of design into the painterly medium, is having its second coming, with a vengeance. Unlike the old Bauhaus that was driven by the mechanist and functionalist impulse, 21st century artists like Zhou Song marry machinist aesthetics with biomorphism. In its origin, art had aspired toward the condition of biomorphic design. Over time, art has undergone stages internalizing biological forms through various means: extrapolating forms from nature or generating nature-inspired abstract or fractal patterns. Zhou Song's art takes up a more complex set of conditions. Rather than operating within the parameters of lush organicism vs. austere machine aesthetics, he explores the nexus and entanglement of the two. Mechanic schema provides the framework for biomorphic substance; artificiality colludes with bodily texture. These works aptly capture the posthuman dynamic of cyberg, at once a body of mechanism and a mechanics of the body.

Meanwhile, an emotional line runs through the seemingly cold mechanism of cyborg. Body parts and biological texture come into a creative tension with schematic designs, thereby breaking out of the formal shackles that hold them in captivity. Palpable animation impulse powers the stillness of the painting medium. What would have been the machine "cool" is turned on its head. It is the very ground to stage animus. The visual facts thus created give rise to further play: optics (light and shad-

ows) readily morph into the gestalt of sculpted silhouettes. This is how the medium of painting performs animation. It derives its vitalism from the visual medium of animation and freezes it on the canvas.

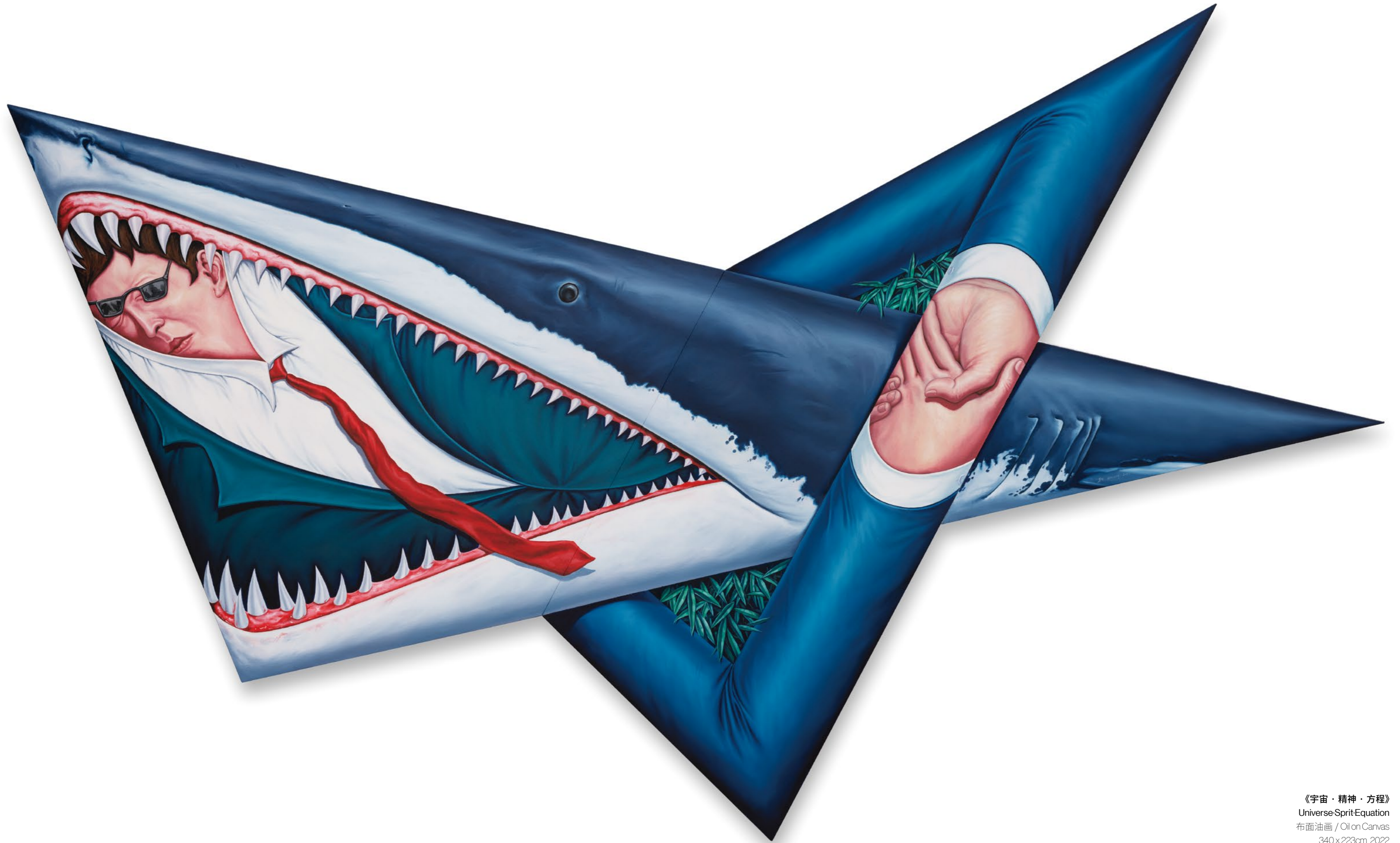
Zhou Song's painting is a culmination of some previous stages contemporary Chinese art had gone through. Since the 1980s, the medium of experimental Chinese painting had experimented with incorporation of abstract design, the remediation of print and sculptural mediums, and so on. Having internalized these early phases of formal experiments, Zhou Song has taken it to a new level. A deep impulse drives his art. It comes down to the artful navigation between the distancing effect of geometric schema and the immediacy of the presence of vitalism, the palpable materiality of things and disembodied body parts. While formal attributes—such as the notable sharp angularity repeatedly staged in his paintings—contribute to the artificiality of these pictorially built or assembled forms, they also perform their vital parts. They thrust, pierce, and gesticulate, at once destructive and constructive. In the trail of some hinted narrative events or stormy actions, intimation of some tenderness rearing its head: a butterfly clinging to the side of a pair of shoes bound by prickly thorny thistles, or some roses interposed among octopus tendrils, covering the roped and clothed bodies. The visual and conceptual drama is palpable; its moral has a lasting staying power. Narrativity, at one time banished by the medium-specific purists, now comes back to the medium of painting with a vengeance. Only this round, we are learning from the morals of the last century. We—painters and critics—are better off putting medium specificity to the rest once and all. In this day and age of increased integration and domain-crossing, familiar terms such as "total art," intermediality, or what have you, appear to fade into irrelevance. They cannot even begin to capture the new dynamics on display here. With our growing ecological consciousness, we are here witnessing the birth of biomorphic art of cyberg, at once posthuman and deeply humane.

[Eugene Wang is the Abby Aldrich Rockefeller Professor of Asian Art at Harvard University, and founding director of Harvard CAMLab]

I N F L A T I N G

膨胀

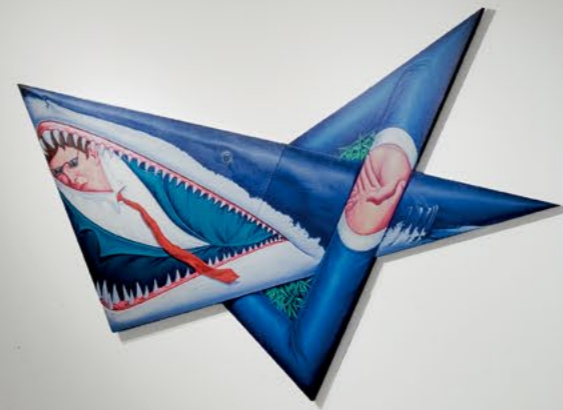




《宇宙·精神·方程》
Universe-Spirit-Equation
布面油画 / Oil on Canvas
340x223cm 2022



《不朽的躯体》
The Immortal Body
布面油画 / Oil on Canvas
387 x 230cm 2022



周松的《膨胀系列》：变革与新生

Transformation and Regeneration in Zhou Song's Inflating Series

[法] 艾莉森·布雷克



图1
《保持平静》
Keep Calm
布面油画 / Oil on Canvas
100 x 100 cm 2019

《保持平静》（2019）是周松《膨胀系列》早期的作品，画的是一个被困在菱形里的膨胀男性。他膨胀的身体都快要把他青绿色的西装撑破了。他的皮带被撑开了，他的手表被撑掉了，他的脸则被挤在了菱形的边界上，眼镜都撞歪了。周松借膨胀的身体表达了两层意思：一是人类自以为是地将自己视作宇宙中心，二是人类的欲望总是不断升级的。¹ 不过，压缩与膨胀的强大张力也表明主人公在身体或精神上存在改变的潜能。他弯曲的双腿以及垂直向上的皮鞋暗含了旋转的意味，这是西方美术史常用的比喻手法，用旋转暗指转化或变革。从这个角度看，这个男性仿佛马上就要转起来了。这对他的走向、命运、性情而言都将是决定性的时刻。转化会引导一个人走向变革与新生，由此看来，《保持平静》中的旋转比喻彰显了周松《膨胀系列》的一大主题，即人类意义非凡的转折点。

变形是一种可见的外在变化，但转化是看不见的内在转化。绘画作品描绘的是一个定格的时刻，如何用画作呈现内在状态的转化一直是困扰画家的难题。画家常用的解决方案是用扭动的身体或头颅代指即将发生的转化，有可能关乎个体、道德、灵魂，也可能关乎新的时代。卡拉瓦乔的《圣彼得受难》（1601）就是一个例子。周松在《膨胀系列》采取了类似的手法。系列里面的人体或是扭曲的，或是循着对角线放置的，或是倒置的，这样设计是在暗指人类以及宇宙的循环和变革。席卷全球的新冠疫情以及生态危机引发了全球性的后果，社会和伦理都受到了冲击，《保持平静》暗示一个新的、截然不同的时代将从此孕育而出。类似的，《平行宇宙》（2020）的标题和构图暗含着这样一层意思：社会正在迈入后企业时代，人类今后难以再和有限的角色和空间相匹配。画面被分割成四个三角形，每个里面都塞着一个胖得跟气球一样的男子，穿着商务正装。四个人的头都指向了正中心，形成了一个风车，代表着即将转动的改革。和《保持平静》相似，这一幅也有压缩和（暗含的）旋转的意味，四个人的膝盖和皮鞋因此发生了弯曲，眼镜和雪茄因此飞了出去，一本书的书页也因此翻动了起来。他们西装外套的扣子都扣得很紧，在压缩与膨胀的强大张力下，外套的褶皱让人觉得下面的仿佛是乳房，这让他们圆鼓鼓的身体显得十分怪异。周松通过怪异的身体加强了这一系列对转化和变革的指涉。俄国哲学家米哈伊尔·巴赫金说过：

怪异的图像反映了变革中的一种现象，一种尚未完成的变形，可以是关乎生与死的，也可以是关乎成长与转化的……这样的图像中，我们可以同时看到变革的两极，旧与新，衰亡与繁衍，变形的开端与终点。²



图3 《膨胀的心》系列 / Inflating Heart series / 布面油画 / Oil on Canvas / 40 x 40cm x 5 2020

周松虽然没有在《平行宇宙》中直接画变形，但他确实暗示了这种可能。这幅画的左下角长出了一小段藤蔓，也可能是细枝，这足以说明艺术家渴望在画作中用动物、人类和植物的元素详细展现我们人类和宇宙以及生态系统的复杂相互关系。³ 开花的藤蔓爬到了男子锃亮的黑皮鞋上，仿佛再生长下去就要刺穿他膨胀的小腿。显然，藤蔓的存在以及它和人纠缠到一起的趋势并不只是在象征人类和自然的关系。除此之外，藤蔓说明变形既可能是进化，也可能是退化，要知道，神话、文学、艺术中都有人变成动物、植物（包括水果）乃至石头的例子。

周松在《膨胀的心》系列中用一连串的菱形图案强调了这种联系。每一个菱形都被填满了，有的菱形和别的菱形连起来看会组成一个变形故事。第二个菱形里装的是一双锃亮的黑皮鞋，这也是周松作品中男性主人公的转喻，紧接着的两个菱形分别装着一只青蛙和一个苹果，这样连起来看就是人类退化成动物和植物的过程。男士皮鞋和青蛙的并排摆放让人想起了格林童话《青蛙王子》中的双重变形，即王子到青蛙和青蛙到王子的两次变形。另外，将皮鞋和苹果连起来看会让人想起弗兰兹·卡夫卡《变形记》中格里高尔的不幸遭遇。格里高尔是一名旅行推销员，是家里的顶梁柱。一天，他一觉醒来，发现自己变成了一只巨大的甲虫。故事发展到高潮，他父亲用苹果砸已经变成甲壳虫的他，有一个苹果直接砸进了他的背部，重伤了他，他最后也是因此离世的。扔苹果的场景对格里高尔以及他父亲而言都是顿悟时刻，格里高尔就此意识到自己的生命不可逆转地发生了改变，父亲则就此意识到自己成了家庭唯一的指望。故事的最后，读者发现停滞不前的萨姆沙一家有了向上发展的势头，这主要是因为格里高尔的妹妹完成了从女孩到女人的转变。

¹ Constanza Ontiveros Valdés, "Zhou Song," Widewalls, London, Widewalls Ltd., 2021, <https://www.widewalls.ch/artists/zhou-song> (accessed October 29, 2021).

² Mikhail Bakhtin, *Rabelais and His World*, trans. Hélène Iswolsky (Bloomington: Indiana University Press, 1984), 24.

³ Zhou Song (personal communication, 7 January 2022).

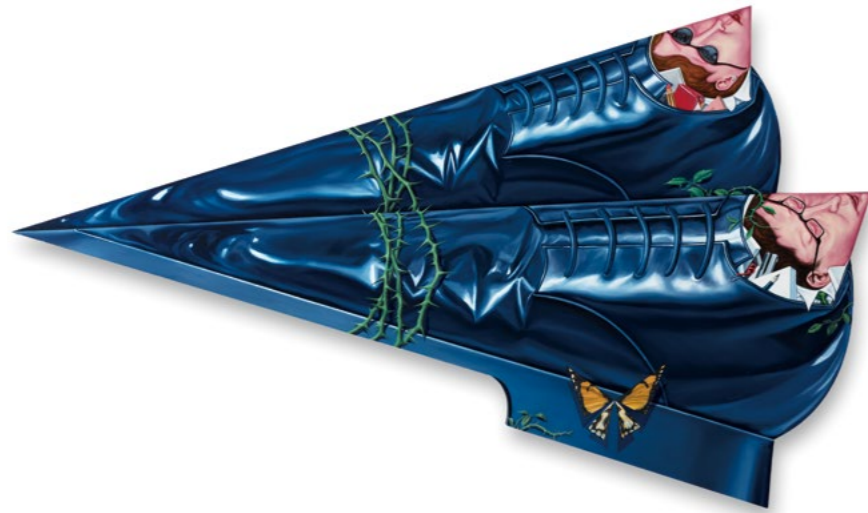


图4
《不朽的躯体》
The Immortal Body
布面油画 / Oil on Canvas
200x120cm 2021



图5
《永恒的神话》
The Myth of Eternity
布面油画 / Oil on Canvas
232x160cm 2021

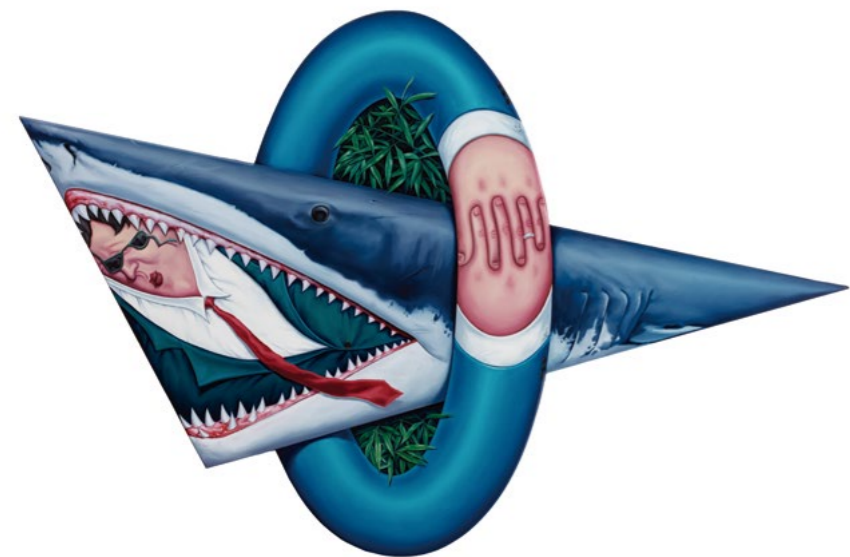


图6
《宇宙·精神·方程 II》
Universe-Spirit-Equation II
布面油画 / Oil on Canvas
198x124cm 2021

格里高尔的结局虽然令人唏嘘，但整个中篇小说是带着希望收尾的，这提醒我们变形中内含的退化其实也有积极意义。正如巴赫金所言：“我们可以透过一个人一生中的艰难时刻去描绘他，而变形正是这一方法的基础，它可以展现出个体是如何变成另一个人的。”⁴周松在《永恒的神话》（2021）、《不朽的躯体》（2021）、《宇宙·精神·方程 II》（2021）三幅画中为了凸显变形的特性，用到了许多意象来象征停滞、危机和乐观。《不朽的躯体》就同时带有束缚、危机以及潜在变革的意味。一根带刺的藤蔓将一双发亮的蓝色皮鞋紧紧地绑在了一起，两只鞋的头部指向了同一方向。上面一只鞋里面是一个女人的头和白领，从白领位置看，她的头明显转向了另一侧，头下面还有口红、女用手提包等一系列女士用品。底下一只鞋里面有一个商人的头，位置刚好转到了和脖子呈直角的位置，里面还可以看到一系列公司生活的标志：领带、白领、电话线、记事本、自来水笔。这双被绑在一起的鞋肯定会限制人的行动，内含停滞的意味，但两个仰起的头以及尖锐的下巴刚好对应钟面一点和两点的位置，这种构图让人联想到了旋转以及转化，继而延伸到新生。

巴赫金将变形视作一种发展理念的保护层，变形的展开过程在他看来是“断断续续的，就好比一根有好几个结的绳子”，他同时还认为人类拥有改变的可能。⁵《不朽的躯体》中绑在一起的鞋和巴赫金所说的绳结是对应的。画中两个人的头都在向上转动，试图摆脱消费主义以及公司生活的标志，这样一幅图景呈现的是一个重要的转折点。蝴蝶也印证了这一点，人们常常用蝴蝶来比喻变形、转变以及希望，这里的蝴蝶更是有新生的寓意。蝴蝶拍打翅膀从鞋跟的位置往上飞，蝴蝶边上还有一小段长有叶子的藤蔓，这又是一个富有新生寓意的意象。与此同时，女士的口红以及墨镜让人联想到了面具，用巴赫金的话讲，面具“和变化以及转世的喜悦紧密联系在一起……并愉快地否定掉了统一和相似”⁶。他还补充道：“面具是和转化、变形以及违反自然的界限联系在一起。”周松就这样在《不朽的躯体》中加上了带有压缩、转化和变形意味的象征物，它们共同为这幅画注入了乐观精神，让这幅画展现了变化与新生的希望。

《永恒的神话》和《宇宙·精神·方程 II》也阐释了变形与新生，但力度更大，前者将人体、玫瑰、章鱼结合到一起，后者则将人体、鲨鱼、草地结合到一起。《永恒的神话》中，棱角分明的轮廓、皮带以及章鱼的触角都是束缚的化身，但整体的几何轮廓却是风车的模样。周松强调了压缩与变革之间的张力。同时，他特意将朝上的章鱼，倒置或斜置的人体打造成了尖尖的形状，这些元素共同完成了一个旋转的循环，这种旋转象征着变形。另一方面，绽放的玫瑰（植物）与章鱼（动物）相比人体，明显处于支配地位，这是旋转中退化的一面，但这一面也拥有积极意义。

⁴ The Bakhtin Reader: Selected Writings of Bakhtin, Medvedev and Voloshinov, ed. Pam Morris, (London: Arnold Publishers, 1994), 185.

⁵ Morris, 181.

⁶ Bakhtin, 39-40.



图 7
《踏着玛格丽特的天空》
Stepping on Magritte's Sky
布面油画 / Oil on Canvas
130 x 130cm 2020

在《宇宙·精神·方程 II》中，鲨鱼张开了大嘴，里面是一个圆鼓鼓的商人，鲨鱼似乎把他整个吞进去了。这种设计隐喻着人类和大自然作为相互联系的存在。不过，画作的标题同时暗示着鲨鱼与人的平等关系，而非支配与被支配的关系。商人十指交叉的双臂将鲨鱼以及生长的绿草围在了里面，说明他乐于拥抱后者所代表的变形以及自然。与此同时，双臂环绕的动作是一种循环的表达。手上的婚戒进一步强化了这幅画的两大主题——转变的循环，以及人类与自然生物的统一。

正如我们所见，《膨胀系列》的许多画作都在呈现希望以及人类改变的可能。不过，这一系列的内在张力是从当下的停滞以及十足的束缚中生发出来的。周松近期讲道：“《膨胀系列》是对我们现实世界生存境况的反思。”⁷ 他这么讲，大概是在指全球变暖以及疫情对人类乃至整个自然界的深远影响。2020年，他的城市以及别的城市都因为疫情实施过隔离，城市因此停摆，也正是在这一年，他创作了《存在的时刻》与《踏着玛格丽特的天空》。两幅画作都描绘了人们自2019年以来忍受的危机和压力，同时也呈现了人们求变的需求。《存在的时刻》的轮廓是一个三角形，里面是一只发亮的蓝色皮鞋，鞋子内部则塞着一张蓝色的脸，面色苍白，双目紧闭。不论是人，还是鞋，似乎都没有逃离的可能。《踏着玛格丽特的天空》的画面被对角线分割成了两块，一块是锃亮的黑皮鞋，背景漆黑一片，代表了里面，另一块是玛格丽特风格的动人风景，代表了外面。鞋子的主人无论如何也穿越不了分界线。这幅画的内外划分呼应了变形以及转化的内外过程。不过，两幅画似乎都在强调束缚，旋转的可能性被排除在外，旋转的净化效果更是无从谈起。

尽管如此，《存在的时刻》还是留有变化的可能，线索就是面色苍白的蓝脸，这张脸让人联想到了旅行者1号在1990年拍摄的暗淡蓝点，那个不起眼的蓝点正是地球。卡尔·萨根看到这幅照片以后，感慨道：“我们装腔作势，我们自以为是，我们总觉得自己在宇宙中拥有尊贵的地位，现在，这个暗淡蓝点就足以动摇这一切一厢情愿的想象。”⁸ 周松用他怪异的膨胀人物表达了上述情感。这听上去或许不可思议，但这些夸张的人体也暗含着进步的意味。正如巴赫金所说：“怪异的躯体……



图 8
《轮回》
Reincarnation
布面油画 / Oil on Canvas
D160cm 2020

是处在发展过程中的躯体。这个过程永远不会终结，永远不会完成。”⁹ 2021年创作的《轮回》通过重奏《宇宙·精神·方程》的完整循环，再次表达了这一层意思。交叉的双手和周松标志性的黑皮鞋融为一体，表明人类处在一个永无止境的循环之中，但这种循环是有进步意义的。

周松《膨胀系列》的创作地在北京，但这一系列的主旨（变形、转化、人类和宇宙的相互联系）是可以在世界范围内引起共鸣的。今年举办的第59届威尼斯双年展有三大主题，分别是“身体及其变形的表现”、“个体与技术的关系”、“身体与地球之间的联系”。周松这一系列的画作无不和这三大主题密切呼应。再一个，本届双年展的灵感是利奥诺拉·卡林顿赋予的，她和周松画作中的人物一样，“永远都在摆脱固定、连贯身份带来的束缚”。¹⁰ 周松的画作和卡林顿的故事有异曲同工之妙，都在文化、环境、社会的转折点为主人公提供了通往变革、转化、变形的道路。双年展的总策展人塞西莉亚·阿莱马尼表示：“我们当下生活的时代充满了危机和严重的创伤，但恰恰是因为到了危机时刻，我们才能期待积极的转变。”¹¹ 《膨胀系列》生动阐释了阿莱马尼的洞见。

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⁷ "Interview/Zhou Song," Al-Tiba9 Contemporary Art, Issue 9, Barcelona, October 7, 2021, <https://www.altiba9.com/artist-interviews/zhou-song-hyperrealism-illusionism-painting> (accessed November 3, 2021).

⁸ Carl Sagan, Pale Blue Dot: A Vision of the Human Future in Space (1994; reis. New York City: Ballantine Books, 1997), 7.

⁹ Bakhtin, 317.

¹⁰ Cecilia Alemani, "Statement by Cecilia Alemani," La Biennale di Venezia, Venice, <https://www.labiennale.org/en/art/2022/statement-cecilia-alemani>, accessed October 9, 2021.

¹¹ Alex Marshall, "A Curator's Vision for a Post-Pandemic Venice Biennale," New York Times, June 9, 2021, <https://www.nytimes.com/2021/06/09/arts/design/cecilia-alemani-venice-biennale.html>, accessed February 1, 2022.

Transformation and Regeneration in Zhou Song's Inflating Series

By Alison Bracker

In *Keep Calm* (2019), an early painting in Zhou Song's *Inflating Series*, a sharply-defined rhombus traps an expanding male figure. As he swells, the man nearly bursts out of his turquoise suit. His belt comes undone, his watch pops off, and the rhombus' perimeter constricts his face, knocking his glasses askew. Song once noted that such bloated characters embody both human beings' self-regard as the universe's center and their escalating desires.¹ However, this scene of intense compression and expansion also suggests a potential change in the protagonist's physical or spiritual state, for his twisting legs and upward-pointing shoe imply rotation, a pictorial trope in western art history frequently indicating conversion or transformation. The figure thus appears to be at the beginning of a cycle, a defining moment in his direction, destination, or nature. Since conversion results in revolution, regeneration, and transformation, *Keep Calm's* allusion to rotation augers transcendent turning points for humans in Song's *Inflating* paintings.

Unlike metamorphosis, a visible, external process, conversion is invisible and internal. As paintings delineate a single moment, depicting the passage from one inner state to another has long challenged artists. Therefore, painters often twisted a figure's body or head, as Caravaggio did in *The Crucifixion of St. Peter* (1601), to convey impending personal, moral, or spiritual changes and a new era, thereby rendering the figure a metaphor for conversion. Similarly, Song employs twisted, diagonal, or upside-down bodies in his *Inflating Series*, indicating human and universal cycles and revolution. His contorting man in *Keep Calm* intimates a new, transformational age emerging from the societal, ethical, and global ramifications of a worldwide pandemic and ecological crisis.

Likewise, *Parallel Universe's* (2020) title and composition imply a society evolving into a post-corporate world where humans no longer conform to fit into confining roles and spaces. Four triangles contain ballooning, business-suited men whose heads point to the center, creating a human pinwheel that bespeaks revolution. Once again, compression and (implicit) rotation compel their knees and shoes to bend, send glasses and a pipe flying, and flap the pages of a book. The men's swollen bodies become grotesque as the competing forces of compression and expansion create breast-like forms under their tightly-buttoned jackets. By evoking the grotesque body, Song reinforces his series' allusions to transition and transformation. According to the Russian philosopher Mikhail Bakhtin,

The grotesque image reflects a phenomenon in transformation, an as yet unfinished metamorphosis, of death and birth, growth and becoming...In this image, we find both poles of transformation, the old and the new, the dying and the procreating, the beginning and the end of the metamorphosis.²

¹ Constanza Ontiveros Valdés, "Zhou Song," Widewalls, London, Widewalls Ltd., 2021, <https://www.widewalls.ch/artists/zhou-song> (accessed October 29, 2021).

² Mikhail Bakhtin, *Rabelais and His World*, trans. Hélène Iswolsky (Bloomington: Indiana University Press, 1984), 24.

While *Parallel Universe* stops short of portraying metamorphosis, Song alludes to its possibility. A small vine or twig grows upwards from the painting's lower-left corner, testifying to the artist's desire to paint elements of animals, humans, and plants to detail our complex interrelationship with our universe and ecosystem.³ The flowering vine creeps over a man's shiny black shoe and threatens to pierce his engorged leg. Notably, its presence and looming entanglement with him signals more than our symbiotic bond with nature. It affirms that transformation through metamorphosis is both evolutionary and regressive, for, in mythology, literature, and art, humans metamorphose into animals, vegetables (including fruit), or minerals.

Song emphasizes this connection through successive diamond-shaped images in his *Inflating Heart* (2020) series. Each diamond contains an object that fills its surface, several of which produce a narrative of metamorphosis when considered alongside each other. A pair of shiny black shoes, a metonym for Song's male protagonists, appear in one diamond, followed by a frog and an apple, thereby tracing human regression to animals and vegetables. By juxtaposing men's shoes and a frog, the artist recalls the double metamorphosis—from a prince to a frog, and a frog to a prince—within the Brothers Grimm's fairy tale "The Frog Prince." Additionally, the shoes-to-apple connection conjures up the plight of Gregor Samsa in Franz Kafka's *The Metamorphosis*, the traveling salesman who supports his family and awakens one day to find himself transformed into a giant insect. In a climactic scene, Gregor's father hurls apples at his metamorphosed son, and one imbeds itself into Gregor's back, severely injuring him and causing his eventual demise.

The thrown apple sparks revelations within both Gregor and his father: Gregor comprehends that his life has changed irrevocably, and his father realizes that the family's fortunes now depend entirely on him. At the story's end, we discover that the previously static, struggling Samsa family has become upwardly mobile and that Gregor's sister's transformation from girlhood to womanhood is complete.

Despite the anxiety and disturbing consequences of Gregor's situation, the novella ends on a hopeful note, reminding us that the regression inherent in metamorphosis signifies a positive shift. As Bakhtin observed, "Metamorphosis serves as the basis for a method of portraying the whole of an individual's life in its more important moments of crisis: for showing how an individual becomes other than what he was."⁴ Song's *The Myth of Eternity* (2021), *The Immortal Body* (2021), and *Universe-Spirit-Equation* (2021) illuminate these attributes of metamorphosis through symbols of regression, stasis, crisis, and optimism. The *Immortal Body*, for example, expresses confinement, crisis, and potential revolution all at once. A thorny vine binds itself around a pair of gleaming blue shoes pointed inward, constraining them. The upper shoe contains a woman's head twisting from her white-collared neck and resting among feminine accoutrements, such as lipstick and items from a woman's handbag. In the bottom shoe, we glimpse a businessman's head turned at a 90° angle from his neck amid the trappings of corporate life: A tie, white collar, cable, notebooks, and fountain pen. Although the bound shoes limit movement, implying stasis, the upward-angled heads and sharp points at their chins allude to a clockface at the 1:00 and 2:00 positions, insinuating rotation, conversion, and, thus, regeneration.

³ Zhou Song (personal communication, 7 January 2022).

⁴ *The Bakhtin Reader: Selected Writings of Bakhtin, Medvedev and Voloshinov*, ed. Pam Morris, (London: Arnold Publishers, 1994), 185.

Bakhtin perceived metamorphosis as a sheath for a concept of development that unfolds “spasmodically, a line with ‘knots’ in it” and visualized humans as open to change.⁵ *The Immortal Body’s* bound shoes allude to these knots, while the figures’ heads, twisting upwards and away from the trappings of global consumption and corporate life, mark a turning point. Indeed, the painting indicates renewal through a butterfly, a prevailing metaphor for metamorphosis, transformation, and hope. It flutters upward from the bottom shoe’s heel next to a vine in leaf, another sign of regeneration. Meanwhile, the woman’s lipstick and sunglasses insinuate a mask, which Bakhtin asserted is “connected with the joy of change and reincarnation...and with the merry negation of uniformity and similarity.”⁶ He added, “The mask is related to transition, metamorphoses, [and] the violation of natural boundaries.” Hence, Song’s inclusion of these emblems denoting constriction, transition, and metamorphosis infuse *Immortal Body* with optimism and the potential for renewal and change.

The Myth of Eternality and *Universe-Spirit-Equation* illustrate metamorphosis and revitalization even more forcefully by merging human bodies with roses and an octopus in the former and a shark and grass in the latter. Although *The Myth of Eternality’s* sharp borders, painted belts, and the octopus’ tentacles convey constraint, the geometric shape that contains these elements again recalls a pinwheel. Song underscores the tension between compression and revolution. He also heightens the painting’s sense of completing a cycle by pointing the octopus upward and inverting or angling the figures into spikes, signifying metamorphosis through rotation and its regressive-yet-positive aspect via blooming roses (vegetation) and the octopus (animal) dominating the figures.

Universe-Spirit-Equation bolsters these connotations by interconnecting humans and the natural world. The shark’s jaws open wide to reveal one of Song’s inflated businessmen, whom it appears to have swallowed whole. However, the painting’s title implies that the two characters may be equal rather than one prevailing over the other. Furthermore, human arms with interlaced fingers encircle the shark and growing grass, embracing their reference to metamorphosis and nature while completing a circle. A wedding ring on a finger consolidates the themes of transformative cycles and human unity with flora and fauna.

As we have seen, many of the *Infating Series’* paintings testify to hope and the human capacity for change. However, the series’ inner tension springs from those that present moments of stasis and utter confinement. “The *Infating series* is a reflection on our living conditions in the real world,”⁷ Song recently declared, presumably referring in part to global warming and the pandemic’s repercussions on human lives, livelihoods, and the natural world across the globe. He painted two of his works—*Moment of Existence* (2020) and *Stepping on Magritte’s Sky* (2020)—in the year his and other cities enforced and monitored pandemic-related immobility. Both artworks delineate the crises and pressures humans have endured since 2019 and our need for transformational shifts. For instance, *Moment of Existence’s* triangular shape restrains a gleaming blue shoe into which Song shoehorns a pale blue face with closed eyes. There seems no room for escape for either the person or the shoe. Correlatively, *Stepping on Magritte’s Sky* divides the canvas diagonally between a shiny black shoe in a pitch-black interior and an enticing Magritte-like exterior that the shoe’s wearer cannot penetrate. Its demarcation of inside and outside recalls the inner and outer processes of conversion and metamorphosis, but both paintings appear to accentuate confinement, precluding rotation and its cathartic effects.

In spite of these barriers, the possibility of change reasserts itself in *Moment of Existence’s* pale blue face, which evokes the 1990 Voyager 1 photograph of Earth as a pale blue dot. After seeing the photo, Carl Sagan claimed, “Our posturings, our imagined self-importance, the delusion that we have some privileged position in the Universe, are challenged by this point of pale light.”⁸ Song develops these sentiments through his grotesquely bloated characters. Perhaps surprisingly, they imply advancement even in their exaggerated state, for, as Bakhtin noted, “The grotesque body...is a body in the act of becoming. It is never finished, never completed.”⁹ *Reincarnation*, another painting from 2021, reaffirms this notion by reprising the complete circle from *Universe-Spirit-Equation*. Its interlaced hands fuse with Song’s characteristic black shoes to suggest humanity’s engagement in a never-ending but progressive cycle.

Song’s *Infating Series* originated in Beijing, yet its motifs of metamorphosis, conversion, and our interrelationship with the universe strike a chord throughout the world. This year’s 59th International Art Exhibition of La Biennale di Venezia has dedicated itself to three themes that permeate Song’s series: The representation of bodies and their metamorphoses, the relationship between individuals and technologies, and the connection between bodies and the earth. Furthermore, 2022’s Biennale takes inspiration from the work of Leonora Carrington, who, like Song’s figures, was “always fleeing the strictures of a fixed, coherent identity.”¹⁰ As in Carrington’s stories, Song’s paintings provide his protagonists with paths to revolution, conversion, and metamorphosis amid cultural, environmental, and societal turning points. Cecilia Alemani, the Biennale curator, has declared, “The time we are living in is a moment of crisis and deep trauma, but it’s in moments of crisis that we can hope for a positive transformation.”¹¹ Ultimately, *Infating Series* enacts and confirms that conviction.

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⁵ Morris, 181.

⁶ Bakhtin, 39-40.

⁷ “Interview/Zhou Song,” *Al-Tiba9 Contemporary Art*, Issue 9, Barcelona, October 7, 2021, <https://www.altiba9.com/artist-interviews/zhou-song-hyperrealism-illusionism-painting> (accessed November 3, 2021).

⁸ Carl Sagan, *Pale Blue Dot: A Vision of the Human Future in Space* (1994; reis. New York City: Ballantine Books, 1997), 7.

⁹ Bakhtin, 317.

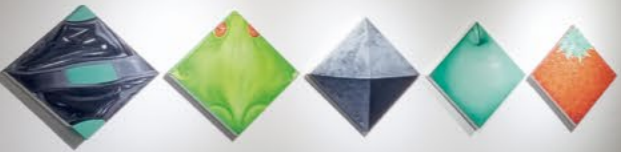
¹⁰ Cecilia Alemani, “Statement by Cecilia Alemani,” *La Biennale di Venezia*, Venice, <https://www.labiennale.org/en/art/2022/statement-cecilia-alemani>, accessed October 9, 2021.

¹¹ Alex Marshall, “A Curator’s Vision for a Post-Pandemic Venice Biennale,” *New York Times*, June 9, 2021, <https://www.nytimes.com/2021/06/09/arts/design/cecilia-alemani-venice-biennale.html>, accessed February 1, 2022.



《永恒的神话》
The Myth of Eternality
布面油画 / Oil on Canvas
232x160cm 2021







《天国》

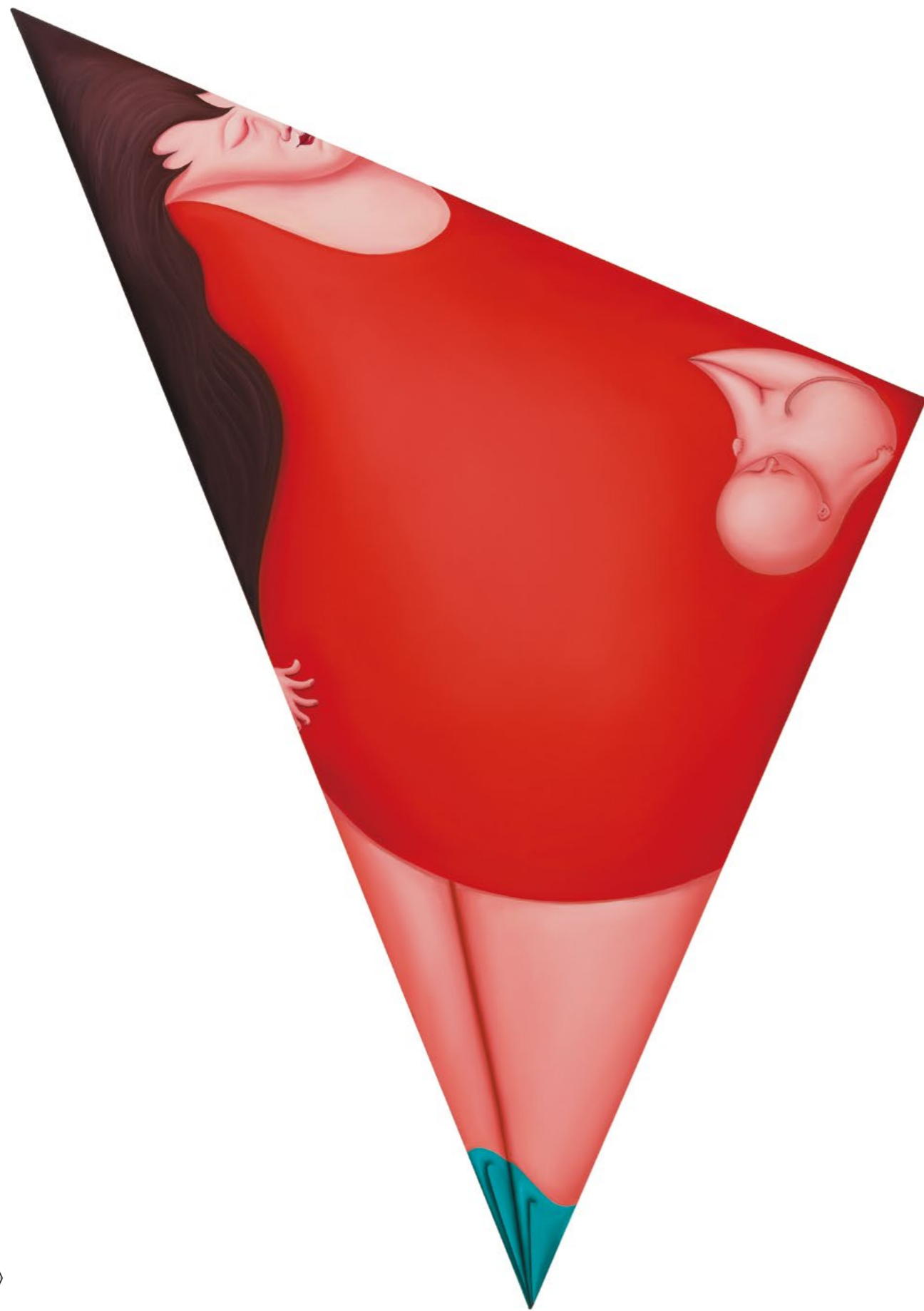
Heaven

布面油画 / Oil on Canvas

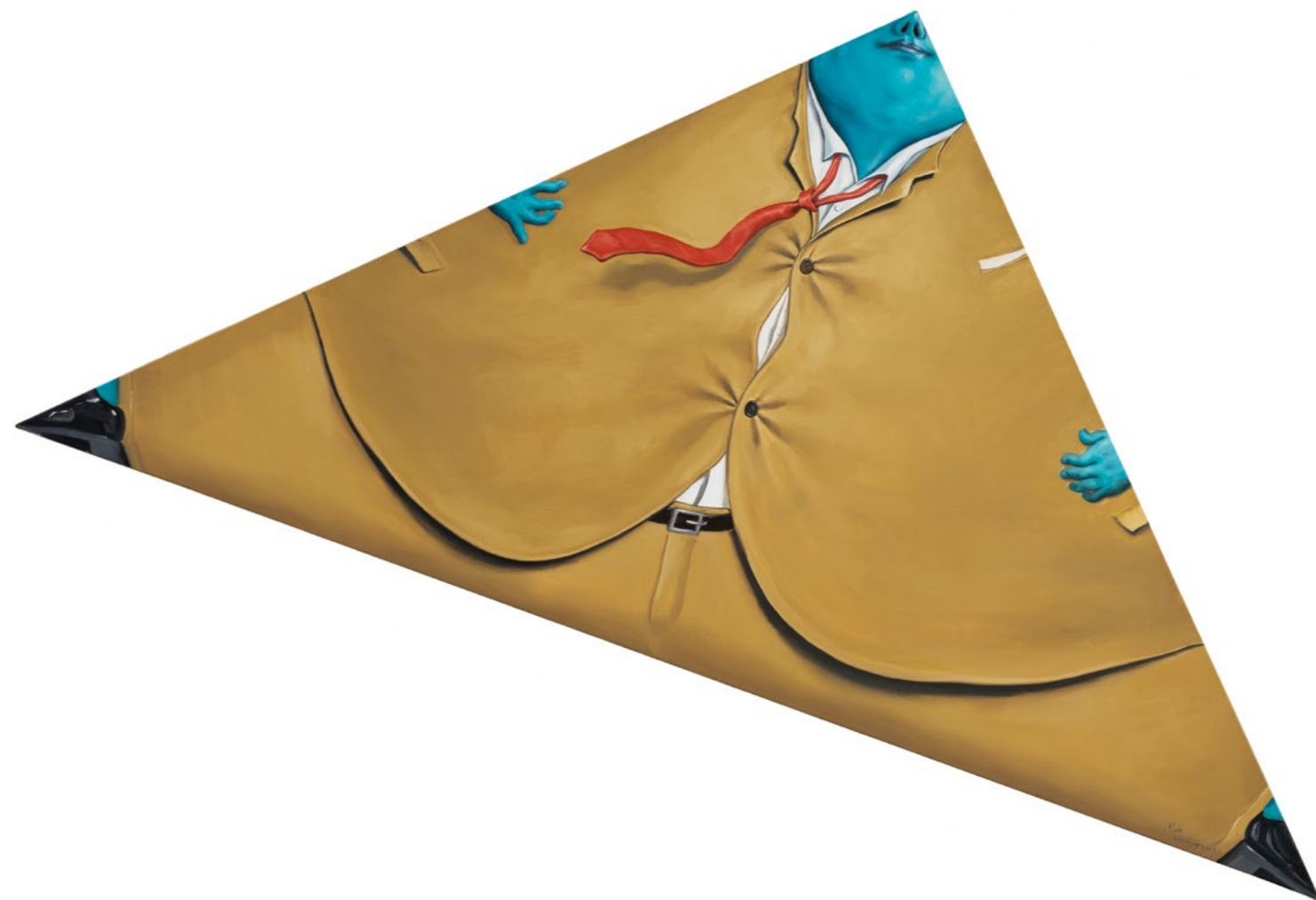
245 x 110cm 2022



《荒诞社会学》
The Absurd Study of Sociology
布面油画 / Oil on Canvas
160 x 200cm 2021



《公元 9999 年》
9999 A.D.
布面油画 / Oil on Canvas
200 x 200 x 282cm 2021



《DNA》
布面油画 / Oil on Canvas
100 x 100 x 141cm 2019



《面具系列》
Mask series
布面油画 / Oil on Canvas
100x100cmx141cm 2020

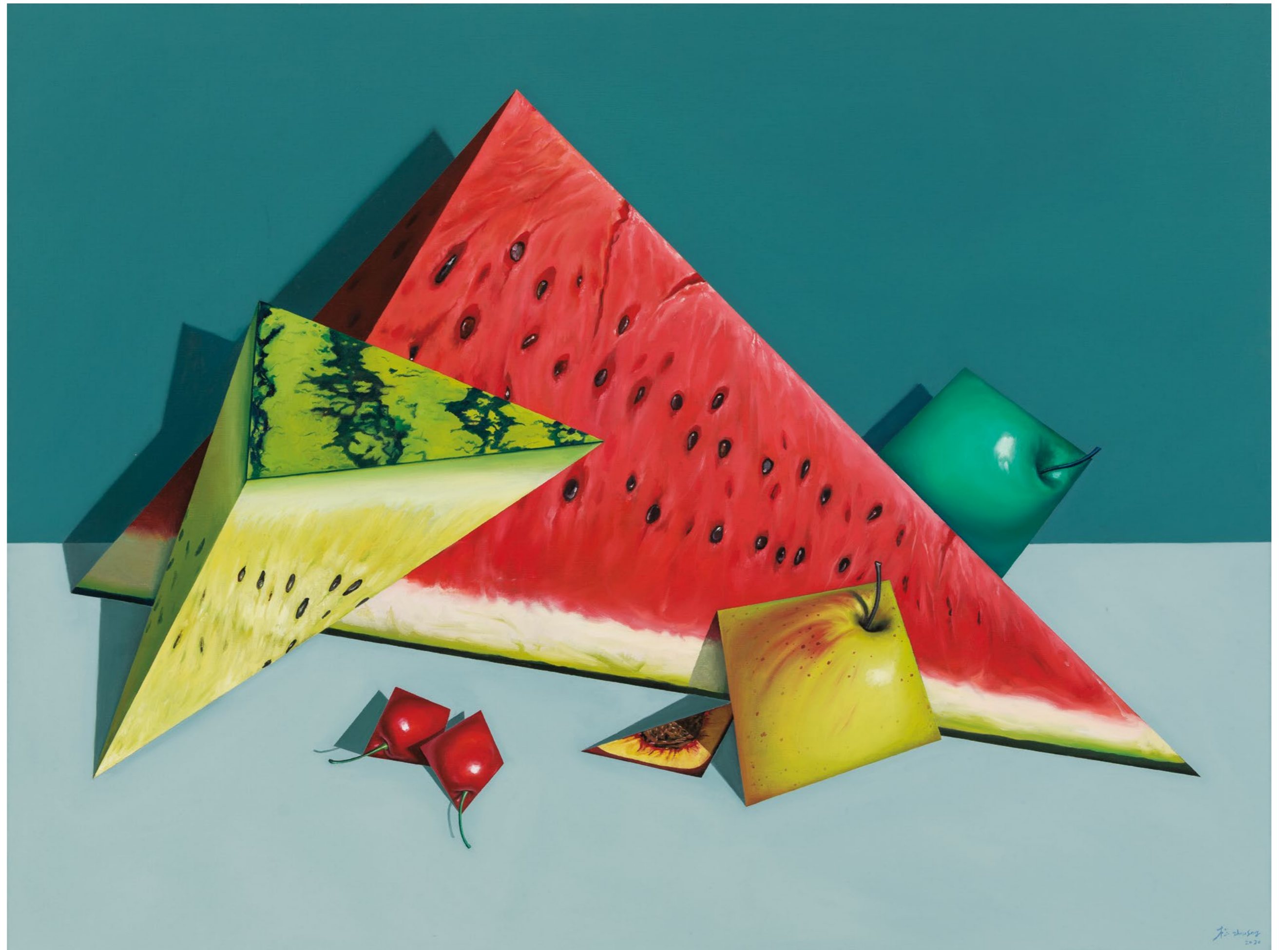


《轮回》
Reincarnation
布面油画 / Oil on Canvas
D160cm 2021

《新世界 III》
A New World III
布面油画 / Oil on Canvas
175x200cm 2021



《新世界》
A New World
布面油画 / Oil on Canvas
160x120cm 2021





《桃花源 2》
The Peach Garden II
布面油画 / Oil on Canvas
110 x 80cm 2021



《桃花源》 / The Peach Garden / 布面油画 / Oil on Canvas / 200 x 150cm 2021



《踏着玛格利特的天空》
Stepping on Magritte's Sky
布面油画 / Oil on Canvas
130 x 130cm 2020



《膨胀的世界》
Inflating Society
布面油画 / Oil on Canvas
130 x 130cm 2020



膨胀的身体和限制的边框

Inflating Bodies and Restricting Frames

[加] 维多利亚·阿多纳

周松的《膨胀》

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周松的《膨胀》

周松用带着批判性的眼光去探索那些塑造人类潜能的力量，从而动摇了边框作为图像边界的概念。从宏观层面上讲，在这些作品中处于中心地位的膨胀和扩张的概念，关注的是最初使地球上的生命成为可能的宇宙偶然事件。地球上芸芸众生的身体跟随着这颗行星以 460 米 / 秒的速度旋转，而这颗行星则围绕着一颗恒星在固定的轨道里运行，这一切都在永恒扩张的宇宙中发生——这是一个没有极限和边框的宇宙。然而，与此同时，同样是这些身体，却被一种相反的力量——地心引力——拉回地面。从一个人在地面上相对静止的位置来看，几乎不可能理解宇宙的不断运动和增长。尽管地心引力保持了人体的物理完整性和自然生态系统的正常运作，周松还是鼓励观众去想象人类形体的无限膨胀，这种把人体拉长、延展的扩张力量同样推动着宇宙的永久成长。

周松的《膨胀》

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周松的《膨胀》

虑、自我意识、天真无知为标志，因为他们试图在一个看起来既不自然、也不友好的社交环境里摇头摆尾。艺术也被束缚于类似的互相制衡之中，在那里，表达的自由受到品味和市场需求的限制。

周松的《膨胀》

周松的画面里，膨胀的身体在扩张的同时也受到了限制，相互挤压，反映了当代人类阶级矛盾的社会定位。正当他们膨胀成一个群体性的、匿名的身体，并限制了个人的表达时，他们试图跨越阶级界限的尝试也遭遇了阻力。这个系列延续了周松对当代社会的技术“恶托邦主义”的探索兴趣，在这种恶托邦里，机器对生活 and 劳动的干预，限制了人们主观自由的可能性。周松在他的作品中利用了“恐惑”理论³，这是精神分析学的一个概念，指的是一种对现实进行陌生化处理的过程。之所以把现实表现得令人陌生，是为了批判那些通常被公认为标准的观点和先例，让观众打开思路，去批判性地看待他们可能秉持的关于自我与世界关系的假想。周松的许多作品，包括《兵·泣》、《脏花》和《化蝶》，是用鱼的内脏填满机关枪的空架子，或者以花朵和蝴蝶的形状来探索艺术、自然和科学之间的激烈交叠，然而《膨胀系列》不同于这些作品，它强调了日常生活的荒诞。它聚焦于当下的人类在自身野心之下竭力周旋于社会中时做出的日常决定。在这里，一种世事洞明的幽默感贯注于人们所穿的服饰和他们构成的城市社群之中，促使观众反思他们所从事的活动，在这些活动中，他们适应并维护了霸权主义的规范和行为。

周松的《膨胀》

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^[1]
^[2] Leon Battista Alberti, De Pictura (1435); on the history of pictorial framing, see Anne Friedberg, The Virtual Window: From Alberti to Windows (Cambridge, MA: The MIT Press, 2009).

^[3] Pierre Bourdieu, Distinction: A Social Critique of the Judgement of Taste [1979], trans. Richard Nice (Cambridge, MA: Harvard University Press, 1984).

^[4] Michel Foucault, Discipline and Punish: The Birth of the Prison [1975], trans. Alan Sheridan (New York: Vintage Books, 1977).



图1 《彼此》/ Us / 布面油画 / Oil on Canvas / 120 x 90cm 2019

竭力控制住膨胀身体的，不仅仅有画框，也有因个人扩张而产生的着装压力的边界。那些在资本主义科技社会中争先恐后的人们，每天都会这样自愿地钻进不舒服的衣服里；与此类似，在周松的作品中，膨胀的身体为了适应各自的画框，也采取了扭曲的姿势：腿与躯干呈直角，脸在画框的边缘处被挤得发红。周松从主体的制度规训角度解释了这种视觉张力：“每个人都受到挤压，并与自我的扩张发生冲突……社会体系中的地位与个人的自我解放意志相矛盾。”自我表达与社会顺从之间的对立是通过构图表现出来的，在《彼此》和《膨胀的世界》中，周松把他的人物处理成拼图，即相互依存但又相互冲突的一些部件，拼在一起则反映出都市里拥挤的人们在物质身体和社会政治方面的生活状况。

通过对画框的特殊处理，周松对当代人类社会阶级状况进行了更加细致入微、更加坚实有力的探索。膨胀的身体往往被压缩在三角形画框内，而三角形是既复杂又简单的几何形。周松认为三角形是“所有形状中最简单的、最基本的，也是最有力量、最神秘的。”在三角形的简单之中，蕴含着宇宙系统的广度——从简单的社区、到复杂的生态系统和工业社会、直到无法穿越的宇宙。三角形被认为是表示秩序的几何形，这一认识跨越了不同的历史时期和信仰系统——从基督教三位一体到马斯洛的需求层次理论（一个关于人类为达到满意生活而在不同层次产生不同要求的行为理论）。然而，周松将三角形作为一种画框手段，使三角形在产生秩序的同时，也破坏了稳定性。不管膨胀的身体是在《无限》的菱形中被压缩，还是在《DNA》的等边三角形中被延伸，甚至在《轮回》的圆形中永久地连接，周松那出人意料的画框处理方式，都会激发观者重新思考他们与绘画的关系。这些不规则的画框引导着观者打破标准的、疏远的艺术理解模式，以便让他们自己的身体跟随画面的线条和方向。相应地，观者被要求去思考自己身体的框架，想象限制自己身体成长和扩展的边界，无论这个边界是有形的还是无形的。



图2
《膨胀的世界》
Inflating Society
布面油画 / Oil on Canvas
130 x 130cm 2021

(维多利亚·阿多纳：哈佛大学艺术与建筑史博士、麦吉尔大学艺术史与传播研究系博士后研究员、艺术评论家)



图3 《无限》/ Limitless / 布面油画 / Oil on Canvas / 100 x 100cm x 2 2019

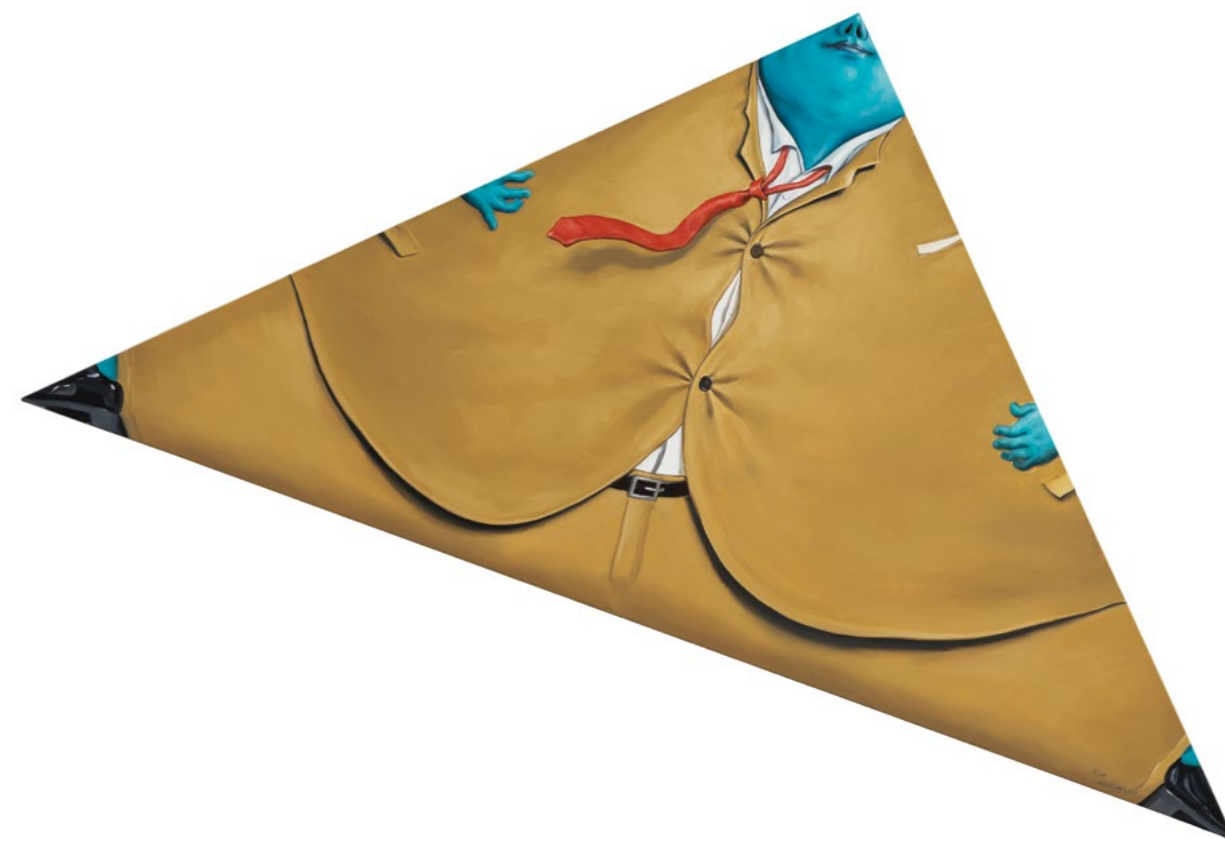


图4 《DNA》/ 布面油画 / Oil on Canvas / 100 x 100 x 141cm 2019

Inflating Bodies and Restricting Frames

By Victoria Addona, McGill University

Zhou Song's *Inflating Series* is a masterful study in pictorial framing. Each image depicts bodies, sometimes full-length, at other times only featuring sartorial details, compressed within the edges of the painting. Song's portraits of middle-class individuals expand as though balloons. Shirts unbutton, ankles bloat out of constricting heels, hands grasp jackets or reach for cigar nubs, trying to grab onto anything for stability, while faces redden and contort under pressure. The fleshy frame of the human body, ornamented by workwear, here risks spilling into a more immutable boundary: that of personal space. These inflating bodies abrasively stretch their well-heeled suits and almost overflow into adjacent expanding figures, were it not for invisible lines that seem to order each body into distinct compartments. Their expansion is further counterbalanced by Song's clever approach to the pictorial frame. Rather than a standard rectangular mount, Song skews the regular shape of the frame into various geometries. Yet, regardless the shape, their linearity counters the almost pillowy softness of the inflating bodies, imparting a sense of violent restriction to forms that would otherwise grow and float away freely.

Expansion and containment, freedom and restriction, inside and outside: the painting's frame has historically set into play a series of contradictions that govern acts of viewing and interpretation. The Renaissance theorist Leon Battista Alberti first conceived the concept of the painting as a window, its circumscribed edges framing an illusion of reality for a viewer.¹ His conception of pictorial space understood artistic representation as co-extensive to lived reality. To put it simply, the artist was responsible for depicting a world familiar to the viewer's own, endowing the viewer with an interpretive authority to unravel the painting's narrative significance. Western Modernist movements successfully challenged Albertian pictorial framing, establishing painting's independence from other media and past artistic traditions. By treating the canvas as exactly that—a surface on which to apply paint—artists distanced themselves from the task of mimetic representation, from the demand that painting had to represent something. Song's hyperrealistic approach to painting instead hearkens back to pre-modern approaches to pictorial framing. Yet, as will be explored in this text, his photorealistic paintings do not strive toward documentary fidelity, but rather capture a heightened vision of reality in all of its contemporary promise, fear, and contradiction.

Song challenges the notion of the frame as the boundary of the image through an exploration of the forces that shape human potential. On a macrocosmic level, the notion of inflation and expansion central to the works in this series is concerned with the cosmic accidents that make life on earth possible in the first place. Earth-bound bodies revolve on a planet that turns 460 meters per second, fixed in orbit around a single star within a universe in constant expansion—a universe without a limit or a frame. Yet these same bodies are grounded by an opposing force, that of gravity. From an individual's comparatively static position on the ground, it is almost impossible to conceive of the constant movement and growth of the cosmos. Though gravitational forces maintain the physical integrity of bodies, Song encourages viewers to imagine the limitless expansion of the human form, pulled and extended by the same expansive forces that propel the universe's perpetual growth.

For humankind, the expansive forces that drive growth, mobility, development manifest more acutely in social processes. Modernization and industrialization dramatically revised the terms of social progress, from collective to techno-capitalistic concerns. The utopic ambitions behind the urbanization and the economic acceleration of contemporary metropolises likewise enabled bourgeois elites to manage both the distribution of capital and power and the cultivation of cultural taste.² As explored by the sociologist Pierre Bourdieu in his study of social class in France, the social world functions as a system of power relations, where social judgement determines distinctions of taste. As a group with discretionary purchasing power, access to higher education, and opportunities to act as consumers and creators of cultural products, the dominant class naturalizes their relationship to culture; that is, as they determine what constitutes taste and they move through social and cultural institutions without restrictions or confusion, what Bourdieu refers to as a "habitus." The lower class receives such products—art, fashion, ideas—as trends that connote stylishness and contemporaneity. An upwardly mobile middle class fits somewhere in the middle. Through capital accumulation, they too are able to access an elite social world—buying clothing, education, homes that suggest their material wealth. Yet their social mobility is not always marked by confidence and liberty, but often by anxiety, self-consciousness, and naivete, as they attempt to maneuver within a social world that often seems unnatural and uninviting. Art is bound to similar tensions, where freedom of expression is limited by demands of taste and the market.

The simultaneous expansion and confinement of Song's inflating bodies, pressed flush against each other, reflect the contradictory social positioning of the contemporary middle class. Their attempts to move across class divides are met with resistance, as they swell into a collective, anonymous body whose individual expression is limited. This series continues Song's ongoing interests in exploring the technological dystopianism of contemporary societies, where the interference of machines in life and labor limits possibilities for subjective freedom. He draws upon theories of the uncanny throughout his oeuvre, a psychoanalytic concept that refers to a process of defamiliarizing reality. Reality is made strange in order to critique ideas and precedents often accepted as standard, to encourage viewers to critique assumptions that they might hold about the self in the world. However, unlike many of his works, including the series *Soldiers-Weeping*, *Dirty Flowers*, and *Metamorphosis*, which picture fish guts filling the empty frames of machine guns or taking the shape of flowers and butterflies to explore the violent intersections between art, nature, and science, *Inflating Series* emphasizes the absurdity of daily life. It focuses on the quotidian decisions made by the middle class in order to manage through their social ambitions. Here, the clothing people wear and the urban communities they inhabit are injected with a shrewd humor, to prompt viewers to self-reflect on the practices they adopt to fit in and perpetuate hegemonic norms and behaviors.

¹ Leon Battista Alberti, *De Pictura* (1435); on the history of pictorial framing, see Anne Friedberg, *The Virtual Window: From Alberti to Windows* (Cambridge, MA: The MIT Press, 2009).

² Pierre Bourdieu, *Distinction: A Social Critique of the Judgement of Taste* [1979], trans. Richard Nice (Cambridge, MA: Harvard University Press, 1984).

Dress, more than any other element, serves to establish middle class social conventions. The inflation of bodies draws particular attention to the clothing that each individual wears. Their dress is marked by conformity, rather than individuality; suits, dress shirts, pocket squares, heels comprise the costume or uniform of a business class, only distinguished by color. Throughout the series, the repetition of bodies, each distinct but dressed similarly to adjacent bodies, merge into a unified corporate body. To this end, we may understand fashion as what Michel Foucault termed a “disciplinary practice,” a practice that constitutes the subject. In this case, professional clothing serves to discipline bodies as docile laborers within capitalist institutions, effacing any measure of individual expression.³ Suits have historically served this disciplinary function; their straight edges literally discipline varying human shapes into linear forms, endowing gravitas and an outward signifier of professionalism to their wearers. Song emphasizes the ways that business professionals sacrifice comfort and personal style to present themselves as serious workers. As their bodies inflate, their “disciplining” uniforms also begin to lose their order. In *Keep Calm* for example, a jacket nips at the buttons at the center of the frame, at the point of bursting, while a necktie, an accessory meant to restrain, floats freely in the air, as a pair of glasses fall off a face cut off at the edge of the frame, the individual’s foot swelling in pointed shoes that appear a few sizes too small. In comparison, *Moments of Existence* pictures the complete subsumption of the self into outward appearance: a disembodied face, eyes closed, rests peacefully in a polished shoe, the triangular frame taking the shape of its pointed form.

Just as the frame of the painting struggles to contain the inflating bodies, so too do the boundaries of clothing strain by the individuals’ expansion. The willing acts of sartorial discomfort adopted daily by those jostling to advance in technocapitalistic societies is paralleled by the contorted positions that the inflating bodies assume to fit their frames: legs pitched at right angles to torsos, faces flush with the borders of the frame. Song explains this visual tension in terms of the institutional disciplining of the subject: “everyone is squeezed and in conflict with the expansion of the self...[T]he positions in the social systems are in contradiction with the self-liberalizing will of the individual.” The opposition that emerges between self-expression and social conformity is expressed in compositional terms. In *Us* and *Inflating Society*, Song conceives his figures as a puzzle, as interdependent though conflicting parts, together meant to reflect the physical and sociopolitical living conditions of dense, urban populations.

³ Michel Foucault, *Discipline and Punish: The Birth of the Prison* [1975], trans. Alan Sheridan (New York: Vintage Books, 1977).

Song’s approach to pictorial framing nuances his exploration of the middle-class condition in contemporary society. The inflating bodies are often compressed within triangular frames, a geometry as complex as it is simple. Song understands the triangle as the “simplest and most fundamental among all shapes, the most powerful and mysterious.” In their simplicity, triangles reflect the magnitude of universal systems, from simple communities to sophisticated ecosystems, complex industrial societies to the impenetrability of the cosmos. Across historical periods and systems of belief the triangle emerges as a symbolic geometry, from the Christian Trinity to Maslow’s hierarchy of needs, a behavioral theory that organizes human requirements for a fulfilling life across various tiers. Yet Song’s use of the triangle as a framing device destabilizes as much as it orders. Whether compressed in rhomboids in *Limitless*, stretched across equilateral triangles in *DNA*, or even perpetually connected in the circular form of *Reincarnation*, the unexpected geometries of the frames that contain Song’s inflating bodies ask the viewer to rethink their relationship to the paintings. His irregular frames solicit the viewer to break from a standard, distanced mode of engagement in order to and physically follow the picture’s lines and direction. A viewer, in turn, is asked to contemplate the frame of their own body, and to imagine the boundaries, physical or otherwise, that limit its growth and expansion.

[Dr. Victoria Addona is an FRQSC postdoctoral fellow (2020-22) in the Department of Art History and Communication Studies at McGill University. She received her PhD in the History of Art and Architecture from Harvard University.]

《关系》

Relation

布面油画 / Oil on Canvas

160 x 160cm 2020



ENTROPY

熵





The Light of Entropy
熵之光

万物必归有奇始，万物象光，奇点是创。《易》曰：“乾，元亨利贞。”天之阳气乃创生万物之本原，称为“元”，上古智者言之：“元”乃“生发之存”。万物之存，皆乃熵之演象。既有存在，必有演象，存在则绝对演动，演动之于演化，演化乃有万象，象之外化必发（有）光。

宇宙万物之存象乃是“阴阳”互换，此谓变化无常。然则无常之中，必存有限之律。阴阳者，天地之极也，二端之中，无限之境存焉。万物之“存”于无限之中，生发演化，有无相生，大象无形。

有光必有色，黑白乃万色之极。白之空象无限，黑之生发有奇。阴阳互存演，万物化为黑白之象，显为幻光。光非光，乃是存在之必然。万物启光之明。

熵乃是演化之虚状，演化必生熵。熵之质则为演化之质。熵虽为虚状，然则万物之质是显，万有演化之律是存。万存皆为熵之光。

布达佩斯 2019 年 10 月 5 日凌晨 5 点
周松

All things have a beginning and all things are like light, the beginning stimulates creating. The Book of Changes said, "The movement of heaven is full of power." The YangQi of heaven is the origin of all things, which is called "yuan". Ancient wise man said: "yuan" is "the existence of birth and transformation". The existence of all things is the manifestation of entropy. Since there is existence, there must be evolution. Existence is an absolute motion, and it stimulates everything, the externalization of all things must give out light.

The existence of all things in the universe is the exchange of "yin and yang", which is called impermanence. However, there must be a law of limitation in this impermanence. Yin and yang are the extremities of heaven and earth. Between the two ends, there is an infinite realm. The existence of all things lies in infinity and evolves, being and not-being grow out of one another and the great form has no shape.

Light comes with color, black and white are the extremities of all colors. The white color demonstrates infinity, and the black generates beginning. Yin and yang coexist and act on each other and everything turns into black and white images, which is shown as magic light. Light is not just light, but the necessity of existence. The existence of things gives out light.

Entropy is the virtual state of evolution, evolution will generate entropy. The quality of entropy equals to the quality of evolution. Although entropy is virtual, the quality of all things is obvious and the law of the evolution of all things is existence. All existence is the light of entropy.

Budapest, 5am on October 5, 2019
Zhou Song



《黑洞》 / Black Hole / 布面油画 / Oil on Canvas / 40x21cm 2011





局部Details 《暗意识》 / Dark Consciousness



局部Details 《暗意识》 / Dark Consciousness



《逆时空》 / Counter Time Travels / 布面油画 / Oil on Canvas / 130 x 200cm 2015



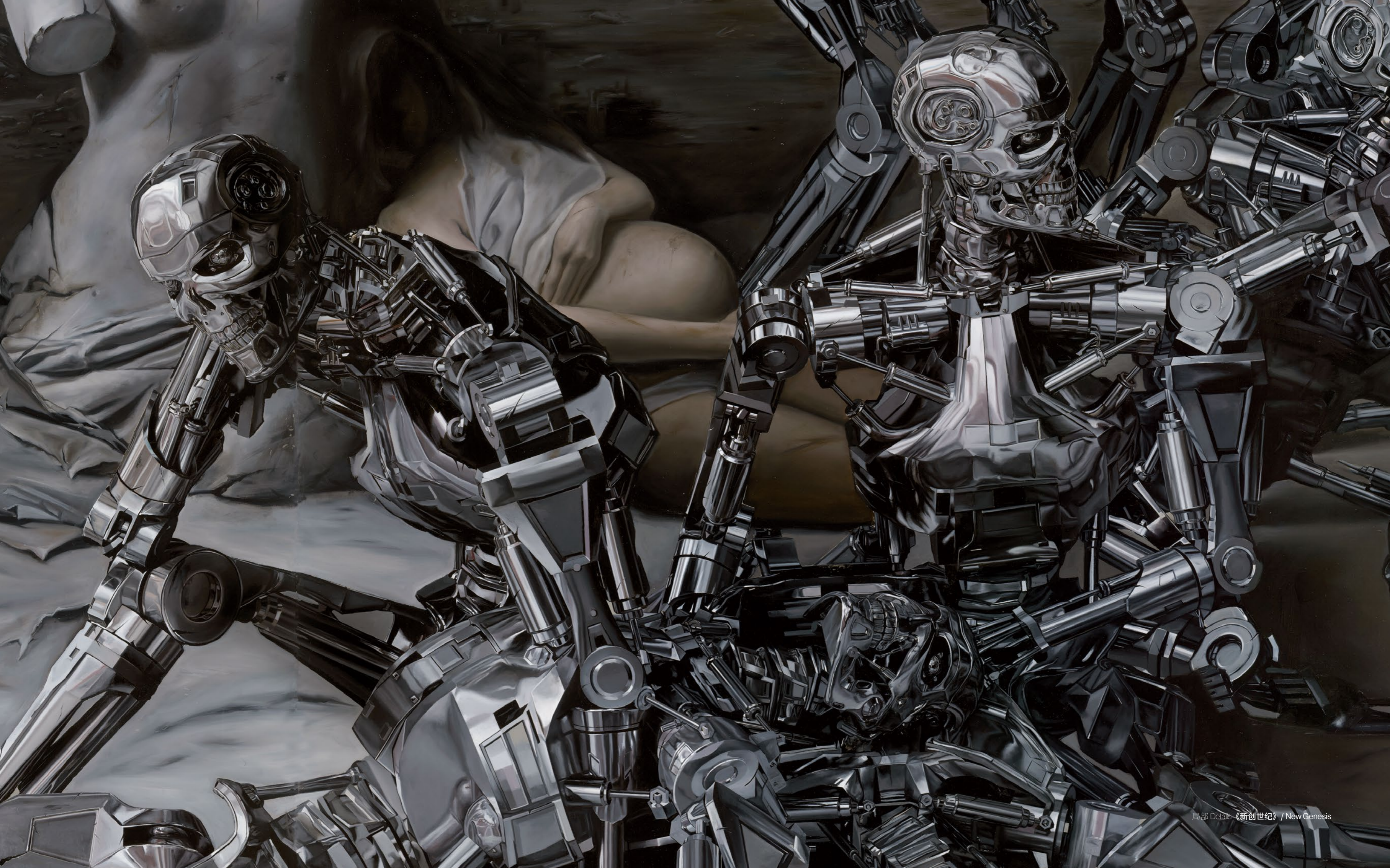
《逆时空 II》
Counter Time Travels II
布面油画 / Oil on Canvas
180 x 120cm 2018







《新创世纪》/ New Genesis / 布面油画 / Oil on Canvas / 510x250cm 2017



几个世纪以来，哲学和科学领域一直是视觉艺术家探索的沃土。美学涉及艺术、美和品位等方面，是哲学的一个重要分支，与视觉艺术家之间存在一种相辅相成的关系。而艺术与科学之间的关系则并非如此。在这一方面，两者之间的关系往往是一种典型的寄生关系：视觉艺术家一方面“攫取”各类科学进步和技术创新，另一方面却很少对科学学科做出实质性的贡献。不过，在少数事例中，艺术家充当了科学的仆从——例如，艺术家一度成为植物学或解剖学等科学信息传播的载体。有时，艺术家把科技的发展推向了创新应用型科学家始料未及的方向；而更多的时候，那些从事动态、计算机、机器人、实验影片、以及电子艺术的艺术家们在使用技术的同时并没有对技术的发展做出贡献。与其他痴迷技术的艺术家相比，周松则走上了一条对当代应用科学的潜在后果进行针对性批判的道路。

周松的作品融合了科学、哲学和艺术等多种元素。他勇于探索现代性议题中某些最高深的领域，不过，在艺术发展史中，我们很难为他的作品找到准确的定位。而这种立场也正是后现代主义的核心要义。周松试图通过其视觉艺术作品找寻一种最接近后现代文学和后现代电影的表达形式，使极端现实主义和魔幻元素的相互结合，转化世俗世界，并赋予其新的、意料之外的意义。正如 20 世纪魔幻现实主义源自位于欧洲文化边缘的拉丁美洲，周松并没有经历欧洲艺术史的“压迫”，而是另辟蹊径，完全避开了 20 世纪欧洲和美国艺术界现实主义运动的影响，如 1914 年开端于英国的新现实主义；19 世纪 60 年代德国后表现主义艺术出现的超现实主义和新客观主义（magischer realismus and neue sachlichkeit）、法国的新现实主义；以及 19 世纪 70 年代美国的照相现实主义。

周松在 2006-2012 年间创作的《兵·泣》油画系列展示了各种机枪的剖面图，其内部的机械装置被替换为颜色鲜艳的人体器官。这些器官和组织的极端现实主义表现手法灵感源自以摄影术为基础的医学插图。人们对机枪内部构造的认知与周松的作品所展示的样貌之间构成了一种断裂，以作品中的美式 M16 机枪为例，清晰的传递了武器作为一种高效杀人机器的功能。M16 机枪这类武器几乎不需要使用者拥有多么精湛的技术就能对将人体器官打成碎末，进而造成死亡或严重伤害。作者使用了极端现实主义绘画的创作手法，通过对当代杀戮技术的视觉批判，传递了一个异常强烈的信息。将周松的作品与美国艺术家诺厄·斯卡林的作品对比后，我们就可以很明显地看到这一点。2015 年，诺厄·斯卡林创作了一幅以武器为外框架的人体器官聚合物浮雕来表达相同的思想。他的雕塑作品还表现了 AK-47 步枪，这是卡拉希尼柯夫为捍卫和扩大苏联影响力而开发的享誉全球的杀人武器。很明显，斯卡林和周松的作品都选择了特定制式的机枪作为对机械化杀戮进行视觉批判的对象。（Noa Scalini, Anatomy of War: AK-47 <http://www.noahscalini.com/#/anatomy-of-war-ak-47/>）



图 1
《兵·泣》
Soldiers Weeping
布面油画 / Oil on Canvas
127 x 180cm 2006

在《潜意识》中，周松把对现代科技的批判提到了一个新的高度。该作品展现了作者对信息技术尤其是人工智能技术广泛扩散可能引起的人类意识剧烈动荡的忧思。《潜意识》阐述了人类和人工智能之间的愈加紧密的相互联系。周松通过质询性的画面传递了他的焦虑，以象征性的手法表达了当前人们对 AI 意义和作用的忧思。对人类来说，一个充斥着人工智能的未来世界是令人不安的。在这个若隐若现的新世界，科技有望创造能够模仿意识思维——人类区别于其他动物的本质特征。这为人类思维的科学研究提出了新的急需解决的课题。作为人类，我们是如何理解自身和人类世界的？思维、大脑和推理机制之间的区别是什么？这些曾经被归属为哲学范畴的问题都在周松的《潜意识》作品中有所影射。



图 2
《潜意识》
Dark Consciousness
布面油画 / Oil on Canvas
60 x 80cm 2013



图 3 《新创世纪》 / New Genesis / 布面油画 / Oil on Canvas 510 x 250cm 2017

周松的油画《新创世纪》则揭示了作者形而上学思辨式的——而非纯科幻——的创作动机。该作品深入探讨了一种有可能会发生的未来前景。在这里，技术科学或者说新物理学击败了经典形而上学，缔造了一个荒凉的反乌托邦世界，其创造者并不是人类，而是被技术主义者人为赋予了所谓“智能”的机器。在周松的想象中，人类思维和创造性已经在这个崭新的世界中被湮灭、被取代。人类的欲望、意志、情感等内在体验使他们能够在感官直觉之外对现实产生一种经由人类创造力的琐碎表达所调节的内在理解。在这部作品中，所有这些理解都被应用科学撕得粉碎。

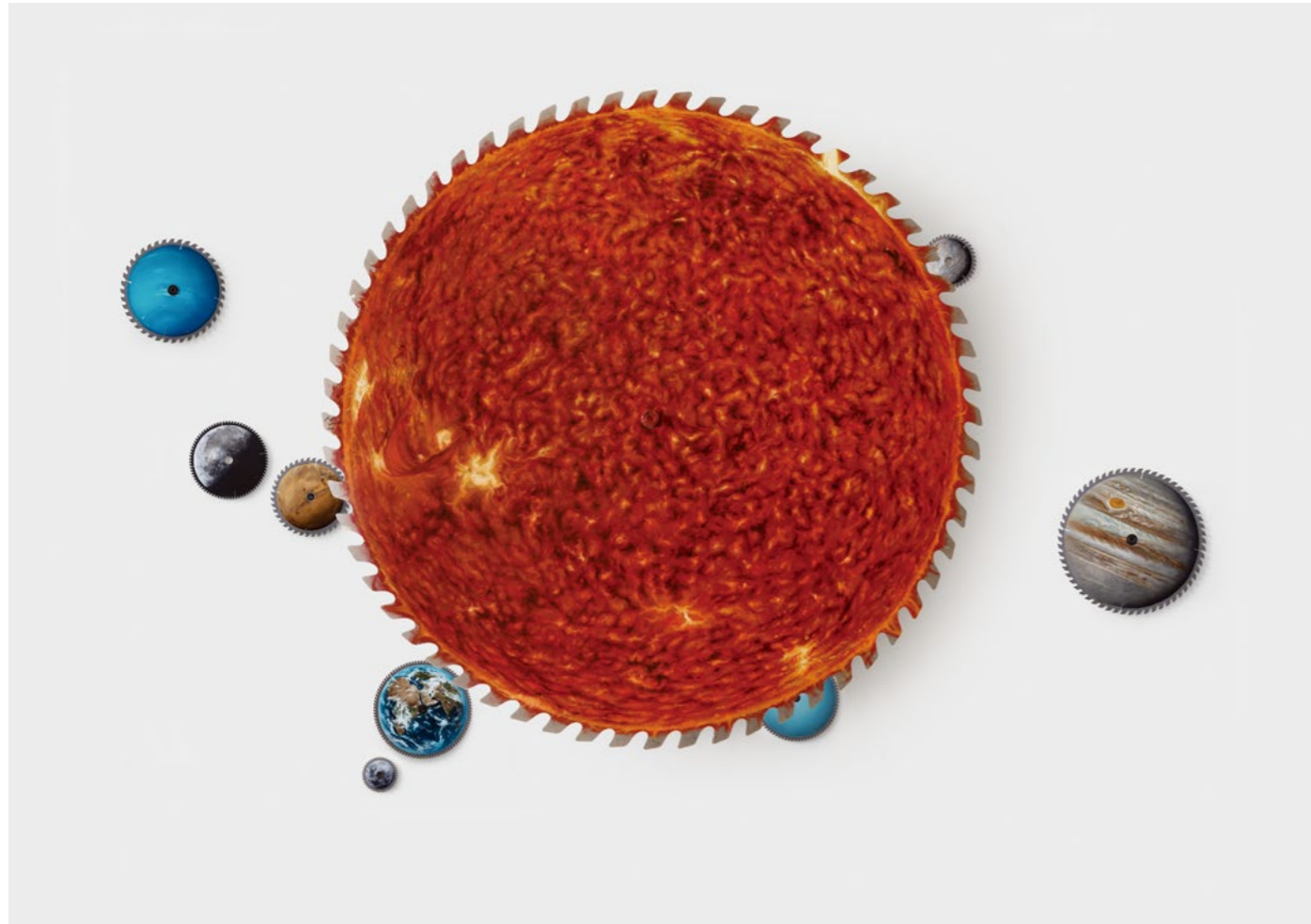


图4 《宇宙的欲望》/ The Desire of the Universe / 铝板锯盘油画 / Oil on Aluminum Saw Blade / 尺寸可变 / Kinetic Installation 2017

周松的视觉化预言作品描绘了一个由不受人支配、能够独立“思考”的机器所创造和填充的反乌托邦世界，从某种意义上反映了物理秩序并不能模仿我们所知的。然而，也正是宇宙的秩序——以及宇宙的周期运动——才为生命的诞生创造了条件。人类所提出的物理规律被用来解释从行星运动到人类自我意识等一切事物，并为人工智能的发展创造了必要条件，由此，这些物理规律被用来割裂形而上学者们所假定的一切事物之间的联系，进而成为了人类特有的征服欲的一部分。周松的旋转锯片系列采用了行星天体的构造，是对天体物理运动及其与古今人类思维联系的一种隐喻性陈述。人类思维也正是藉由宇宙意识才得以理解自身以及“人何以为人”这一本质性问题。

周松的视觉艺术作品隐含着—个雄心勃勃的议题。它一方面关乎对其系列表达的某种感知，另一方面则关乎事物的内在意义。在后者的处理过程中，他转向了科学和形而上学来寻求答案。同时，被其作为概念根基的科学或现实物理学本身也为了批判分析的对象。人类这一现象在其作品中与应用技术形成了一种对立，而后者也正是摧毁人类的力量。

(艾伦·麦克奈恩：加拿大国家美术馆现当代馆的前策展人，出版过多部涵盖现当代艺术的著作。曾担任加拿大新不伦瑞克省博物馆的馆长、加拿大皇家艺术学院的院长，并在加拿大多所高等院校教授艺术史)

Zhou Song's Techno-anxiety

by Alan McNairn

For centuries, the fields of philosophy and science have proven to be fertile ground for exploration by visual artists. The relationship between aesthetics, that branch of philosophy concerning art, beauty and taste, and the visual artist is mutually advantageous. The same cannot be said for the relationship between art and science. In this case the rapport is more often classically parasitical with the visual artist plundering the catalogue of advances in science and innovations in technology while returning little of substance to scientific disciplines. There are however, occasional instances where artists have worked as handmaidens of science such as serving as vehicles for the dissemination of scientific data, for example botanical and anatomical information. From time to time artists have pushed technology in directions unanticipated by innovative applied scientists but for the most part kinetic, computer, robotic, experimental film and video and electronic artists use technology without contributing to its development. Unlike artistic aficionados of technology Zhou Song has embarked on a pointed critique of the potential outcomes of contemporary applied science.

Zhou Song's works emanate from that region where science, philosophy and art converge. He takes on challenges in this venture that have become paramount in some branches of modernism, however his work is situated in this curious nexus without an obvious position in the phylogeny of art history. Such a stance lies at the very heart of post-modernism. Zhou has embarked on a project in the visual arts that finds its closest parallel in the work of post-modernist literature and its ally post-modernist film, where the conjunction extreme realism and magical elements transforms the mundane to create new and unexpected meaning. It is useful to consider that the beginnings of magical realism in 20th century literature occurred on the periphery of European culture namely in Latin America. Zhou, free from the oppression of the history of European art, has steered a unique course avoiding the influence of the realist movements of 20th century European and American art such as British Neo-realism beginning around 1914, Surrealism, the New Objectivity (*magischer realismus* and *neue sachlichkeit*) of post-expressionist German art, French *Nouveau réalisme* of the 1960's, and American Photorealism of the 1970's.

Zhou's series of paintings *Soldiers-Weeping* of 2006-2012 in which the cut away images of machine guns show interiors where mechanical mechanisms have been replaced by brilliantly coloured combinations of the internal organs of humans. The extreme realism of the organs and tissues references that branch of medical illustration utilizing photography. The disjunction between what one expects the interior of a machine gun to be and what Zhou has proposed in his pictures is a clear statement on the function of the weapons, recognizable as the American M16 — an extraordinarily efficient personal killing machine. Virtually independent of the skill of its user, the M16 is capable of mincing human organs causing death or serious injury. The message of Zhou's visual critique of contemporary killing technology is extraordinarily powerful because the artist has opted to utilize the techniques of extreme realist painting. This is evident when his work is compared with that of the American artist, Noah Scalin, who focused on the same idea in 2015 creating works in which polymer reliefs of human organs are enclosed within the contours of firearms. Among his sculptures are AK-47s, the global favourite in killing machines developed by Mikhail Kalashnikov to defend and expand the influence of the Soviet state. The choice of specific makes of machine guns as subjects for visual critiques of mechanized killing in Scalin's and Zhou's art seems significant. (Noah Scalin, *Anatomy of War: AK-47* <http://www.noahscalain.com/#/anatomy-of-war-ak-47/>)

Zhou took his critique of modern technology a step further in *Dark Consciousness*, a work that represents his thinking on the human impact of the proliferation of IT, and, in particular, the looming upheaval of human consciousness implicit in the era of proliferation of artificial intelligence. *Dark Consciousness*, elucidates the interconnection between human and artificial intelligence, an affinity that will become increasingly more intimate in the future. The anxiety expressed in Zhou's questioning image is symbolic of current disquiet on the meanings and effects of AI. The future facing humanity in a world of artificial intelligence is unsettling. The looming brave new world where technology is predicted to create inanimate machines that mimic conscious thought, still considered the very essence of humanity, has placed a new urgency on scientific research on the human mind. Problems that were once considered the domain of philosophy, such as the how do we, as humans, come to understand ourselves and our world and the distinction between the mind and the brain, the mechanisms of reason, are implicit in the Zhou's image of *Dark Consciousness*.

Metaphysical speculation as opposed to pure science fiction is the motive behind Zhou's painting *New Genesis*. This deeper delving into the prospects of a future in which technological science or neo-physics have trumped classical metaphysics presents a prospect where the creators of a desolate dystopia are not humans but rather machines artificially endowed with what technologists conceive as intelligence. In Zhou's imagination, the brave new world is one that has consumed and replaced human thought and creativity. The inner experiences of humanity, those of desires, will and emotion that allow an inner understanding of reality beyond sensory perception, mediated by the representation of the detritus of human creativity, have been abolished by applied science.

Zhou's visual prognostication of a dystopian world created and populated by "thinking" machines independent of human control suggests that in one sense the order of physics is inimitable to life as we know it. However, it is the very order of the universe — its periodic movement — that creates the conditions where life is possible. The laws of physics, propounded to explain everything from planetary movement to human self-awareness and which create the conditions necessary for the development of artificial intelligence are part and parcel of a distinctly human predilection to conquer through severance of all connective tissues posited by metaphysicians. Zhou's series of rotating saw-blades bearing images of a planetary bodies is a metaphorical statement on astrophysical movement and its intimate connection to the human mind stretching from antiquity to the present. It is by means of cosmic consciousness that the human mind understands itself and indeed is what makes us human.

Zhou's visual art agenda is extraordinarily ambitious. It involves on the one hand perception with its cohort representation and, on the other hand, the inner meaning of things in themselves. In dealing with the latter he has turned to science and metaphysics for answers. At the same time, the very science or physics of reality that is the substrate of his concepts is itself subject to critical appraisal. The phenomena of humanity are set against the applied technology that destroys them.

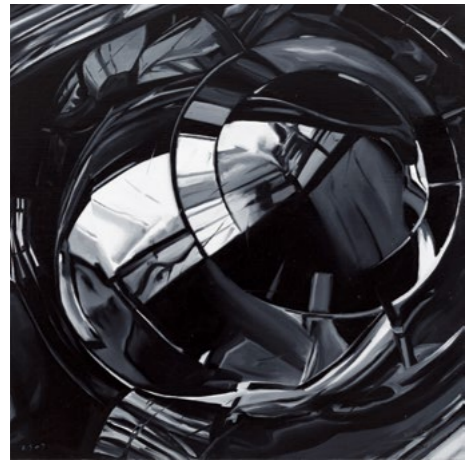
[Alan McNairn is a former curator at National Gallery of Canada. He is the author of articles, books and catalogues on art and artists from the 17th to the 21st century. McNairn has also served as Director of the New Brunswick Museum and Director of the Royal Canadian Academy of Art. He has taught art history in various Canadian universities.]

《熵 V》
Entropy V
布面油画 / Oil on Canvas
200x300cm 2016





《Z 1 号》
Z No.1
布面油画 / Oil on Canvas
200x200cm 2016



《熵 VI》
Entropy VI
布面油画 / Oil on Canvas
40 x 40cm 2018



《Z 3 号》
Z No.3
布面油画 / Oil on Canvas
160 x 200cm 2019





《超元素》
Super-element
布面油画 / Oil on Canvas
160 x 200cm 2019





《银河》/ Galaxy / 布面油画 / Oil on Canvas / 100 x 100 x 141cm x 3 150 x 150 x 210cm x 4 200 x 200 x 282cm x 2 2019



《明》
Ming
布面油画 / Oil on Canvas
D200cm / D80cm 2020



《心》/ Heart / 布面油画 / Oil on Canvas / 80x120cm 2015



《意识大爆炸》Big Bang of the Consciousness / 布面油画 / Oil on Canvas / 200x300cm 2016



《隐藏的现实》/ Hidden Reality / 布面油画 / Oil on Canvas / 70x50cm 2015



《机器人》/ The Robot / 布面油画 / Oil on Canvas / 200x300cm 2016

《隐藏》

Concealment

不锈钢雕塑 / Stainless Steel Sculpture

尺寸可变 / Size varies 2017





《失重》
Zero Gravity
树脂雕塑 / Resin Sculpture
45 x 23 x 16cm 2017

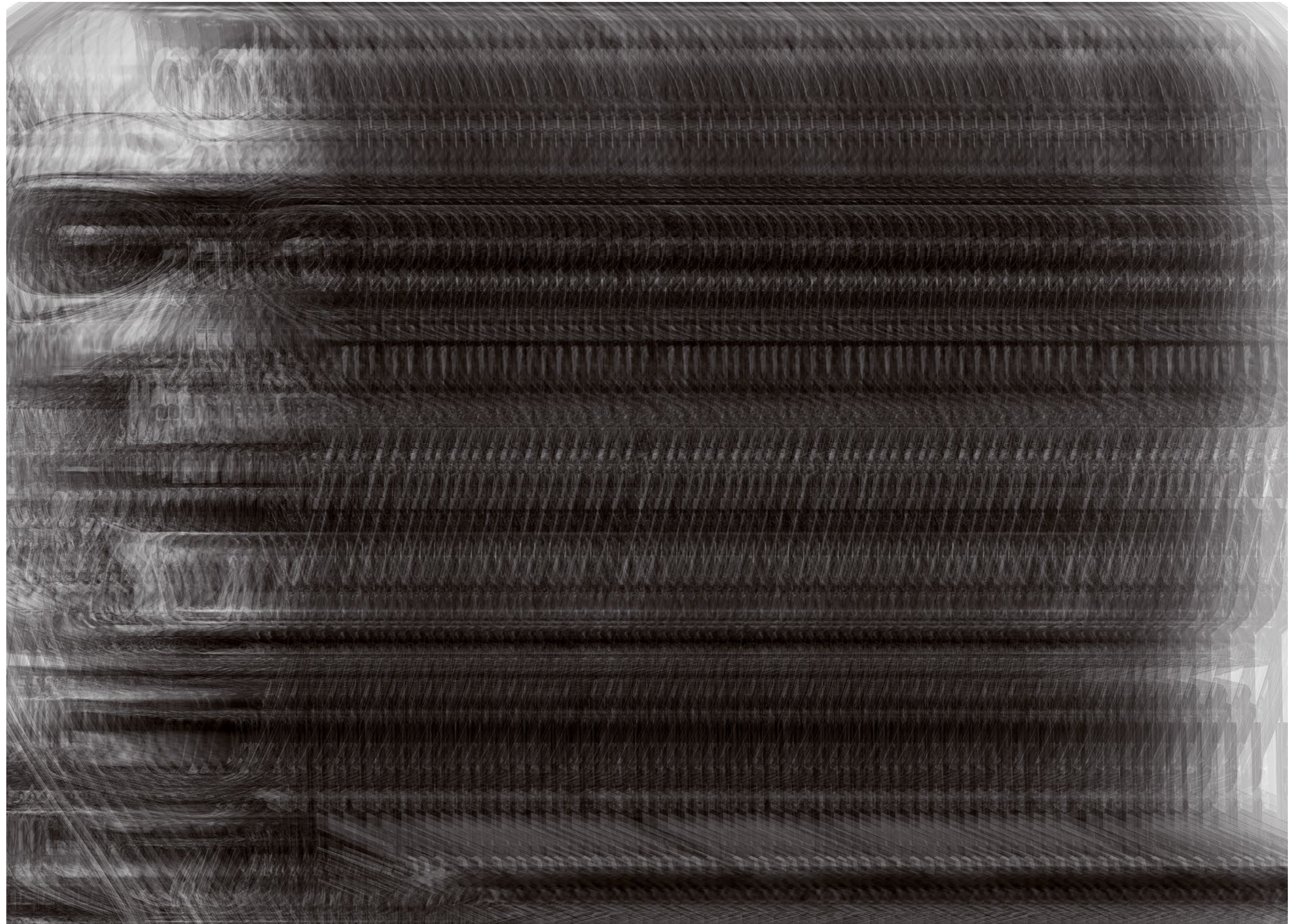


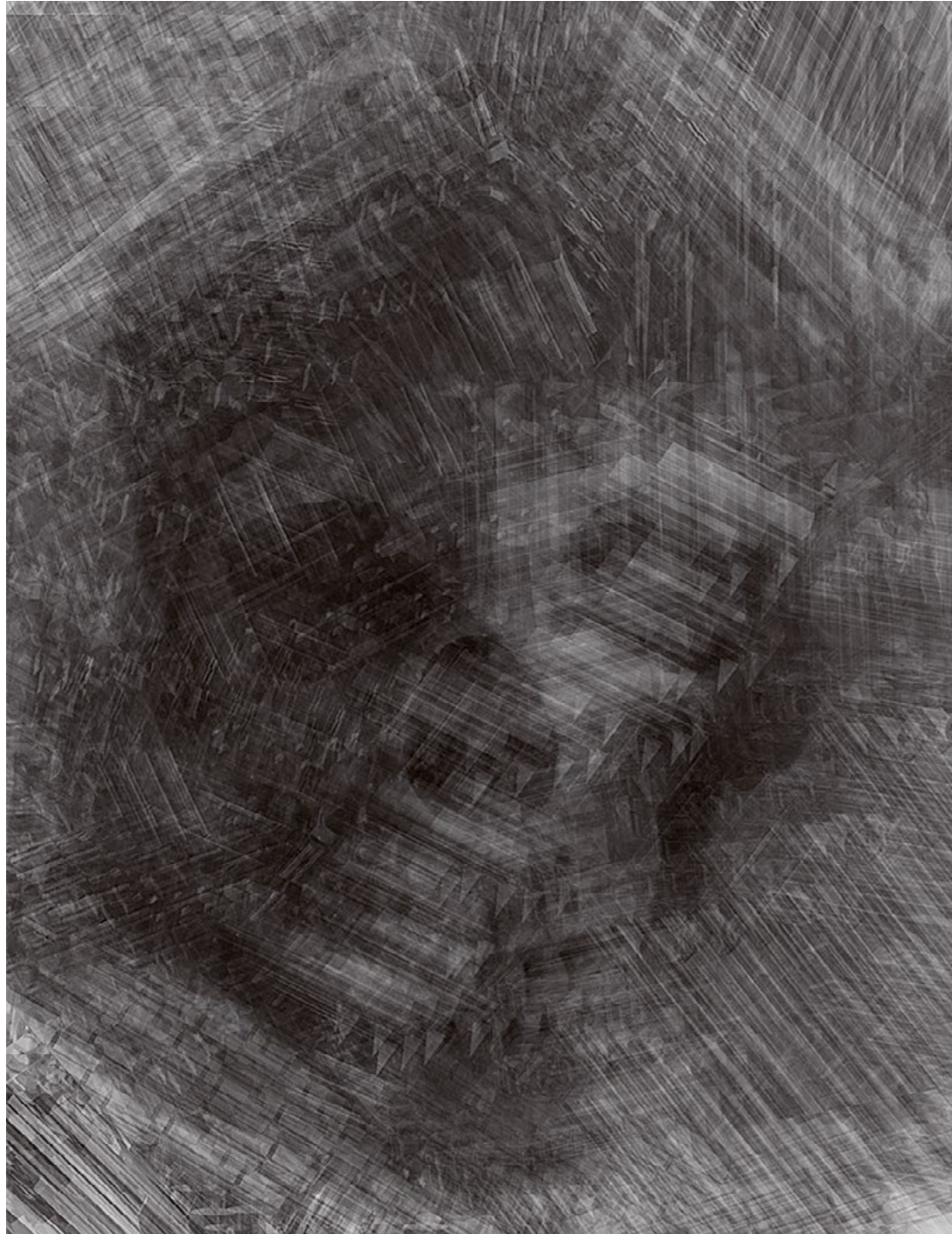
《虚境系列 12》/ A Virtual Realm 12 / 纸上水彩 / Watercolor on paper / 20 x 27cm 2017



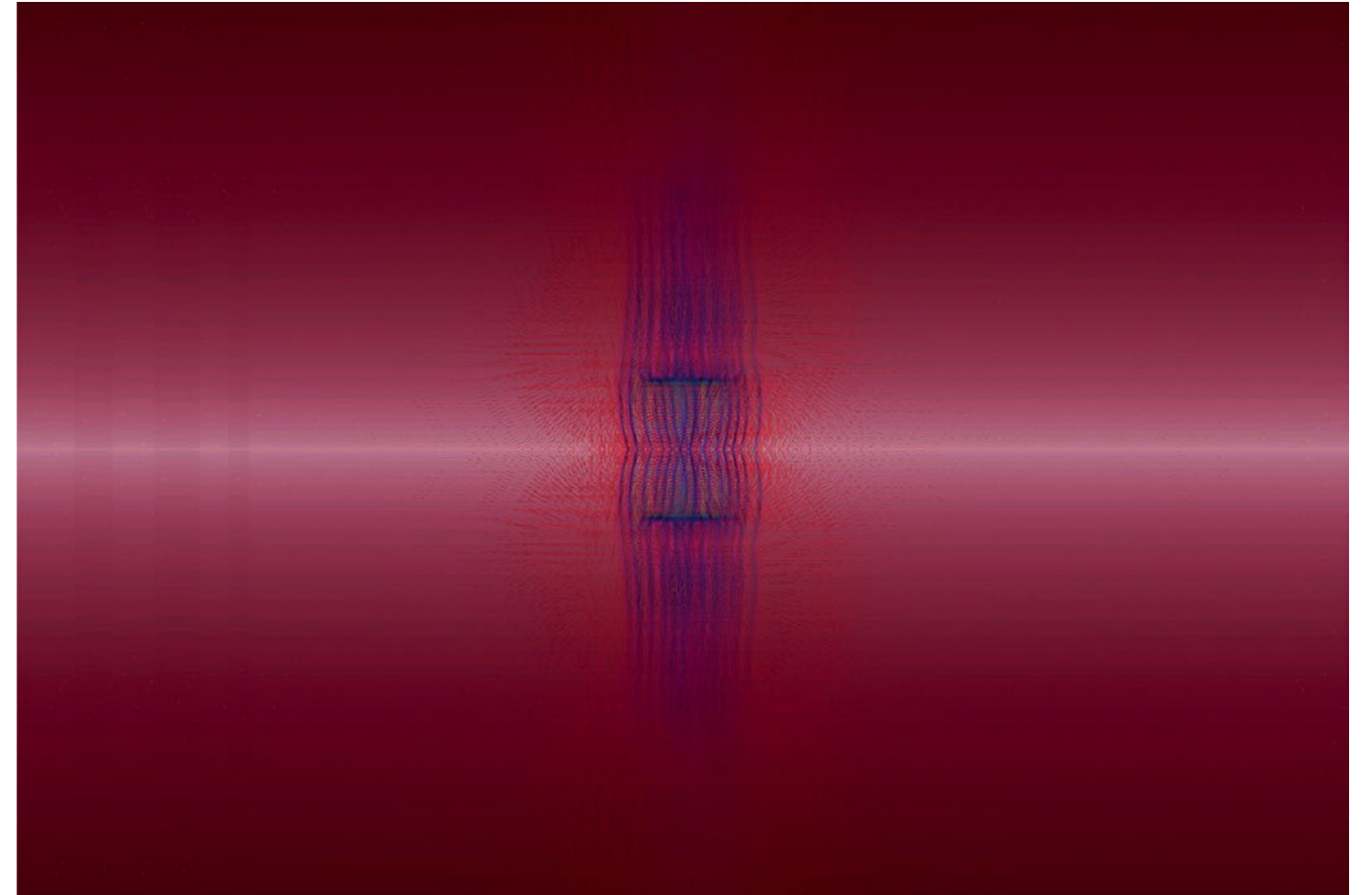
《虚境系列 13》/ A Virtual Realm 13 / 纸上水彩 / Watercolor on paper / 20 x 27cm 2017

《弦的蠕动 - 膜》
Peristalsis of String - Membrane
3D 数码喷绘 / 3D Digital Print
尺寸可变 / Size varies 2017





《弦的蠕动 - 相变》
Peristalsis of String - Mutual Transition
3D 数码喷绘 / 3D Digital Print
尺寸可变 / Size varies 2017



《弦的蠕动 - 超新星》
Peristalsis of String - Supernova
3D 数码喷绘 / 3D Digital Print
尺寸可变 / Size varies 2017

阿姆斯特丹大学
[荷] 斯泰西·沃斯特

正如米契尔 (W.J.T Mitchell) 指出的那样, “在模仿生命方面, 艺术家、技术人员和科学家的工作往往是相辅相成、殊途同归的”。北京艺术家周松的作品反应和构想了由社交机器人构成的新世界。在借鉴有关“疏离”、“诡异”的理论框架以及德勒兹 (Gilles Deleuze) 的“际遇” (encounter) 概念的基础上, 我认为周松的超现实主义绘画通过“引用” (quotation) 的手法实现了诡异与熟悉之间的某种平衡, 促成了一场与传统认知顺序相左的际遇。

周松主要采用超现实主义绘画和雕塑的创作模式, 呈现了颇具科幻风格的种种意象, 展示了一个由社交机器人和人形机器人构成的反乌托邦式的未来世界。“疏离”这一概念成为了贯穿其作品的基本主题; 我认为, 正是由于使用了“疏离”这一创作手法, 周松才得以利用已知的、广为接纳的事物创设出一种熟悉与割裂同时并存的局面。他主要通过引用已有的艺术与大众文化, 特别是西方经典艺术和科幻小说中的意象, 来调动 (观众) 对其作品的熟悉和认同感。从某个层面来说, 作品中人体和机器身体的对比催生了疏离感, 进而触及诡异这一领域。在另一层面上, 周松的作品之所以能够产生疏离, 是缘于其作品中呈现的“东方他者”与“西方自我”的正面对抗。通过这种诡异的相遇, 周松既指涉了西方艺术历史, 又通过一具超级科技化的亚洲人身体, 指涉了西方对进步的普遍痴迷。

在科技美学中, 机器人通常被直观地打上“非人类”身份的烙印, 这种处理也反映了机器人的使用价值——作为一种金属、机械性的装置, 它们有着理想化的力量。这种处理方式所产生的结果是, 它常常能够反应人类和机器人之间的权力关系: 人体有着脆弱、容易受伤的特点, 而闪亮的金属躯体则不然。

周松在其数码作品系列《弦的蠕动》(2017) 中探索了这一矛盾。人类和机器人身体之间的辨别在周松的作品中既得到了体现, 又得到了进一步的瓦解。作者对弦理论以及与此相关的宇宙力学和物理学进行了抽象可视化描述, 并作为该系列作品的支撑。通过线性的画面片段, 周松以抽象化的方式再现了弦的“蠕动” (不自觉的收缩或舒张等肌体过程)。在《弦的蠕动 - 膜》(图 1) 和《弦的蠕动 - 相变》(图 2) 作品中, 作者使用了大量的震动线条来生成闪烁的头部——其中一个像人的头骨, 而另一个则更加精致、对称和机械化。后者描绘了人们对社会机器人的常见构想——它们的外形与人类相似, 但同时又兼备人类和非人类的理想化特征。

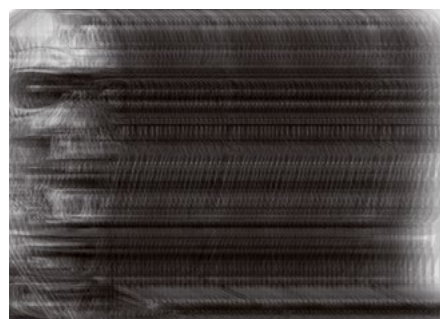


图 1
《弦的蠕动 - 膜》
Peristalsis of String - Membrane
3D 数码喷绘 / 3D Digital Print
尺寸可变 / Size varies 2017

对比解读《弦的蠕动 - 膜》和《弦的蠕动 - 相变》作品, 很容易使人产生一种人与机器二元对立的印象。《相变》追溯了人的头骨在美术领域的多重解读, 它一方面考察了人类头部的构造, 另一方面则是对这种“死亡象征”的沉思, 提醒人们所有生命都难逃一死。西方艺术史中一直有刻画头骨的传统, 尤其是在 16 世纪晚期和 17 世纪早期的巴洛克和荷兰黄金时代。这一体裁的静物绘画常被称为“虚空画” (源自拉丁文 “vanitas”), 常常把象征财富的元素放置在与死亡相关的背景之上, 以此来警示观众生命的无常与脆弱。与这类绘画相对应, 《相变》中的图案按照“静物”的方式进行呈现, 但实际上它既非静物亦非活物。通过使用交叉斜线法进行构图, 头骨以支离破碎的形态幽灵般地隐匿在画面构成的幔帐后方。相比之下, 《膜》中的头部则更加“鲜活”。该作品面部穿透性的凝望和充满愤怒的嘴部使得画面更显生动。虽然影线的运用对画面造成了一定的干扰, 但是它们并没有产生一种脉动感, 而是更加错落有致, 运动更加具有方向感。相比之下, 这两幅作品明显透露出作为人类的“自我”与作为机器人的“他者”之间的对立。他们的眼睛都空洞凹陷, 明显地缺少皮肤组织的保护, 同时也没有皮肤的脆弱性, 牙齿明显向外突出。并且, 两者看上去都已“死亡”。不过, 两者之间的微妙、令人不安的差异抵消了这些相似性。构成头颅的各种有机形状与异常对称的机器人造型形成鲜明的对比。可以看到, 头颅中间的凹陷处原本是人的鼻子的位置, 而机器人的脸部并没有鼻子, 强烈地暗示了机器人并不需要空气存活。头骨部位的皮肤已经随着躯体的腐朽而脱落, 表明人类生命的脆弱性; 相比之下, 使用阴暗对照法显现出来的机器人影像则突出了其闪闪发光的金属特点, 让人看上去坚不可摧。

这些作品给我们提供了一个洞察肉体凡胎与机械躯体之间关系的机会。两幅作品中都明显没有生命迹象, 但或许更为重要的是, 这两幅画面还投射了一种时间感。线性曲面暗含运动感, 作品自身的标题又促使观者将其理解为“弦的蠕动”, 进而唤起一种宏观和微观上的时空感。另外, 作品对“死亡象征”的表现, 以及对充斥各类博物馆和画廊里成千上万副描绘尸体作品的影射, 与作品所隐喻的未来图景交相呼应。周松成功地将这两种画面纳入一场复杂的对话, 进而创设了一种“际遇”, 让观者思索我们是如何把社会机器人想象为一种拟人化的设计和形式的。我认为, 能否产生这种断裂感, 则取决于如何利用观者的熟悉感。两种图案本身都算不上别出心裁, 但它们的寓意和熟悉感则给我们带来一种跨越, 迫使我们思考。

不管是机械还是人类头骨都没有指涉特定的个体、种族、性别或性取向, 不过, 这两者作品却实质上构成了周松全部作品中基本寓意: 它们都嵌入了对西方经典美术的指涉。作为一名中国艺术家, 周松接受训练和工作的地点一直在北京。不过, 很明显, 他一直在使用引用的手法来质询西方艺术创作的模式、体裁、运动和象征。正如我在后文详细阐述的那样, 在周松的作品中, 以异性恋主流价值观的西方自我和西方他者之间的动态关系被渗透到了人类自我和机器人他者之间的叙述中。这一点对于如何在周松的作品中探讨认同理论这一问题具有十分重要的影响: 这种探讨并不仅限于如何在社会机器人的隐喻中创设某种“际遇”, 而且还涉及这种设计手法所蕴含的比喻是如何影响我们理解人类个体和集体的自我和他者的。

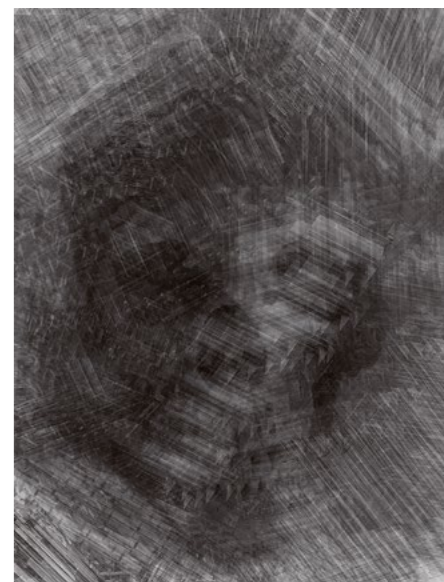


图 2
《弦的蠕动 - 相变》
Peristalsis of String - Mutual Transition
3D 数码喷绘 / 3D Digital Print
尺寸可变 / Size varies 2017

在处理“认同” (recognition) 与“际遇” (encounter) 之间的关系时，周松采用的手法之一便是有意识地引用现有艺术和流行文化中的元素，特别是西方经典和科幻作品。通过引用的手法创造熟悉感，即肯定。但周松的超现实主义手法又让这份熟悉感增添了一抹奇异的色彩。在《新创世纪》这幅具有里程碑意义的不可朽画作中，周松呼应了法国浪漫主义画家杰利柯·西奥多 (Théodore Géricault) 运用在《梅杜萨之筏》(The Raft of the Medusa, 1818-1819), 这幅同样具有划时代意义的巨幅画作中的构图法，用扭曲的机器人形象取代画中的人物形象。在周松的作品中，竹筏并非简单的木质结构，而更是机械地球上诸多残骸中的一部分。人类生命的唯一元素隐藏在机器人堆之后：一副让人联想起古希腊雕塑作品《米洛斯的维纳斯》(Venus de Milo) (公元前 101 年) 的雕塑躯干和孕妇的灰色胴体。雕塑中的女人失去了头颅，她是过去 2000 年内地球毁灭的牺牲品。同样，那个苟延残喘的女人也被斩首了，她的头已经不见了踪影。

“引用” (Quotation) 是周松在《新创世纪》(2017) 中采用有力的创作手法，因为这个引入的意象既陌生又熟悉。意象令人惊奇的地方在于：这些机器人虽然不具有个性，但它们在姿态、关系和迫切关心自身生存上模仿了人类的情感。前方的机器人拥抱着另一个躺在木筏上的无生命迹象的机器人，对应《梅杜萨之筏》中的“父与子”形象。同样，竹筏前面的机器人也疯狂地比划着，象征着拯救的希望。然而，这里的模仿行为一点也不能激发观众对这些机械体的认知。相反，以他们为主题的场景引发了人们的焦虑感：如果他们也能够感受到人类的情感、悲伤和野心，那么他们与人类的区别是什么呢？这种熟悉感和不协调性印证了德勒兹的“相遇” (encounter) 理论。作品通过怪异的熟悉感表现了某个视角下的世界，但也同时打破了它并创造了一个新的世界。



图3 《兵·泣 V》/ Soldiers Weeping V / 布面油画 / Oil on Canvas 55x135cm 2012

周松对其他星球是否存在生命这一问题进行了思考；他问道：“他们是否跟我们一样需要空气和水呢？[...] 他们长什么样子？”周松的创作驱动力正是来源于这些与众不同的问题，尤其关于未知“他者”的问题。通过这种创造性的实践，周松诘问了生命和死亡在身体和当下之外存在的可能性，思考了宏观和微观生命在深层时间跨度的存在形式。他的大部分作品都可以算得上是一种研究，研究如何表达和处理这些问题。例如，周松利用画面语言刻画了社会机器人、人工智能、人形机器人以及充满战争的反乌托邦式未来，在这里，通过克隆、生物改造和机器人技术的应用，人体逐渐被淘汰。

在其早期的超现实主义作品《兵·泣 V》(2012) (图3) 中，作者在 AK-47 突击步枪的框架内填充了各种器官、组织和肌肉。这些内脏看上去潮湿、闪亮、富有黏性，给人一种超级写实和怪诞之感。同样，这些器官并没有给人一种明显的熟悉感，也没有按照一种可辨识的结构进行排列。它们挤成一团，难以区分，活像屠夫堆积的骨肉残渣。实际上，我们很难得知机枪内部究竟是提取自动物或人体的内脏，还是自生的内脏，进而割裂了人与非人、生与死、动物与机械之间的界限。

《兵·泣 V》通过表现哭这种液体从身体流出的自然生物过程，唤起了人们对痛苦或创伤最直观的反应。这种情感上的唤醒以一种令人不安的形式与潮湿的、脱离身体的内脏并置。由此，横亘在我们面前的是这些问题：这仅仅是因为战争而消耗的肉体吗？还是这些器官中所流经的血液在滋养一个更加复杂的存在体？大多数情况下，周松的艺术作品不仅仅是模仿，而是通过超现实的隐喻行为来揭示认同和际遇的局限和可能性。通过“摆弄”人们所熟知的、易辨识的对象，周松将我们能够辨识的、隐藏在我们体内的东西所隐喻的内容进行“疏离化”处理。这里需要强调的是，在疏离化过程中相互对立的元素正起到了将“际遇”这一概念连接起来的作用。通过表现可辨识的身体与机器之间的美学遭遇，周松巧妙地展示了这种割裂。另外，周松作品的力量还来源于他的超现实主义技法；与其说这些作品的画面像油画，倒不如说它们更像照片，给观者带来更强烈的真实感。



图4 《隐藏》/ Concealment / 不锈钢雕塑 / Stainless Steel Sculpture 尺寸可变 / Size varies 2017

在《隐藏》（2017）作品中，周松参照医学院和医生办公室里的解剖模型以及已经毁坏的古希腊和古罗马具象派完成了人体各部分的超写实雕塑，包括部分人脸、半颗心脏、下垂的耳朵以及被肢解的手（图4）。这些破碎且分散的身体部位彻底颠覆了完整、健康的人体，这种神秘感带来了一种凄凉，偏离了我们所熟悉的一切。然而，雕塑的超现实主义则被对其分裂的干预进一步破坏：半颗心脏的背面是一个布满了坑洞的平面：既像月球表面又像细胞微生物。

《暗意识》（2013）重新设想了艺术家的身体：断裂，神秘，无限逼真地再现了现实。通过这幅自画像，周松实现了自我与现实的分离。周松的自画像虽然具有“可辨识度”，但对直接表征的强烈颠覆则实现了两种风格的邂逅。在第一幅作品中，对身体的物理颠覆反映了人物的非人类属性。更加复杂的是，这一颠覆是在不摧毁身体的前提下实现的，因此很难区分人类属性与非人类属性、“现实”与“人工”之间的区别。

作为周松自画像的欣赏者，我们不仅能够看到栩栩如生的作品，也会惊叹于艺术家那炉火纯青的绘画技巧。透过周松的身体，我们也开始了机器人结构的探索之旅。

《逆时空》（2015）（图5）这幅画的主角是一位美丽苗条，披着黑色长发，身穿紧身黑色连体乳胶衣，脚蹬黑色高跟鞋的女性。她的四周环绕着各种各样的物件、图片和机械零件，其中一些零件似乎来自图片右边缘悬浮着的金属机器人。这位主人公，总的来说还算“充满活力”——和真人一样的尺寸，超现实主义的细节处理，令她的女性形象立刻与观看者产生了联结。她远未达到完全理想化：脸颊上布满雀斑，头发分界也不整齐。尽管她的形象未曾让人觉得她是非人类或受到了生物控制，但她与现实之间的关系可谓错综复杂。

主人公一手持刀，一手持叉。但仅从表面上来理解这点是有风险的，这里的刀叉的确涉及到了东西方餐具之间的区别。不过这些物件同时也是金属工具，这使得它们无异于该作品中其它锃亮的技术设备，在这里讲述着由西方工具带来的进步。画中那些档案式样的照片与餐具有着异曲同工之妙。一张撕裂卷曲的照片漂浮在画的左上角，详细地展示了1969年宇航员巴兹·奥尔德林的月球漫步。此次登月是在全球太空竞赛的背景下进行的，登月成功令美国确立了其在西方话语中世界中心的地位，一跃成为科技进步乃至“人类进步”的领头羊。有趣的是，在周松对这张登月照片的复刻里，奥尔德林肩头那枚小小美国国旗徽章被去掉了。画中另一张照片显示的是一朵蘑菇云，似乎来自1962年美国在太平洋圣诞岛附近开展的最大规模的核武器试验“多米尼克行动”的图像。在这两张有出处的照片前，观众能直面科技进步的辉煌与暴力：前者通过太空旅行打破了人类居于地球的限制，后者将科学研究转化为武器，腾空的蘑菇云使人联想到20世纪40年代中期日本广岛和长崎受到的原子弹轰炸。这两幅图像处处可见，大部分观众对它们都很熟悉，但它们在此处的重塑却萌生了一个“模糊”的现实。观众对它们的熟识，以及它们在画中近似支离破碎的模样令它们变得陌生。这种陌生与疏离不仅存在于图像的层面，更存在于它们所指向的事物的现实，特别是关系到今天仍被看作阴谋论的围绕着登月的种种怀疑。

与这些涉及到历史与科技发展的照片不同，周松在画中还直接引用了两件艺术品。一是米开朗基罗于1511年至1512年在西斯廷礼拜堂天顶上创作的著名壁画《创造亚当》（The Creation of Adam）的一个小片段：上帝伸手触摸亚当的手，赋予了他生命，这是犹太基督教关于地球生命起源的叙述中上帝的标志性形象。在画中引用《创造亚当》起到了多方面的作用。从某种意义上而言，《逆时空》中世界末日的氛围使画中的图像宛如档案资料，直指地球生命的起源。在另一种意义上，从身体机械碎片的角度来看，对《创造亚当》的引用指向了人类通过对生命赋予新的人体形态从而在“扮演上帝”这件事情上取得的进步：这是在模仿人类自身被创造的行为。除此之外，对米开朗基罗作品的引用还包含着一个后现代的特征——“连环嵌套”（a mise en abyme）——既承认了这样一幅名画的不朽，同时又通过几乎不引人注意的小型复刻品的形式摒弃了它。如同画中被复刻的照片一样，《创造亚当》这幅名画中的意象也轻松地实现了隐身：超现实的复刻重塑了这幅名画，却令画中蕴含的普遍意识形态陌生化。通过引用《创造亚当》，周松模仿了西方艺术史上最具有影响力的画作之一，展示了他的高超技艺。《逆时空》同样引用杰夫·昆斯（Jeff Koons）的《气球狗》（Balloon Dog）。《气球狗》这件艺术品的规模之巨大，不仅暴露了它本身所指向的气球物的脆弱性，也暴露了其尺寸和持久性的无足轻重。就像引用米开朗基罗的名画一样，通过引用昆斯的作品，周松不仅承认了艺术家在经典中的无所不在，同时也在破坏这种无所不在。在他对昆斯作品的演绎中，那只气球狗的鼻子被干脆利落地折断了，这样一来，不仅巩固了它的物质性，又使其脆弱易损。昆斯的原作激励人们去探讨物质性与价值之间的疏远关系，而在周松的画中，随着他打破那件完美无暇、持久又贵重的艺术品，物质性与价值之间的那份疏离随即变得陌生起来。

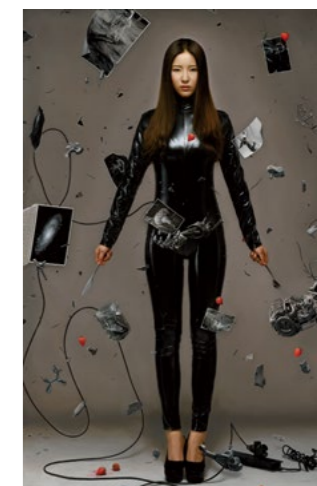


图5
《逆时空》
Counter Time Travels
布面油画 / Oil on Canvas
130x200cm 2015



图6 《一颗红心》/ A Red Heart / 布面油画 / Oil on Canvas / 200x160cm 2018

这幅画作中最不寻常的或许是这些汁液四溅的草莓。在以灰色为主色调的背景中，这颗鲜红的水果以一种引人注目的方式跃入观众的眼帘。周松将草莓比作心脏，他早年对这种水果进行了一系列大规模的详细研究（参见图6等）。除了对其颜色和形状方面的联想，人们还总是将草莓与爱和浪漫联系在一起，正如沃尔特·吉布森（Walter Gibson）解释的那样，草莓也是维纳斯的果实。结合周松把草莓当作心脏的想象，《逆时空》中对生物控制论有着明确的论述：作为一种可以很快成熟却能以更快的速度腐烂的有机体，草莓暗喻着人体中心元件的脆弱性。一方面，草莓与背景其他部分富有金属感的科技构成鲜明的对比，另一方面，它们与那些无机元素一样，都描述了一个反乌托邦的科技未来。草莓的勃勃生机也呼应着作品的中心人物——画作中除草莓外唯一拥有色彩的部分。

（斯泰西·沃斯特：艺术史学家，作家，策展人）

Recognition, Encounter, and Estrangement, in the Work of Zhou Song

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As W. J. T. Mitchell argues, "Artists, technicians, and scientists have always been united in the imitation of life." Beijing-based artist Zhou Song images and imagines new worlds as constituted by social robots. Drawing on the frameworks of estrangement, the uncanny, and Gilles Deleuze's notion of the encounter, I argue that Zhou's hyper-realistic images, which use quotation as a device through which to balance the uncanny with the familiar, prompt an encounter that challenges the cognitive ordering of the world.

Working primarily in the mode of hyperrealist painting and sculpture, Zhou presents sci-fi-styled imaginings of a future dystopian world inhabited by social robots and androids. A primary theme that runs throughout Zhou's oeuvre is the concept of estrangement, which, I propose, is a methodology through which he is able to prompt simultaneous familiarity and rupture with what is known and accepted. He mobilizes familiarity and recognition primarily through the quotation of imagery from existing art and popular culture, especially the western art canon and science fiction. Estrangement takes place, on one level, between the human body and the machine body, which scratches at the edge of the uncanny. The second level at which Zhou's work operates through estrangement is a direct confrontation between the Oriental Other and the Occidental Self. Using the uncanny encounter, Zhou references both the western history of art and the west's general obsession with progress, in relation to the hyper-technological Asian body.

The marking of the robot's status as non-human is often made visible through the esthetic of technology, which also reflects the robot's use value: metallic, mechanical, and idealized strength. The effect of this approach often manifests a power relationship between humans and robots in so far as human bodies can be characterized by fragility and the potential to be wounded in a way that shiny metal bodies cannot.

This tension is explored by Zhou in a series of digital prints titled *Peristalsis of Strings* (2017). Here, Zhou both manifests and disrupts a recognition of the human body versus the robot body. The artworks are underpinned by an abstract visualization of string theory and, by extension, the mechanics and physics of the universe. Zhou invokes the body through an abstract representation of peristalsis (bodily processes of involuntary contraction and relaxation) through a linear fragmentation of the picture plane. In artworks *Peristalsis of Strings - Membrane* (Fig. 1) and *Peristalsis of Strings - Mutual Transition* (Fig. 2), a series of vibrating lines render shimmering heads, one resembling a human skull and another which is more refined, symmetrical, and mechanical. The latter resembles common imaginings of social robots as human-like but idealized to the point that the result is simultaneously human and non-human.

Reading *Peristalsis of Strings - Membrane* and *Peristalsis of Strings - Mutual Transition* against each other engenders a confrontation with the binary of the human and the machine. *Mutual Transition* reaches back to the multiple studies of the human skull in fine art, both as an examination of the structure of the human head and as a meditation on memento mori: the reminder that death is inevitable for all living things. The depiction of skulls in painting has a particular legacy in the western history of art, particularly in the Baroque and Dutch Golden Age in the late sixteenth and seventeenth centuries. Commonly referred to as *vanitas* (Latin for "emptiness" or "futility"), still life paintings of this genre tended to contrast elements of wealth with symbols of death, reminding the viewer of the transience and fragility of life. Echoing these paintings, *Mutual Transition* presents an image in the "still life" tradition, which is neither still nor alive. In its figuration through a crosshatching technique, a skull fades behind the veil of the picture plane, ghostly and fragmented. In comparison, the head presented in *Membrane* is far more "alive": animated with a fixed, penetrating gaze and a scowling mouth. While the hatching does disrupt the picture plane, it is far more ordered, and rather than having a pulsating effect, there is a directional evocation of movement.

Reading these two images against each other reveals a palpable tension between Self, as the human, and Other, as the robot. Both have hollow eyes, evidently missing the protection and also the fragility of the skin, and prominent exposed teeth. And, seemingly, both are "dead." However, the similarities are impeded by subtle and unsettling differences. The organic shapes that make up the skull contrast with the overtly symmetrical robot. While we recognize the hollow space of the skull where a nose would have been situated on a human face, the absence of a nose on the robot's face is a jarring reminder of its lack of dependence on air. While the skull has already experienced the stripping of the skin that comes with decaying of the body—rendering human life as fragile—the chiaroscuro imaging of the robot renders it shiny, metallic, and, as a result, seemingly indestructible.

These works offer an insight into the relationship between the visceral body and the mechanical body. The absence of life is clear in both, but, perhaps more significantly, the two images project in terms of time as well. The implied movement captured through the linear surfacing and the title, prompting us to consider these as "the peristalsis of string," evoke the macro and the micro, spatiotemporally. In addition, the manifestation of memento mori and the quotation of the thousands of portraits of dead bodies that litter museums and galleries are starkly contrasted by the figuration of a possible future. By bringing these two images into a complex dialog, Zhou prompts an encounter with how we currently envision the design and form of the social robot as temperately anthropomorphic. This rupture, I propose, rests on how familiarity is used against the viewer. Neither of these images is entirely new, rather their refiguration, their familiarity, brings into consideration the kind of leap that forces us to think.

Even though neither the mechanical nor the human skull references any particular individuality, race, gender, or sexuality, these two works do begin to build towards a primary trope in Zhou's oeuvre: embedded references to the western canon of fine art. While he is a Chinese artist, trained and working in Beijing, it is clear that Zhou interrogates western modes of art-making, genres, movements, and symbols through quotation. As I expand on later in this paper, the dynamic between the heteronormative Occidental Self and the Oriental Other is woven into the narrative of the human Self and the robot Other. This has an important bearing for how recognition theory can be explored through Zhou's oeuvre: not limited to how an encounter is made possible in figurations of social robots but how tropes of design affect our understandings of Self and Other as human individuals and collectives.

One of the ways in which Zhou plays on the tension between recognition and encounter is through a deliberate quoting of imagery from existing art and popular culture, especially the western canon and science fiction. The act of quotation prompts the familiar: what might be dismissed as mere affirmation. However, the familiarity is made strange through his hyperreal figurations. In his monumental, larger than life painting, *New Genesis* (2017), Zhou quotes the composition of French Romantic painter, Théodore Géricault, in the equally monumental painting *The Raft of Medusa* (1818–1819). — In quoting this image, Zhou replaces the human figures with robots, similarly in various stages of fracture and anguish. Here, the raft is not a simple wooden construction but a fragment of mechanical earth, amidst a sea of debris. The only elements of human life are hidden behind the group of robots: a sculpted torso reminiscent of the Ancient Greek sculpture *Venus de Milo* (101 BCE) and the graying body of a pregnant woman. The sculpted woman is decapitated, a victim of the destruction of the earth over the last 2000 years. The barely living woman is similarly decapitated: where her head should appear is only shadow.

Quotation is a powerful strategy that Zhou employs in *New Genesis* because the image is at once strange and familiar. It is striking that the robots, while not individualized in any way, mimic human emotions in their gestures, relations, and evident care for their own survival. Mirroring the figures in *The Raft of Medusa* who are commonly characterized as "father and son," a robot in the foreground embraces another who lies inanimate across the raft. Similarly, several robots at the front of the raft gesture wildly to some hope of rescue. However, the act of quotation here does not inspire a recognition of these mechanical bodies. Rather, their portrayal as agentive subjects is cause for anxiety: for if they are capable of human emotion, of grief, and ambition, then what differentiates them from the human bodies of Géricault's scene? The simultaneous familiarity and incongruity make *New Genesis* an example of the encounter that Deleuze theorizes; while the image affirms one version of the world through its eerie familiarity, it also breaks the world and creates a new one forcing an encounter with a possible future.

Zhou speculates on the existence of life on other planets; he asks: "So the others need air and water like us? [...] What do they look like?" Zhou is driven by these larger-than-life questions, especially in relation to the yet unknown Other. Through his creative practice, he interrogates possibilities of life and death beyond the body and the present, considering both deep time and macro- and microforms of life. Much of his work is a search for ways to represent and engage these questions, and, as such, his image vocabulary includes references to social robots, artificial intelligence, androids, and the dystopian futures of war in which human bodies are rendered obsolete through cloning, biological modification, and robotics.

In an early hyperrealistic painting, *Soldiers · Weeping V* (2012; Fig. 3), Zhou fills the outline of an AK-47 assault rifle with various organs, tissues, and muscles. The viscera appear wet, glistening, and slimy: hyperreal and grotesque. Similarly, the organs are neither explicitly familiar nor ordered into any recognizable structure. Rather, they are arranged into an indecipherable mass that evokes butchers' scraps. Indeed, it is hard to know whether the insides have been extracted from an animal or human body or even grown extraneously, rupturing the boundaries of human and non-human, alive and dead, and animal and mechanical.

The Soldiers · Weeping V evokes a physical human reaction to pain or trauma, literally through expressing liquid from the body in the form of crying: a natural biological process. This emotive prompt sits uncomfortably with the disembodied innards that are similarly wet. We are thus confronted with a series of questions: is this mere meat, for consumption by war, or is the blood that pumps through these organs feeding a more complex sentient being?

Zhou's artworks surface the limits and potentialities of recognition and encounter largely through acts of hyperreal figuration that move beyond mere imitation. By playing with what is familiar and, thus, recognizable, Zhou "makes strange" the figuration of what we recognize as our own matter—the invisible insides of our bodies. The element of confrontation in

estrangement is a strand that ties to the concept of encounter, as I mobilize it here. By manifesting an esthetic encounter between the recognizable body and the machine, Zhou prompts this rupture. Furthermore, the force of Zhou's work rests in the hyperrealist technique of his paintings; more like blown-up photos than paintings, the images feel real.

Zhou arranges hyperreal, sculpted fragments of human bodies—a partial face, half of a heart, a loose ear, and a dismembered hand—referencing the anatomical models used in medical schools and doctors' offices as well as the representational sculptures of Ancient Greece and Rome that have been damaged over time (2017, Fig. 4). The fragmentation of these body parts is a violent disruption to the whole and healthy body and, as such, is an uncanny experience that prompts an abject response: an estrangement with what is familiar. However, the hyperrealism of these sculptures is further disrupted by interventions into their fragmentation: behind the dissected heart is a cratered plane: half moon-like landscape and half cellular-level microorganism.

The artist's own body is reimaged in *Dark Consciousness* (2013), as violently fractured and, thus, uncanny in its potential mimicry of the real. As a self-portrait rather than a character trope, Zhou splits the self and ruptures the real. While the artist's portrait is "recognizable," the violent disruption to the otherwise direct representation manifests an encounter on two levels. In the first instance, the physical disruption of the body reveals the figure's status as non-human. However, this is further complicated by the realization that without the destruction of the body, there would be little chance of telling the difference between human and non-human, "real" and "artificial."

As viewers of Zhou's self-portrait, we are prompted not only to consider the aliveness of the image but also to acknowledge the questions it brings into being for the aliveness of the artist himself, especially given his astonishing technical skill in painting. Zhou's own body becomes a subject through which to explore the figuration of the robot.

Counter Time Travel (2015; Fig. 5). The subject of the image is a beautiful, slim, dark-haired, female figure wearing a tight-fitting black latex suit and black high heels. She is surrounded by various fragments of objects, images, and mechanical parts, some of which seem to originate from the metallic robot floating at the right edge of the image. The protagonist, ultimately "alive,"— at life-size, and in hyperrealistic detail, the female figure is instantly set up as relational to the viewer. She is far from completely idealized: there are freckles across her cheeks and the parting in her hair is slightly askew. Despite having no illustrated sense of the non-human or biocybernetic embodied in her representation, she has a nonetheless complicated relationship to the real.

Protagonist holds a knife and fork in each hand. While there is a danger in reading this superficially, the cutlery does reference the difference between eating utensils between the east and the west. That these objects are also metallic tools equates them with the rest of the shiny technology present in the work and sets up a narrative of progress that, here, lies with western tools. The archival photographs included in the painting act similarly. A tearing and curling photograph, floating away in the top left corner, is a detailed reproduction of astronaut Buzz Aldrin walking on the moon in 1969. The moon landing is embedded in the context of the global space race and, again, sets up the USA as the center of the world in the discourse of the west, as a leader in technological advancement and thus "human progress." Interestingly, in Zhou's reproduction of the photograph, the small badge of an American flag has been omitted from Aldrin's shoulder. Another photograph shows a mushroom cloud, which seems to have been sourced from an image of Operation Dominic, the largest nuclear weapons test conducted by the USA near Christmas Island in the Pacific Ocean in 1962. These two quotations confront the viewer with the brilliance and violence of technological advancements: in the first case, breaking the boundaries of human confinement to earth through space travel and, in the second, the weaponization of scientific research, with the mushroom cloud mirroring the bombing of Hiroshima and Nagasaki in the mid-1940s. Both of these images are ubiquitous and would be familiar for most viewers but their refiguration here prompts a "fuzzy" reality. They are made strange by their familiarity and seeming disintegration

in their reproduction in the painting. The estrangement operates not only at the level of the image but also at the reality of the events to which they refer, particularly in relation to the skepticism around the moon landing that continues in conspiracy theories today.

In contrast to the photos that reference historical and scientific developments, Zhou includes a direct reference to two artworks. One is a tiny fragment of an image of Michelangelo's famous fresco, *The Creation of Adam*, painted c. 1508–1512, on the ceiling of the Sistine Chapel: the iconic image of God reaching out to touch Adam's hand thereby giving him life in the Judeo-Christian narrative of the genesis of life on earth. This inclusion operates on many levels. In one sense, the apocalyptic tone of *Counter Time Travel* frames the image in an archival sense, pointing, quite literally, to the origins of life on earth. In another sense, read alongside fragments of bodily machinery, the quotation references the advancement of humankind in "playing God" by breathing life into new forms of man: imitating the act of their own creation. In addition, there is a postmodern quality to quoting Michelangelo's work—a *mise en abyme*—that simultaneously recognizes the immortality of such a famous painting but also dismisses it, in the form of a small, almost unnoticeable, reproduction. As with the photographs reproduced in this painting, the imagery of *The Creation of Adam* is familiar to the point of invisibility: refiguring it through hyperrealistic reproduction defamiliarizes the common ideologies embedded therein. Through this inclusion, Zhou also demonstrates his mastery by imitating one of the most revered paintings in western art history. *Counter Time Travel* also references Jeff Koons' balloon dog. Monumental in scale, the artwork betrays both the fragility of the balloon object that it references and its insignificance in size and durability. As with the quotation of Michelangelo, by quoting Koons, Zhou is not only acknowledging the artist's omnipresence in the canon but also undermining it. In his rendition of the work, Zhou presents the balloon animal with its snout snapped right off, consolidating its materiality and rendering it fragile. The estrangement of materiality and worth, activated by Koons in the original work, is thus made strange by Zhou as he breaks the flawless, durable, and valuable artwork in this painting.

What is perhaps most unusual about the painting are the series of strawberries which erupt across the scene. Against the mostly grayscale image, the bright red fruit pops out at the viewer in a startling way. Zhou likens the strawberries to hearts and has also made a series of large-scale, detailed studies of the fruit during his early career (see, for example, Fig. 6). In addition to their shape and color, strawberries have long been associated with love and romance and, as Walter Gibson explains, were also the fruit of Venus. In combination with Zhou's imagining of the strawberry as a heart, there is a clear evocation of biocybernetics in *Counter Time Travel*: as a clearly organic object, which ripens quickly and decays even more so, the strawberry is a metaphor for the vulnerability of the central mechanical element of the human body. In stark contrast to the metallic technology that makes up the rest of the background, the strawberries are as much a portrait of a dystopian technological future as the inorganic elements. The aliveness of the strawberries also aligns closely with the central character, who is the only other part of the painting rendered in color.

[Stacey Vorster is an art historian, writer and curator]

迪特·荣特

德国波恩国家艺术馆前馆长

周松精通于各种媒介，包括视频。在他的黑白图像中展现了科技创新的技术细节，其精准的画面展示让人产生类似于发动机正在运转的怀疑。照片现实主义展现了超现实主义的世界观，在大三角形的图像上绘制的几何学线条显示出破碎作用，而在第二幅图像上完成。不断重复着对细节的放大，现在分配到一个大的和两个小的三个三角形上的，并且彼此间呈不规则式悬挂。这种精度的偏差和加大，恰恰给了我们一种体验感。超现实主义成为完美展现和图像内容的工具。这里也展示了对于新兴意象的迫切追求，不是沉迷于重复的内容，而是对于主题的不断深入艺术追求和延续。

Dieter Ronte

Former curator of the National Museum of Bonn, Germany

Zhou Song is proficient in various media, including video. The black-and-white series of paintings by him demonstrates the technical details of technological innovation, and the precise image display enables people to suspect that an engine is running. Photorealism shows the surrealist world view. The geometric lines drawn of the big triangle show the fragmentation, which is completed on the second image. It continuously repeats the amplification of the details and assigns it to a large triangle and two small triangles, which are hung irregularly from each other. The deviation and increase of this precision brings us an experience. Surrealism becomes a tool for a perfect presentation of the image contents. It also shows that the urgent pursuit of emerging imagery continuing art in themes instead of being addicted to repeated content.

莉迪娅·阿郎布尔

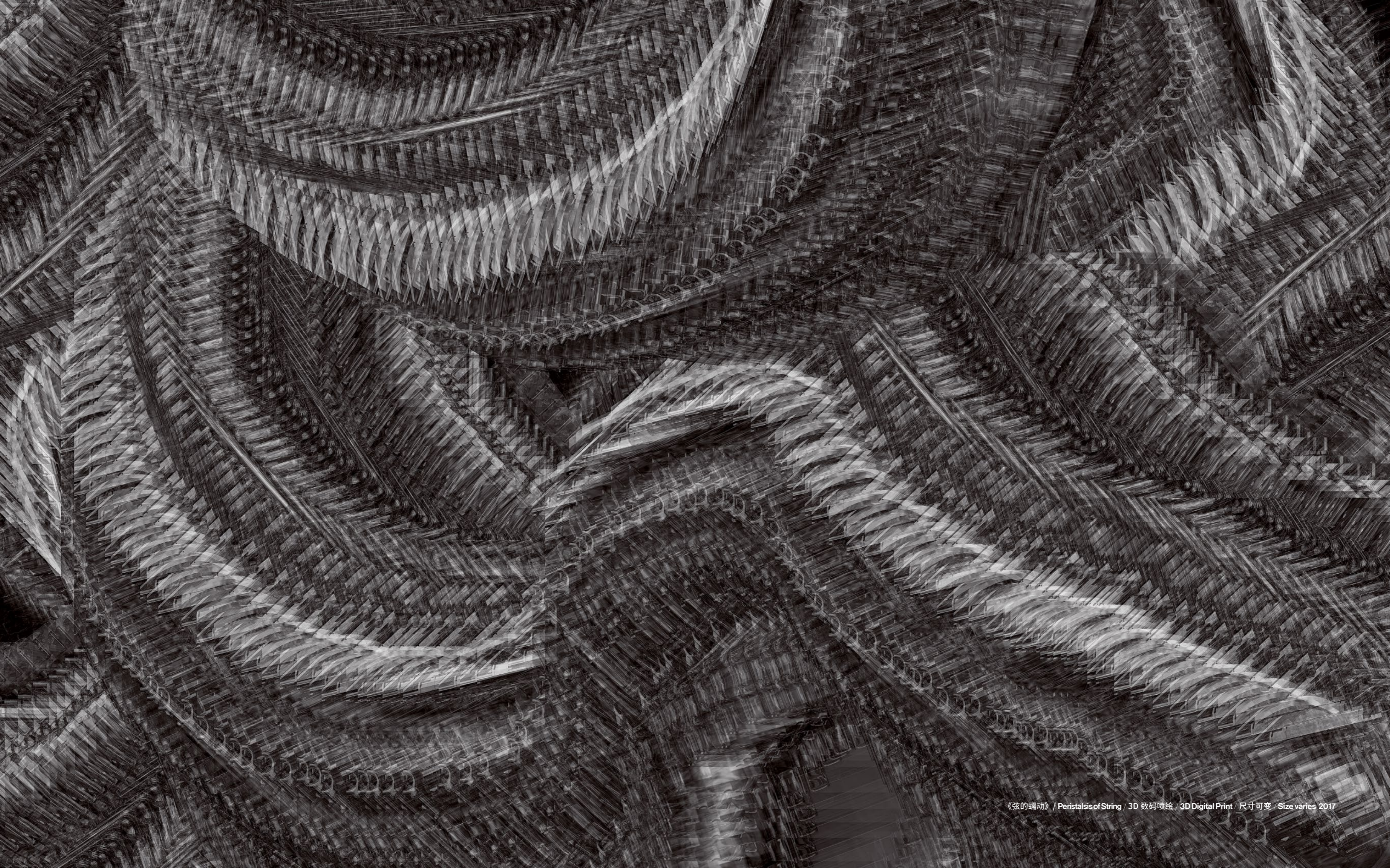
艺术史学家、批评家、法兰西艺术学院绘画通讯院士

周松精通于各种媒介，包括视频。在他的黑白图像中展现了科技创新的技术细节，其精准的画面展示让人产生类似于发动机正在运转的怀疑。照片现实主义展现了超现实主义的世界观，在大三角形的图像上绘制的几何学线条显示出破碎作用，而在第二幅图像上完成。不断重复着对细节的放大，现在分配到一个大的和两个小的三个三角形上的，并且彼此间呈不规则式悬挂。这种精度的偏差和加大，恰恰给了我们一种体验感。超现实主义成为完美展现和图像内容的工具。这里也展示了对于新兴意象的迫切追求，不是沉迷于重复的内容，而是对于主题的不断深入艺术追求和延续。

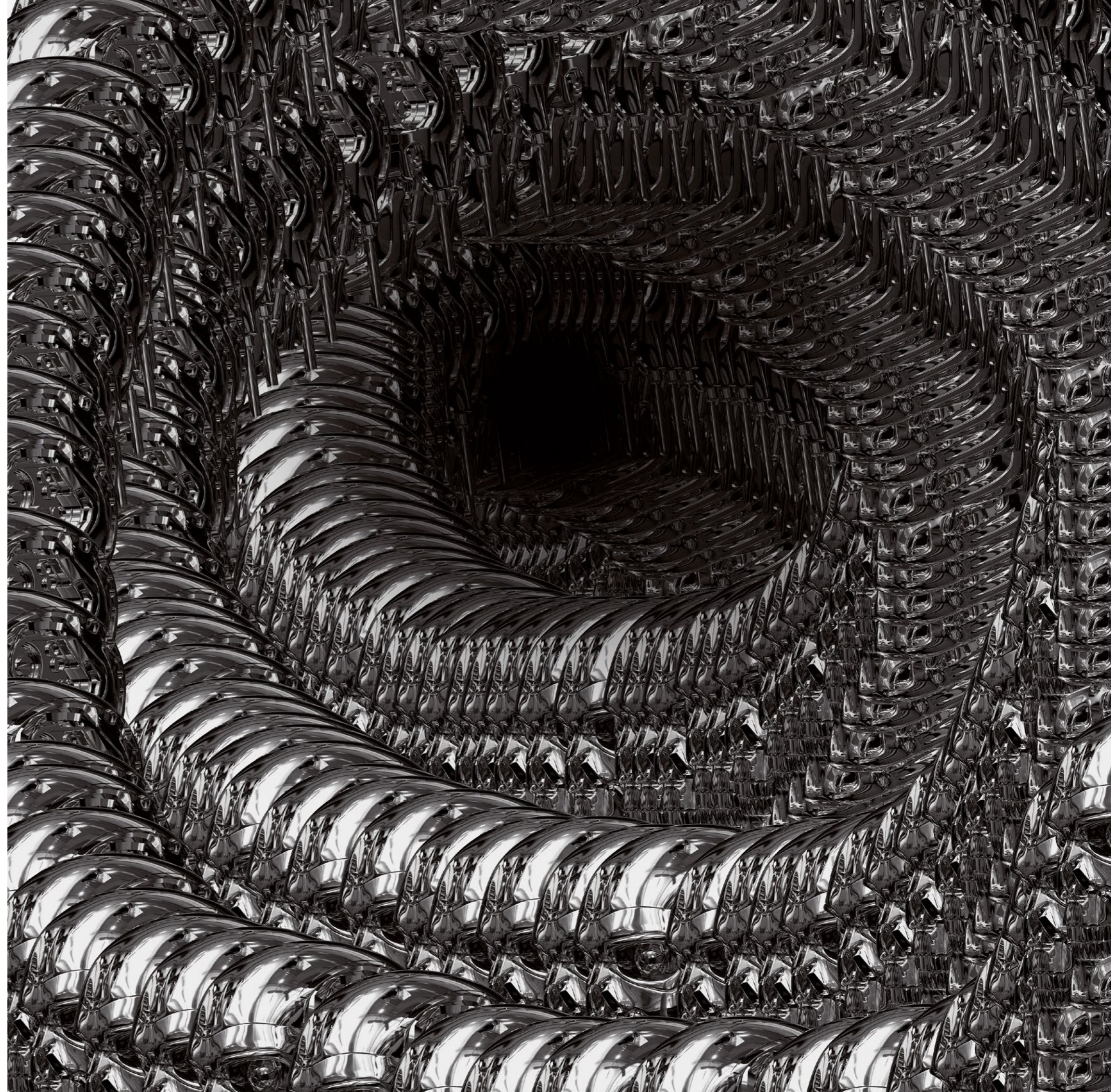
Lydia Harambourg

Art Historian / Art Critic / Academician of Painting and Communication of the French Academy of Fine Art

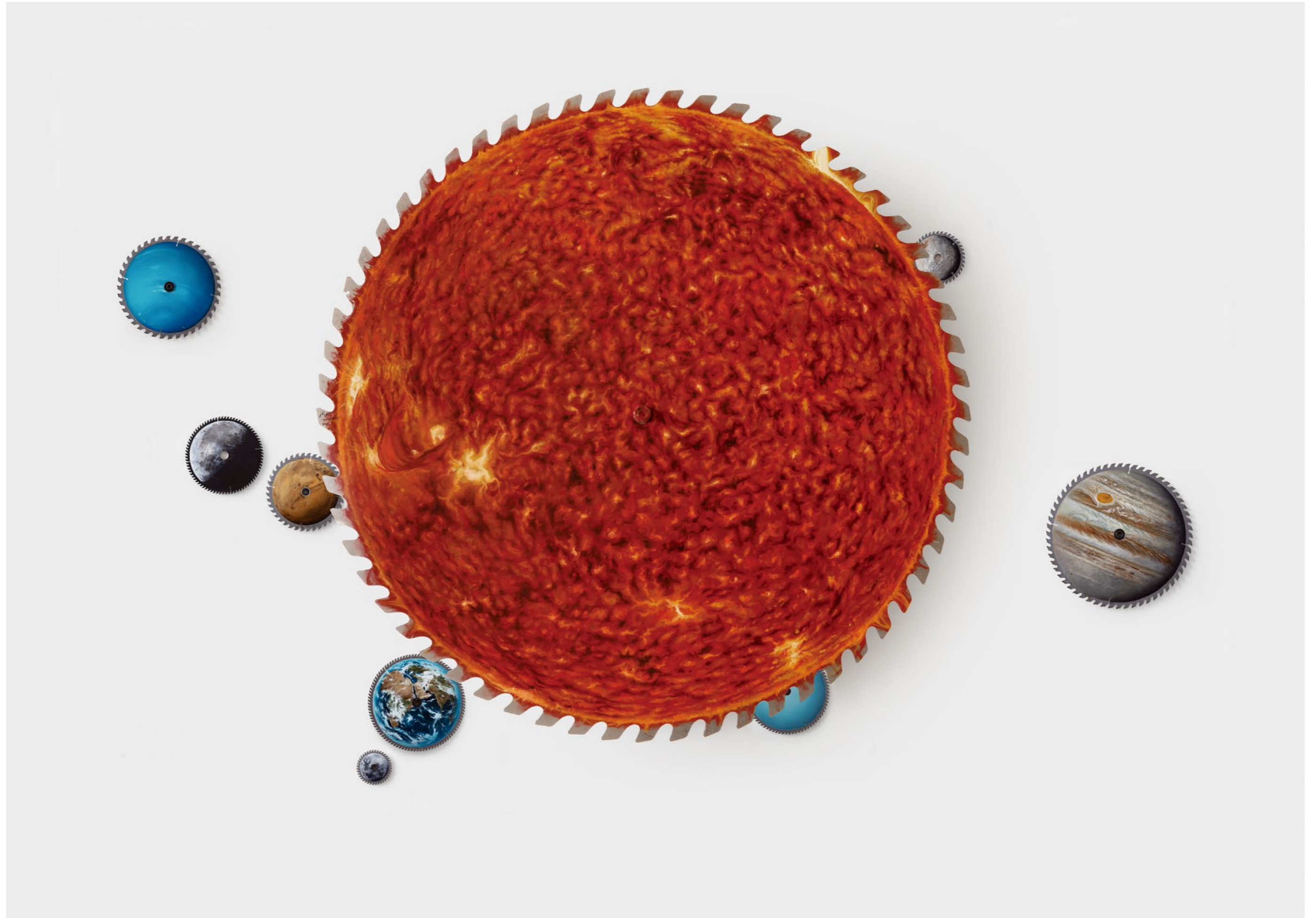
Eliciting a sense of uncanny beauty as I gaze upon the still images from Zhou Song's abstract world; A sense of enigma surrounds the subjects in his paintings, entangled with a sense of ambiguity with their diverted oblique connotations and conveyed through raw Realism, dispensing malaise which dissipates his infallible painting techniques, particularly with vertiginous anamorphosis.



《弦的蠕动 - 黑洞》
Peristalsis of String - Black Hole
3D 数码喷绘 / 3D Digital Print
尺寸可变 / Size varies 2017



《宇宙的欲望》
The Desire of the Universe
铝板锯盘油画 运动装置
Oil on Aluminum Saw Blade, Kinetic Installation
尺寸可变 / Size varies 2017

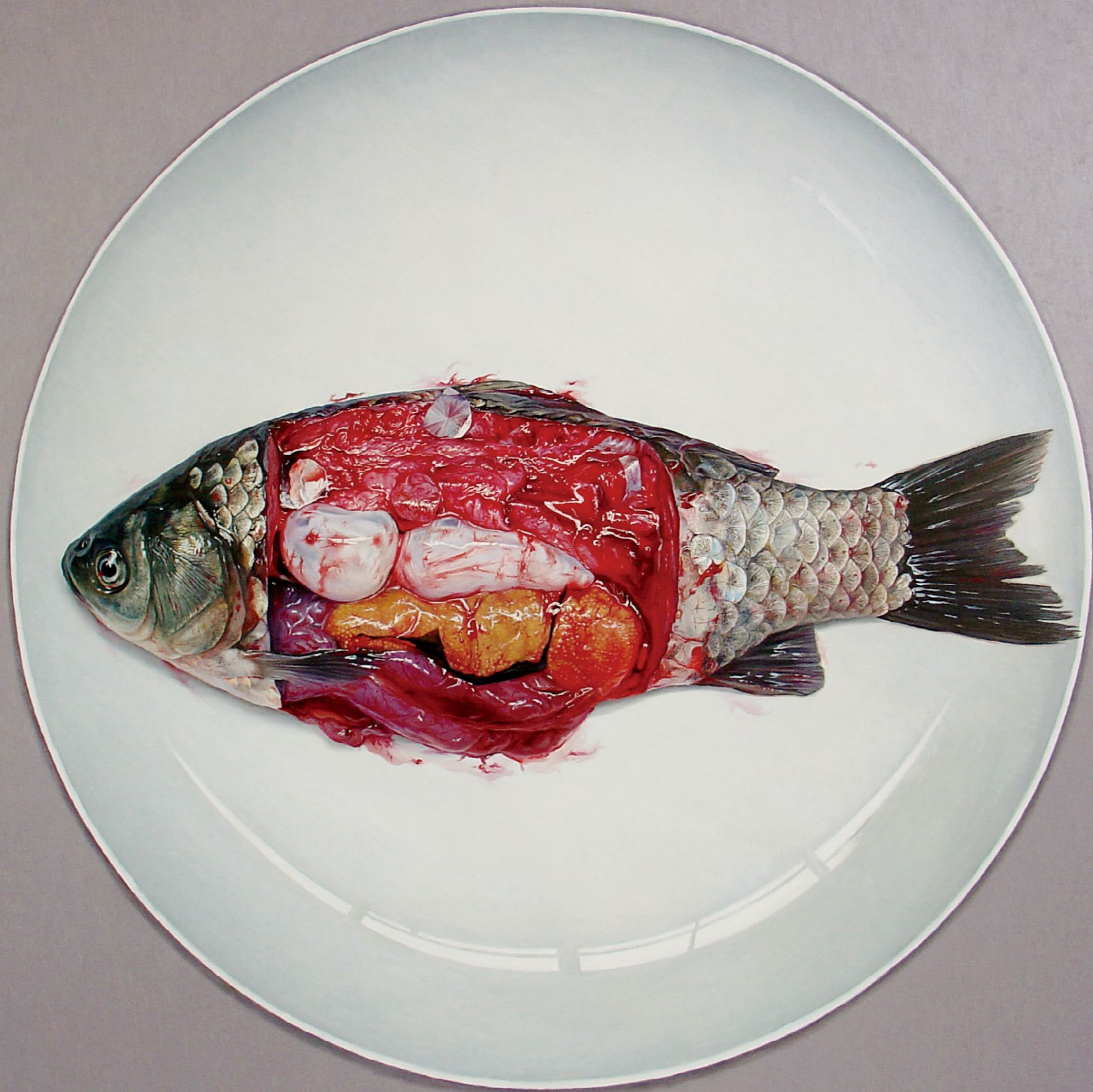


R E D

F I E L D

红场

《现场 No.5》
At the Scene No.5
布面油画 / Oil on Canvas
90 x 90cm 2005





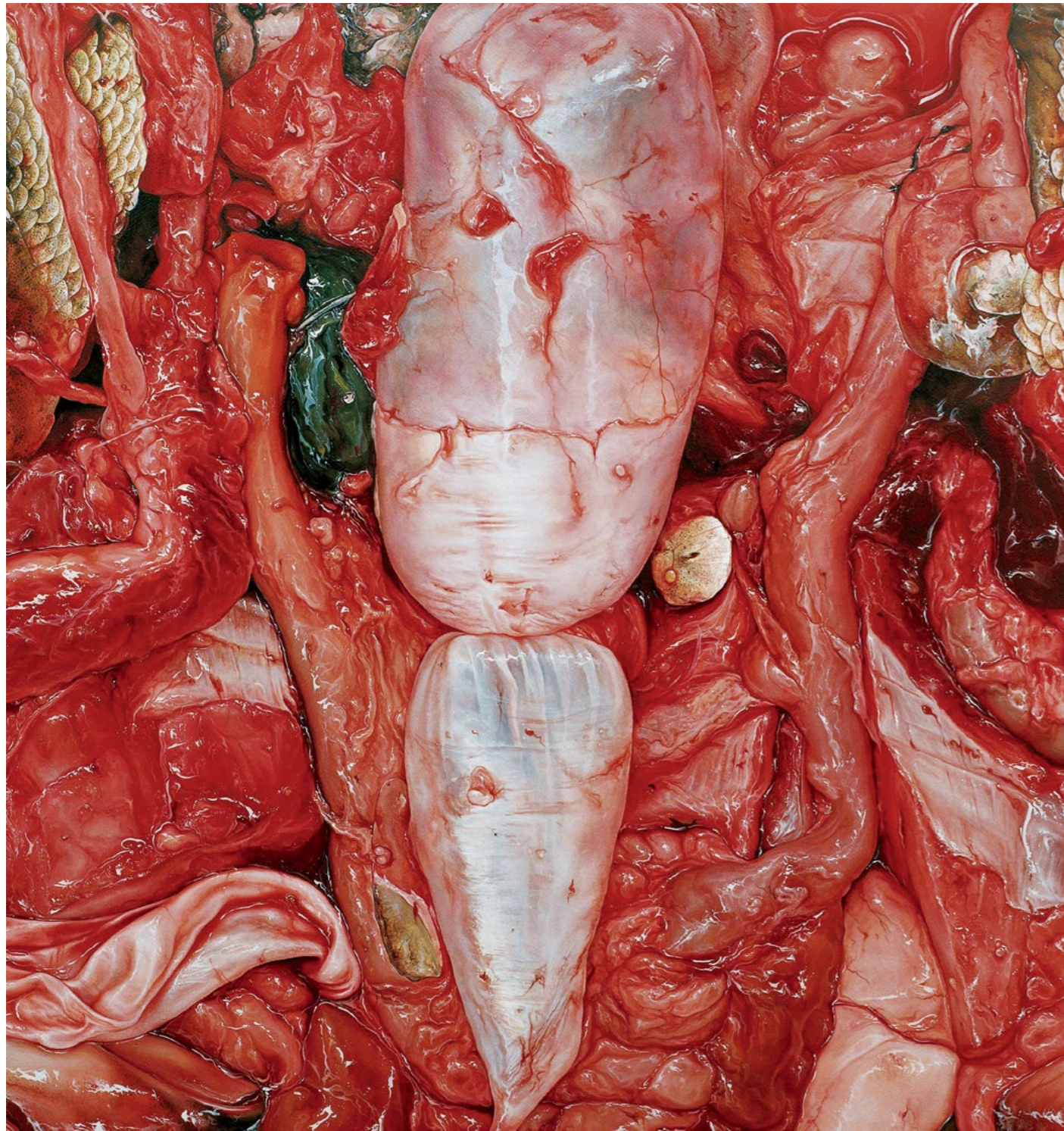
《兵·泣》
Soldiers Weeping
布面油画 / Oil on Canvas
127 x 180cm 2006

《脏花 III》
Dirty Flowers III
布面油画 / Oil on Canvas
75x110cm 2006

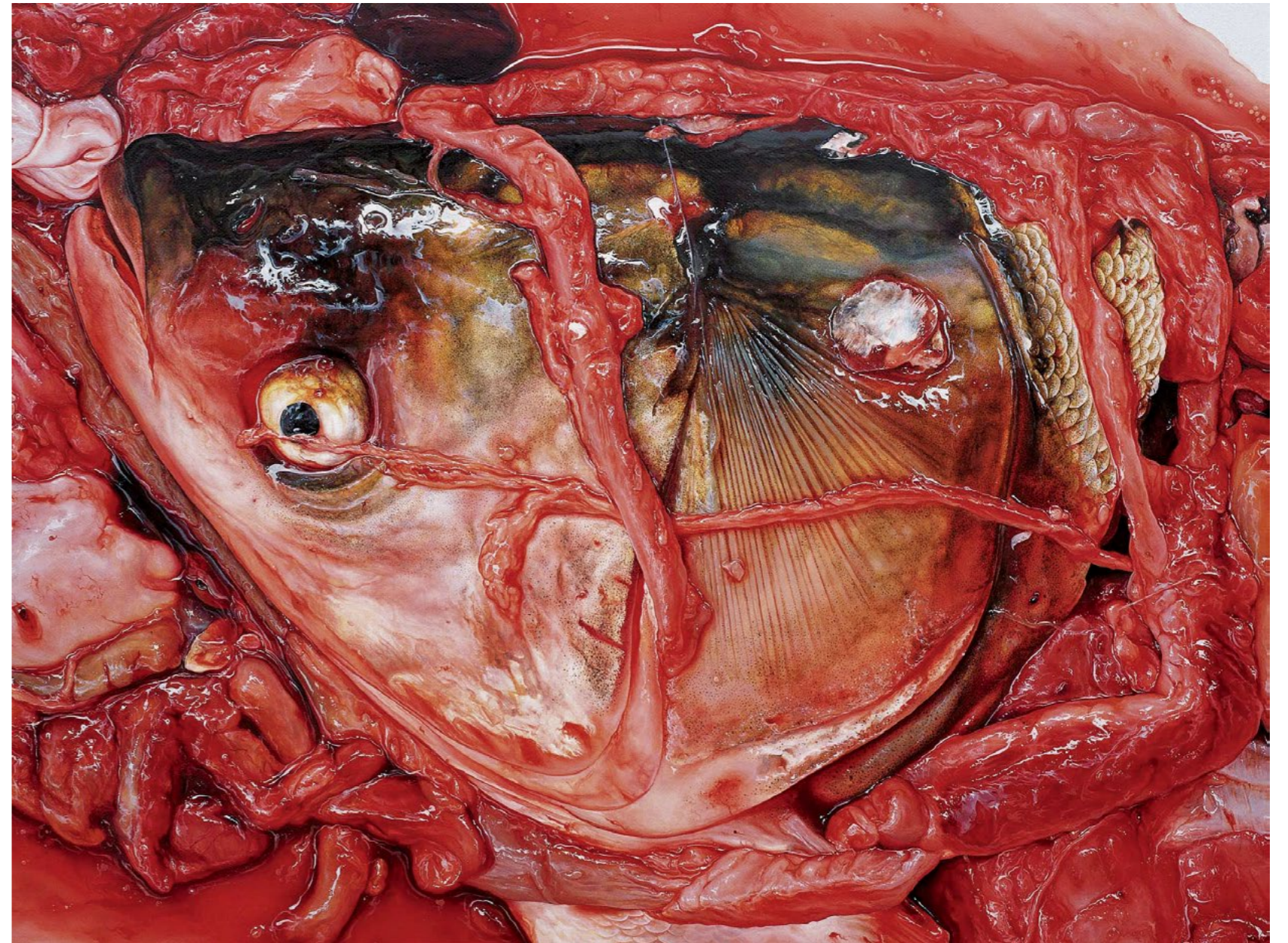


《化蝶》
Metamorphosis
布面油画 / Oil on Canvas
190x290cm 2007-2008





局部 Details
《化碟》
Metamorphosis



局部 Details
《化碟》
Metamorphosis



图社

《兵·泣 V》
Soldiers Weeping V
布面油画 / Oil on Canvas
55 x 135cm 2012

安德鲁·布华顿（英国普利茅斯艺术学院院长）

在周松（1982年生）的作品里，超写实技巧在《脏花》系列作品中发挥了令人惊悚的效果，在接下来的《化蝶》系列（2007-2010年）中也是。每一幅作品都使人联想到国画里花、树和蝴蝶主题的传统比喻，用高度写实的手法绘制了横流的鱼内脏，鲜血和肢体。这是一种狡猾的、讥讽的“肮脏写实主义”，在中文里，“脏”既表示“肮脏的”，也表示“内脏（心脏、肝脏、肾脏、肺和脾）”。在他2006年的《兵·泣》系列中，一把军用手枪或AK-47冲锋枪的轮廓，里面装满了鱼内脏和五花八门的器官——用令人惊叹的细节刻画的武器里溢出的内脏和血红的黏稠肠道，既吸引人又令人惊奇。

周松这种把玩颜色和质感的方式在中国绘画里很新颖，也很有特色。他对照相写实主义和静物超出寻常的部分提出疑问，详细描述了绘画中“持续时间”的元素。正如霍克尼指出的那样，在布鲁诺·沃尔海姆的精彩记录片中，“照片画面的左上角和右下角处在同一个时间点”，而绘画的需要时间，在那段持续的时间里，画家在和我们所看到的世界相遇时，手上、心中、眼中都发生了一些别的事情。他在2011年的《一颗红心》系列描绘了一个优美的、可口的、诱人的草莓的形象。这颗草莓，或被放大、或被咬过、或被掰开、或在渗水，但构图都很细致——写实主义是一种高超技巧。周松对这一系列作品的表现干扰了我们对物体的看法，而我们在这里看到的就是作者在玩弄观众对绘画写实主义的视觉理解能力。

Andrew Brewerton (Director of Plymouth College of Art)

In the work of Zhou Song (b. 1982), the technique of hyperrealism plays to more unnerving effect in series paintings such as his Dirty Flower (2006), or the ensuing Metamorphosis (2007-10). Each of these works evokes traditional tropes of Chinese brush painting with flower, tree blossom and butterfly motifs in graphic arrangements of spilled gutted fish entrails, blood and body parts painted with extreme realism. This is a knowing any ironic kind of 'dirty realism' insofar as the Chinese word 'zang' means 'dirty' as well as 'yin' [solid] organ' (heart, liver, kidneys, lungs, spleen). In his Soldiers · Weeping series of 2006, the canned outlines of a military pistol or an AK-47 machine rifle are similarly filled to the brim with fish guts and assorted organs - the spilt entrails of armed violence, their reddish intestinal viscosities rendered in astonishing detail, visually fascinating and repulsive by turns.

Zhou's deliberate toying with the painterly business of representation is something new and distinctive in Chinese painting, asking questions beyond the business-as-usual of photorealism and still life, dwelling compulsively on the element of duration of painting. As David Hockney put it, in Bruno Wollheim's extraordinary documentary film, "in a photograph it's the same time in the top left-hand corner of the image as it is in the bottom right", whereas painting takes time, and in that duration something else occurs in the hand, mind and eye of the painter in their encounter with the world as we see it. His 2011 series, A Red Heart portrays the gentler, more delicious and beguiling image of a strawberry greatly enlarged and sometimes bitten and torn or leaky, but always studiously composed - realism as high artifice. What we see here we see into, and through, as Zhou's approach to figuration in the series paintings constantly wrong-foots our notions of subject, playing always with the viewer's visual understanding of realism in painting.

黄笃（策展人、批评家）

周松的绘画总是给人以惊悚之感，这是因为他以无拘无束的空间创意与精准而细腻的视觉表现，创造出梦境与现实、美丽与暴力相交错的形式，不断吸引着观者的目光要探问个究竟。事实上，周松的绘画在形式上具有超现实的美感，而在精神上又超越了现实主义的叙事性，似乎每一幅作品都是通过对物象隐含的矛盾和对立的解析来透视世俗世界的本质。

作为一位年轻的当代艺术家，在不断建构个性化艺术风格的过程中，周松始终保持着清醒而独立的思考，既不死守已有的图式，也不放弃进一步塑造自我形象，而是直取非常鲜明的绘画意象，确立了新的超具象语言的续接。

张子康（中央美术学院美术馆馆长）

超写实是一种很特殊的艺术技巧，它在表达观念时往往能放大观念一些本质性的东西，比如画人像，把它放大到一定程度，人们对它的感受就会改变。通过这种超写实放大的技法，把自己的观念传达出去，我觉得这是技能很高的艺术家的优势。周松就是这样的艺术家，通过他的作品可以看出，他想法很多，有一些新观念很有当代性。一般写实画绘画的作品都是经典性的审美绘画比较多，大多是对现实或现实主义的表达，周松跟其他艺术家不同之处在于他通过超写实给人以抽象表达，不光是在画面本身，更有他观念上深入的东西，这是很不一样的。利用超写实放大的特点，对观念进行深度解读，在这一方面，我觉得周松是年轻艺术家中做得很好的。

Huang Du (Curator, Art Critic)

Zhou Song's paintings - always eliciting a thrilling sense of shocking hysteria. This is because he uses unrestrained spatial creativity and precise, delicate visual expressions to create a form in which dreams and reality are intertwined with beauty and violence, constantly attracting viewers. In fact, Zhou Song's paintings have surreal aesthetics in form, but also surpass the narrative of realism in spirit. Each works seems to be the clairvoyance on the world's nature through analysis of the objects' connotative contradiction and antitheses parse.

As a young contemporary artist, in the process of continuously constructing a personalized and new art style. Zhou Song has always maintained conscious and independent thinking; Not sticking and conforming to the existing style, furthering self-development, creating vivid paintings, and establishing a new ultra-figurative language.

Zhang Zikang (Director of CAFA Art Museum, Former Deputy Director of the National Art Museum of China)

Hyperrealism, an extraordinary artistic modus, has the ability to amplify the essence of an idea. As for portraits, the extent of enlargement displays various degrees of intimacy eliciting different effects. An advantage for these highly skilled Hyperrealism artists is that they have the opportunity to convey one's ideas through enlarging the details to the minuscule. Zhou Song is such an artist. From his works, we can see that he has many ideas, and some new ideas are very contemporary. Generally, the works of Realism are paintings with classic aesthetics, most of which are the expression of reality. The difference between Zhou Song and other artists is that he explores elements of Abstraction through the form of Hyperrealism in both the underlying message and the surface. Incorporating the use of Hyperrealism's ability to approach details and in-depth perceptive thought.



《心 III》
Heart III
布面油画 / Oil on Canvas
100x100cm 2010

《一颗红心》

A Red Heart

布面油画 / Oil on Canvas

200x160cm 2018



ZHOU SONG

周松，1982年出生于江西，2006年毕业于天津美术学院油画系，现工作生活于北京。周松的绘画和雕塑等作品在艺术、科学和哲学的交叉地带探索着生物形态学与机械美学之间的联结，既有后人类主义的意味，又具有深厚的人性。无论是当代应用科学的潜在后果，抑或是宇宙不断膨胀对人类欲望和命运的无形影响，周松的绘画都在矛盾和开放的状态中焕发着生命力。

个展包括“质·能 周松个展”（北京嘉德艺术中心，2022）；“周松个展作品展”（今日美术馆，2009）。重要群展包括“Personal Structures—第59届威尼斯双年展平行展”（威尼斯本柏宫，2022）；“Re-Thinking Future—第十三届古巴哈瓦那双年展”（哈瓦那大剧院起源画廊，2019）；“第五届成都双年展”（成都现代艺术馆，2011）；“首届今日文献展”（今日美术馆，2007）。

作品曾在巴塞罗那现代艺术博物馆、法国大皇宫、佛罗伦萨达巴索古堡、德国波恩当代艺术馆、维也纳大学、布达佩斯YBL创意艺术中心、洛杉矶苏富比、多伦多艺术中心、圣地亚哥沙赫特宫、秘鲁应加·加西拉索文化中心、巴拿马当代艺术博物馆、巴拿马运河博物馆、哥斯达黎加国家画廊、委内瑞拉国家美术馆、中国美术馆、今日美术馆、北京嘉德艺术中心、广东美术馆等地展出。

重要奖项包括第十一届佛罗伦萨国际双年展“洛伦佐国际装置艺术奖”（2017）；第五届五四国际青年艺术节绘画大奖（2012）；天津美术学院毕业创作一等奖和全国美术院校优秀作品提名展铜奖（2006）。

Zhou Song (b. 1982, Jiangxi, China) graduated from the Tianjin Academy of Fine Arts in 2006. His paintings and sculptures explore intersections between machine aesthetics and biomorphism at the nexus of art, science and philosophy; they imagine futures at once posthuman and deeply humane. Whether questioning the potential outcomes of contemporary sciences, or the impact of the constant expansion of the universe on human desire and destiny, Zhou's paintings thrive in a state of contradiction and openness.

Zhou's solo exhibitions include "Mass-Energy Zhou Song Solo Exhibition" (Beijing Guardian Art Centre, China 2022) and "Zhou Song Solo Exhibition" (Today Art Museum, China 2009). Important group exhibitions include "Personal Structures – European Cultural Centre Art Biennale, Palazzo Bembo, Venice 2022); "Re-Thinking Future -13th Havana Biennale" (Galeria Origenes, El Gran Teatro de la Habana, Cuba 2019); "5th Chengdu Biennale" (Chengdu Museum of Modern Art, China 2011) and "The First Today's Documents Exhibition" (Today Art Museum, China 2007).

His work has been exhibited nationally and internationally at the National Art Museum of China, Today Art Museum, Beijing Guardian Art Centre, Guangdong Art Museum, European Museum of Modern Art in Barcelona, Grand Palais in Paris, Fortezza da Basso in Florence, Kunstraum Villa Friede in Bonn, University of Vienna, YBI Creative House in Budapest, Sotheby's in Los Angeles, Toronto Centre for the Arts, Palacio Schacht in Chile, Inca Garcilaso Culture Center in Peru, Panama Contemporary Art Gallery, Panama Canal Museum, Costa Rica National Gallery, National Art Gallery of Venezuela, among others. He has received many important awards, graduating with the first place BFA thesis from the Tianjin Academy of Fine Arts (2006) and placing bronze at the National Art Academy's Excellent Work exhibition (2006), as well as receiving the "Painting Award" at the 5th May 4th International Youth Art Festival (2012) and the "Lorenzo International Installation Art Award" at the 11th Florence Biennale (2017).

Zhou currently lives and works in Beijing.

2022 《质·能——周松个展》北京嘉德艺术中心，中国

2009 《周松个人作品展》今日美术馆，中国

2022 《个人结构——反思》欧洲艺术中心，威尼斯本柏宫，意大利

2019 《隐现·意志与形式——中国当代艺术展在匈牙利》布达佩斯 YBL 创意艺术中心，匈牙利

《艺术中关村——全国青年写实油画展》北京海淀美术馆，中国

《构建一切可能——第十三届哈瓦那双年展》哈瓦那大剧院起源画廊，古巴

《从波恩到北京——境现——当代视角下的文化传统与回归》北京汉威国际艺术中心，中国

《第十三届美国 ARC 国际艺术沙龙展》巴塞罗那现代艺术博物馆，西班牙

2018 《第三届国际双年机器哲学大会》维也纳大学，奥地利

《境现——中国当代艺术展》德国波恩当代艺术馆，德国

《第十三届美国 ARC 国际艺术沙龙展》洛杉矶苏富比；纽约莎玛蔻蒂艺术俱乐部，美国

《涌现——中国当代艺术展》多伦多艺术中心，加拿大

2017 《智造——跨越大洋中国当代艺术展》普罗维登西亚沙赫特宫，智利

《智造——跨越大洋中国当代艺术展》印加·加西拉索文化中心，秘鲁

《中青年写实绘画作品邀请展》北京嘉德艺术中心，中国

《未来虚境：周松——艺术科技融合展》北京北大资源文创，千年时间画廊，中国

《第十一届意大利佛罗伦萨双年展》佛罗伦萨达巴索古堡，意大利

《后东方学：一次互视关系搭建的实验》北京汉威国际艺术中心，中国

《艺术财富沙龙展》巴黎大皇宫，法国

2016 《意大利都灵第 12 届 Paratissima 艺博会》都灵国际展览中心，意大利

《色彩共生——中国当代艺术家交流展》巴拿马当代艺术博物馆，巴拿马；哥斯达黎加国家画廊，哥斯达黎加

2015 《东方之美——中国当代艺术作品展》普罗维登西亚沙赫特宫，智利

《全国中青年写实绘画名家作品邀请展》宁波美术馆，中国

《视觉转换——当代绘画多元表现邀请展》华东交通大学艺术学院，中国

《第二届经典与传承——全国写实油画名家邀请展》宁波美术馆，中国

2014 《经典写实——油画作品邀请展》无锡凤凰艺都美术馆，中国

《首届观念写实油画展》上海多伦现代美术馆，中国

《新经典油画展》今日画廊，中国

《中国新经典画会年展》中国美术馆，中国

2013 《对焦——中国写实绘画新异动》广州美术馆，中国

《时代观照——AAC 艺术中国年度影响力巡回展》北京今日美术馆；上海恒源祥香山美术馆；武汉美术馆；西安天朗美术馆；成都文轩美术馆；深圳关山月美术馆，中国

《今日美术馆长期陈列展》今日美术馆，中国

《跨越大洋——中国艺术家当代作品展》巴拿马城运河博物馆，巴拿马；委内瑞拉国家美术馆，委内瑞拉

《想象艺术——青年艺术计划》中华世纪坛，北京

2012 《新写实油画展览》中国美术馆，中国

《第五届五四国际青年艺术节》悦美术馆，中国

《对焦——中国写实绘画新异动》今日美术馆；上海多伦美术馆；广东美术馆，中国

《和而不同——当代青年油画展》马奈艺术空间，中国

《第五届中国国际青年艺术周》北京时代美术馆，中国

《798 艺术家作品推介展》北京金属库，中国

《静水流深——写实新力量》上海泛华艺术中心，中国

2011 《第四届五四国际青年艺术节》灿艺术中心，中国

《广州国际艺术沙龙》锦汉展览中心，中国

《入世风景展》天津美术学院美术馆，中国

《清涩创想五年回顾展》今日美术馆，中国

《第五届成都双年展——再现写实：架上绘画展主题展》成都现代艺术馆，中国

《第二届重庆青年美术双年展》重庆美术馆，中国

《第三届亚洲艺术博览会》国贸展厅，北京

2010 《天津阳光艺术节青年绘画大展》天津美术学院美术馆，中国

2007 《周松、唐诗作品联展》今日国际画廊，中国

《首届今日文献展——能量·精神·身体·物质》今日美术馆，中国

《第三届中国国际画廊博览会》国贸展厅，中国

2006 《全国美术院校毕业生作品提名展》今日美术馆，中国

《天津美术学院毕业生创作作品展》天津美术学院美术馆，中国

2005 《视觉惊艳——上海青年美术大展》刘海粟美术馆，中国

《视角——当代油画作品展》天津美术学院美术馆，中国

Solo Exhibition

- 2022** Mass-Energy - Zhou Song Solo Exhibition, Guardian Art Centre (Beijing), China
- 2009** Zhou Song Solo Exhibition, Today Art Museum (Beijing), China

Group Exhibitions

- 2022** Personal Structure – Reflection, European Cultural Centre, Palazzo Bembo (Venice), Italy
- 2019** Intangible – Will and Form, Chinese Contemporary Art Exhibition, YBL Creative House Buda (Budapest), Hungary
- Art Zhongguancun – National Realistic Oil Painting Exhibition, Beijing Haidian Art Museum (Beijing), China
- Re-Thinking Future – The Construction of the Possible, 13th Havana Biennale (Havana), Cuba
- From Bonn to Beijing – Cultural Tradition and Return from a Contemporary Perspective, Beijing Hanwei International Art Center (Beijing), China
- 13th International ARC Salon Exhibition, MEAM Museum (Barcelona), Spain
- 2018** Poster Presentation – Robo-Philosophy 2018 Conference, University of Vienna (Vienna), Austria
- Emerging Imagery – Chinese Contemporary Art, Kunstraum Villa Fried (Bonn), Germany
- 13th International ARC Salon Exhibition, Sotheby's (Los Angeles); Salmagundi Club (New York), United States
- Emergence – Chinese Contemporary Art Exhibition, Toronto Centre for the Arts (Toronto), Canada
- 2017** Ingenio Infinito – Crossing the Ocean Exhibition of Chinese Contemporary Arts (touring exhibition), Inca Garcilaso Culture Center (Lima)
- Peru; Palacio Schacht (Santiago), Chile
- Invitational Exhibition of Chinese Realistic Paintings, Guardian Art Centre (Beijing), China
- Future through Virtuality, New Millennium Art Gallery (Beijing), China
- eARTH – Creativity & Sustainability, Florence Biennale 2017, Fortezza da Basso (Florence), Italy
- Post-orientalism: An Experiment in Building Mutual Relations, Hanwei International Art Center (Beijing), China
- Art Capital – Independent Artists Comparison Salon, Grand Palais (Paris), France
- 2016** Colour Symbiosis – Chinese Contemporary Art Exhibition (touring exhibition), Panama Contemporary Art Gallery (Panama City),
- Panama; Costa Rica National Gallery (San Jose), Costa Rica
- Twelfth edition of Paratissima, Torino Esposizioni (Turin), Italy
- 2015** Beauty of the East – Chinese Contemporary Art Exhibition, Schacht Palace (Santiago), Chile
- National Invitational Exhibition of Realist Paintings, Ningbo Art Museum (Ningbo), China
- Visual Transformation: Invitational Exhibition of Contemporary Painting, School of Art at East China Jiaotong University (Nanchang), China
- The 2nd Classic and Inheritance – National Invitational Exhibition of Realistic Oil Painting, Ningbo Art Museum (Ningbo), China

- 2014** New Generation Realistic Oil Painting Joint Exhibition, Meilidao International Art Institution (Shanghai), Beijing
- Classic Realism – Invitational Exhibition of Oil Paintings, Wuxi Phoenix Art Museum (Wuxi), China
- The 1st Conceptual Realistic Oil Painting Exhibition, Shanghai Duolun Museum of Modern Art (Shanghai), China
- New Classic Oil Painting Exhibition, Today Gallery, China
- The Chinese Neo-Classical Art Association's Annual Exhibition, National Art Museum of China (Beijing), China
- 2013** Focus: New Changes in Chinese Realistic Painting, Guangzhou Art Museum (Guangzhou), China
- The Wisdom of the Era - AAC Annual Influence Touring Exhibition, Beijing Today Art Museum (Beijing); Shanghai Heng Yuanxiang Xiangshan Art Museum (Shanghai);
- Wuhan Art Museum (Wuhan); Xi'an Titan Art Museum (Xi'an); Chengdu Winshare Art Museum (Chengdu); Shenzhen Guanshanyue Art Museum (Shenzhen), China
- Long-term Exhibition of Today Art Museum, Today Art Museum (Beijing), China
- Crossing the Ocean – Chinese Contemporary Art Exhibition (touring exhibition), National Art Gallery (Caracas), Venezuela; Panama Canal Museum (Panama City), Panama
- Imagine Arts – Young Artist Program, World Art Museum (Beijing), China
- 2012** New Realistic Oil Painting Exhibition, National Art Museum of China (Beijing), China
- The 5th Annual May Fourth International Youth Art Festival, Enjoy Art Museum (Beijing), China
- Focusing – A New Currency of Realism Painting in China (touring exhibition), Today Art Museum (Beijing)
- Shanghai Duolun Museum of
- Modern Art (Shanghai), The Guangdong Museum of Art (Guangzhou), China
- Harmony without Uniformity – Contemporary Oil Painting Exhibition, Manet Art Space (Beijing) China
- The 5th China International Youth Art Week, Beijing Times Art Museum (Beijing), China
- Artist Works Promotion Exhibition, 798 Beijing Metal Warehouse (Beijing), China
- Still Waters Run Deep – New Power of Realism, Shanghai Panhua Art Center (Shanghai), China
- The 4th May 4th International Youth Art Festival, Can Art Center (Beijing), China
- 2011** Guangzhou International Art Salon, Jinhan Exhibition Center (Guangzhou), China
- Scenery Exhibition, Tianjin Academy of Fine Arts (Tianjin), China
- The Young Imagination – Five-Year Retrospective Exhibition, Today Art Museum (Beijing), China
- The 5th Chengdu Biennale – Representation and Realism, Chengdu Museum of Modern Art (Chengdu), China
- The 2nd Chongqing Young Artists' Biennale, Chongqing Art Museum (Chongqing), China
- The 3rd Asian Art EXPO, China World Trade Center (Beijing), China
- 2010** Tianjin Sunshine Art Festival – Youth Painting Exhibition, Tianjin Academy of Fine Arts Art Museum (Tianjin), China
- 2007** Group Exhibition of Zhou Song and Tang Shi, Today International Gallery (Beijing), China
- The First Today's Documents Exhibition – Energy, Spirit, Body, Material, Today Art Museum (Beijing), China
- The 3rd China International Gallery Exposition, China World Trade Center (Beijing), China
- 2006** Nominated Excellent Works Exhibition of 2006 Graduating Students from National-Wide Academies of Fine Art, Today Art Museum (Beijing), China
- Graduate Thesis Exhibition of Tianjin Academy of Fine Arts, Tianjin Academy of Fine Arts Art Museum, China
- 2005** Perspective: Contemporary Oil Painting Exhibition, Tianjin Academy of Fine Arts Art Museum (Tianjin), China



本画册为以下展览印刷

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2022 年

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Guardian Art Centre, Beijing, April 17 - May 07, 2022

Osthaus Museum Hagen, April 22 - June 11, 2023

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Co-Organizer: Kunstraum Villa Friede

Artist: Zhou Song

Curator: Zhang Zikang, Tayfun Belgin

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