

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 hyperrealism, 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.

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前言

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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。玛格利特的超现实，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写实主义，或者说，艺术家拓展了超写实艺术的历史概念，将超写实艺术引向了观念艺术，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。血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，人类动形情表、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。

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