

# DI YUAN 新展 | 形而上之旅程：中德当代艺术展

——荻原美术馆：中德当代艺术展 2023 年 7 月 9 日至 10 月 8 日



荻原美術館  
DI YUAN ART GALLERY





形而上之旅程

The Metaphysical Journey

中德当代艺术展

Contemporary art from China & Germany

学术主持 | Academic chair  
迪特·荣特 Dieter Ronte

策展人 | Curator  
李旭 Li xu

参展艺术家 | Artists  
丁乙 Ding Yi  
刘建华 Liu Jianhua  
薛松 Xue Song  
任戎 Ren Rong  
陈荣义 Chen Rongyi  
艾伯哈德·卢斯 Eberhard Ross  
克劳斯·J·舒尔 Klaus.J.Schoen  
尼古拉·迪米托夫 Nikola Dimitrov  
尼可拉斯·柏德 Nicholas Bodde  
欧托·艾特柏格 Otto Reitsperger

执行策展 | Executive curator  
荻原策展团队

主办 | Organiser  
荻原美术馆

协办 | Co-organisers  
华章文旅集团  
德国波恩当代艺术馆  
嘉兴灵粮生态农业有限公司  
嘉兴荻原文化艺术发展有限公司

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立邦中国

展期 | Duration  
2023.7.9–2023.10.8

展览地点 | Venues  
中德当代艺术展  
荻原美术馆银杏馆 & 写生咖啡吧  
(浙江省嘉兴市秀洲区银杏天鹅湖景区内)

德国当代艺术展  
荻原美术馆总馆  
(浙江省嘉兴市南湖区青溪路 447 号)



2023 年 7 月 9 日至 10 月 8 日，荻原美术馆总馆 & 银杏馆 & 写生咖啡吧，两馆三空间将同步展出“形而上之旅程——中德当代艺术展”。由德国波恩国立艺术博物馆前馆长迪特·荣特担任学术主持，由中国策展人、批评家李旭担任策展人。

这届展览以当代抽象艺术为核心，展出了中国、德国优秀当代艺术家的作品，他们有着不同的文化背景，并带来了丰富多样的创作理念和表现形式。他们以自己所擅长的媒介和技法，将深入内心世界的情感转化为独特的艺术语言，呈现出一幅幅震撼心灵的画面。

荻原美术馆也希望通过这届中德当代艺术展与观者一起，迈出从传统走向未知的一步，在抽象艺术的世界里寻找属于自己的答案。通过这届展览，我们希望促进中德友好往来关系发展，加深友谊。呈现中德当代艺术的魅力，享受两国文化交流所带来的视觉盛宴！

From July 9th to October 8th, 2023, DI YUAN ART GALLERY & GINGKO & Sketch Café will simultaneously present the exhibition "The Journey of Metaphysics — Contemporary Art From China & Germany". The exhibition will be hosted by Dieter Rundt, former director of the National Museum of Art in Bonn, and curated by Li Xu, a Chinese curator and critic.

This exhibition focuses on contemporary abstract art and presents the works of outstanding contemporary artists from China and Germany. These artists bring with them diverse cultural backgrounds and a variety of creative concepts and expressive forms. With the medium and techniques they specialize in, the artists translate their deep inner world emotions into unique artistic languages, presenting awe-inspiring imagery.

The DI YUAN ART GALLERY aims to take a step from the traditional to the unknown together with the viewers through this China-Germany contemporary art exhibition, seeking individual answers within the world of abstract art. Through this exhibition, we hope to promote the development of friendly exchanges between China and Germany, deepening friendship, and presenting the charm of contemporary art from both countries. Enjoy the visual feast brought by cultural exchange between China and Germany!

## 展览前言 Preface

中国和德国有着各自的悠久历史，两国在文化性格方面也都有崇尚哲学思考，探寻人生和宇宙终极意义的形而上倾向。德国人热爱中国的儒、道、释学说，中国人也喜欢研读歌德、黑格尔和尼采，自中国的晚清时代以来两国的交流越来越多，时至今日中德之间的关系也是非常稳固的，政治、经济和文化艺术交流一直保持着很高的热情。此次荻原美术馆的中德当代艺术展是 10 位艺术家跨越时空的交集，尽管文化背景有着显著差异，但艺术家们的观念与视觉创造却不约而同地走上了共同的道路，这是一次非具象的形而上之旅程。

德国的现代艺术肇始于 19 世纪末的柏林分离派，经历了 20 世纪初表现主义、达达主义和超现实主义的洗礼后开始了抽象主义探索，并在二战结束后收获了丰硕成果。本次展览中的 5 位德国艺术家以几何抽象的语言方式从各不相同的出发点探讨色彩、平面和空间的复杂关系，画面上充盈着理性主义的思辨氛围。

中国的抽象艺术起步于 1980 年代初，在“八五新潮”的助推下于 1990 年代逐步走向成熟，结合了本土文化基因之后的非具象视觉艺术创造，如今已成为中国当代艺术的重要组成部分。本次展览中的 5 位中国艺术家尽管风格差异很大，但都在各自的风格中显露出中华文明的底色，作品带有明确的东方韵味。

抽象艺术是 20 世纪以来世界艺术史上的杰出成就，是为艺术而艺术的极致，是艺术自身价值最大化的张扬。没有抽象艺术，也就没有了观念艺术的独立性和自足性，从这个意义上来说，抽象艺术其实就是整个当代艺术理论的基石。自抽象主义诞生后的一个多世纪以来，世界各地的抽象艺术家们以风格各异的作品共同开拓出形而上的伟大视觉道路。尽管抽象主义作为一个影响力巨大的流派已经进入了历史，但抽象作为视觉艺术的基本语汇，与具象、表现一起，仍然是今日当代艺术的重要表达方式。

对艺术家们来说，形而上之旅程是漫长悠远且充满挑战的；对于观看者们来说，当代艺术的创新精神是极具启示意义的。我相信，荻原美术馆的这次展览必将在中德艺术的对话中书写出全新的篇章。

策展人 / 李旭

China and Germany have their own long histories and both countries have a metaphysical tendency in their cultural characters to favour philosophical reflection and the search for the ultimate meaning of life and the universe. The Germans love the Chinese doctrines of Confucianism, Taoism and Buddhism, and the Chinese love to study Goethe, Hegel and Nietzsche. Since the late Qing Dynasty in China, there have been increasing exchanges between two countries. Even today, the relationship between China and Germany is very strong, with political, economic and cultural and artistic exchanges remaining very enthusiastic. This Chinese and German Contemporary Art Exhibition at the Di Yuan Art Gallery is a meeting of ten artists across time and space, whose conceptual and visual creations coincide on a common path, despite significant differences in cultural background. This is a non-figurative metaphysical journey.

German modern art began with the Berlin Sezession at the end of the 19th century. After experiencing the Expressionism, Dadaism and Surrealism of the early 20th century, it began to explore abstractionism, with fruitful results after the end of the Second World War. The five German artists in this exhibition use geometric abstract language to explore the complex relationship between colour, plane and space from different starting points, and the images are suffused with a rationalist and discursive atmosphere.

Chinese abstract art began in the early 1980s and gradually matured in the 1990s under the boost of the "85th New Wave", combining local cultural genes to create non-figurative visual art, which has now become an important part of Chinese contemporary art. The five Chinese artists in this exhibition, although very different in style, all reveal the undertones of Chinese civilisation in their respective styles, and their works have a definite oriental flavour.

Abstract art is an outstanding achievement in world art history since the 20th century. It is the ultimate in art for art's sake and the publicity of art's own value maximisation. Without abstract art, there would be no independence and self-sufficiency of conceptual art. In this sense, abstract art is in fact the cornerstone of the entire theory of contemporary art. For over a century since the birth of abstractionism, abstract artists from around the world have worked together in a variety of styles to forge a metaphysically great visual path. Although abstractionism has entered history as an influential genre, abstraction as a fundamental vocabulary of visual art, along with figuration and representation, remains an important expression of contemporary art today.

For the artists, the metaphysical journey is a long and challenging one. For the viewers, the innovative spirit of contemporary art is highly instructive. I am confident that this exhibition at the Di Yuan Art Gallery will write a new chapter in the dialogue between Chinese and German art.

Curator: Li Xu

## 策展人 Curator



### 李旭 Li Xu

1967 年生于沈阳，1988 年毕业于中央美术学院美术史系。策展人、批评家、上海戏剧学院教授。曾任上海美术馆学术部主任、张江当代艺术馆馆长、上海当代艺术博物馆副馆长。现任中国美术家协会策展委员会副主任、上海市美术家协会理论与策展委员会主任。

### 主要策展项目

上海双年展（2000、2002，上海美术馆）  
形而上——上海抽象艺术展（2001、2002、2003、2005，上海美术馆）  
龙族之梦：中国当代艺术展（2004，爱尔兰国立现代美术馆，都柏林）  
时代肖像：当代艺术三十年（2013，上海当代艺术博物馆）  
时空书写：抽象艺术在中国（2015，上海当代艺术博物馆）  
形象之源：抽象艺术在上海（2017，温州年代美术馆）  
涂绘与书写：中国抽象艺术六人展（2017，阿拉里奥画廊，上海）  
抽象 2020（2020，艺博画廊，上海）  
个人史料：第十八届海平线绘画雕塑联展（2020，中华艺术宫，上海）

### 学术专著

《未来指向·抽象艺术》（湖南美术出版社，2011 年 7 月出版）  
《时代肖像：当代艺术 30 年》（上海文艺出版社，2013 年 8 月出版）  
《时空书写：抽象艺术在中国》（上海文艺出版社，2015 年 8 月出版）

### 获奖记录

“时代肖像”展荣获“年度艺术策展人”奖（2014，第八届 AAC 艺术中国·年度影响力评选）  
“时代肖像”展荣获“年度策展人”奖（2014，艺术财经 2013 年度中国艺术权力榜）

Li Xu was born in Shenyang in 1967 and graduated from the Department of Art History of the Central Academy of Fine Arts in 1988. He is a curator, critic and professor of Shanghai Theatre Academy. He was the director of the academic department of Shanghai Art Museum, the director of Zhangjiang Contemporary Art Museum, and the deputy director of Shanghai Museum of Contemporary Art. Now he is the deputy director of the Curatorial Committee of the China Artists Association and the director of the Theory and Curatorial Committee of the Shanghai Artists Association.

#### Main Curatorial Projects

Shanghai Biennale (2000, 2002, Shanghai Art Museum)

Metaphysics: Shanghai Abstract Art Exhibition (2001, 2002, 2003, 2005, Shanghai Art Museum)

Dream of the Dragons: Chinese Contemporary Art Exhibition (2004, National Gallery of Modern Art, Dublin, Ireland)

Portrait of the Times: Thirty Years of Contemporary Art (2013, Museum of Contemporary Art, Shanghai)

Time Writing: Abstract Art in China (2015, Museum of Contemporary Art, Shanghai)

Source of Image: Abstract Art in Shanghai (2017, Wenzhou Times Art Museum)

Painting and Writing: Six-Person Exhibition of Chinese Abstract Art (2017, Arario Gallery, Shanghai)

Abstraction 2020 (2020, Yibo Gallery, Shanghai)

Personal History: The 18th Sea Horizon Painting and Sculpture Group Exhibition (2020, China Art Palace, Shanghai)

#### Academic Monographs

Future Pointing - Abstract Art (Hunan Art Publishing House, published in July 2011)

Portrait of the Times: 30 Years of Contemporary Art (Shanghai Literature and Art Publishing House, published in August 2013)

Time Writing: Abstract Art in China (Shanghai Literature and Art Publishing House, published in August 2015)

#### Award Record

"Portrait of the Times" exhibition won the "Annual Art Curator" award (2014, 8th AAC Art China - Annual Influence Award)

The "Portrait of the Times" exhibition won the "Annual Curator" award (2014, Art Finance China Art Power List 2013)





丁乙 Ding Yi

丁乙 1962 年生于上海，现工作、生活于上海。其创作领域包括绘画、雕塑、空间装置和建筑。从 80 年代后期开始，他将视觉符号“十”字以及变体的“X”作为结构和理性的代表，以及反映事物本质的图像表现的代名词。

丁乙的作品在全球不同机构和画廊广泛展出，包括伦敦大英博物馆（2021）；香港 M+ 博物馆（2021）；上海当代艺术博物馆（2020）；旧金山现代艺术博物馆（2018-2019）；古根海姆博物馆（西班牙毕尔巴鄂／美国纽约，2017-2018）；柏林戴姆勒当代艺术（2017）；巴黎蓬皮杜艺术中心（2015）；杜伊斯堡、杜塞尔多夫等地美术馆联合群展（2015）；罗马 MAXXI 博物馆（2011）；北京尤伦斯当代艺术中心（2007）；瑞士伯尔尼、德国汉堡、西班牙巴塞罗那等地美术馆巡展（2005-2009）；柏林汉堡火车站当代美术馆（2001）等。大型国际双年展包括第 45 届威尼斯双年展（1993）、第 1 届亚太三年展（1993）、第 11 届悉尼双年展（1998）、第 1 届横滨三年展（2001）、第 6 届上海双年展（2006）、第 7 届深圳雕塑双年展（2012）、第 7 届釜山双年展（2016）。

近期在国内外多家机构举办个展，包括摩诃美术馆（太原，2023），西海美术馆（青岛，2022），吉本岗艺术中心（拉萨，2022），RGR 画廊（墨西哥城，2022），香格纳画廊（上海，2018；新加坡，2022），泰勒画廊（纽约，2021/伦敦，2019），龙美术馆（重庆，2020；上海西岸馆，2015），Karsten Greve 画廊（科隆，2020；巴黎/圣莫里茨，2021），Nova Contemporary（曼谷，2020），Rüdiger Schöttle 画廊（慕尼黑，2019），广东美术馆（广州，2018），西安美术馆（西安，2017），湖北美术馆（武汉，2016），民生现代美术馆（上海，2011），博洛尼亚当代美术馆（博洛尼亚，2008），Ikon 美术馆（伯明翰，2005）等。

Ding Yi (b. 1962) was born and currently resides in Shanghai. The practice of Ding Yi encompasses painting, sculpture, spatial installation and architecture. He works primarily with “+” and its variant “x” as formal visual signals, above and against the political and social allegories typical of painting in China. He chose this sign in the second half of the 80s as a synonym of structure, rationality and of a pictorial expressiveness that reflects the essence of things.

Ding Yi has exhibited extensively at various institutions and galleries, among many others, The British Museum (London, 2021); M+ Museum (Hong Kong, 2021); Power Station of Art (Shanghai, 2020); San Francisco MoMA (2018-2019); Solomon R. Guggenheim Museum (New York/Bilbao, 2017-2018); Daimler Contemporary (Berlin, 2017); Centre Pompidou (Paris, 2015); Lehmbruck Museum (Duisburg, 2015); Museo Nazionale Delle Arti Del XXI Secolo MAXXI (Rome, 2011); Ullens Center for Contemporary Art (Beijing, 2007); Exhibition tour in museums in Bern, Hamburger, Barcelona, etc. (2005-2009); Hamburger Bahnhof Museum Für Gegenwart (Berlin, 2001). His works has also been included in 45th Venice Biennale (1993), The First Asia-Pacific Triennial of Contemporary Art (1993), 11th Biennale of Sydney (1998), Yokohama 2001 International Triennale of Contemporary Art (2001), 6th Shanghai Biennale (2006), 7th Shenzhen Sculpture Biennale (2012), 6th Busan Biennale (2016).

He has recent solo exhibitions at Mojie Art Museum(Taiyuan, 2023), TAG Art Museum (Qingdao, 2022), Jebum-gang Art Center (Lhasa, 2022), Galería RGR (Mexico City, 2022), ShanghART Gallery (Shanghai, 2018/ Singapore 2022), Timothy Taylor Gallery (New York, 2021/ London, 2019), Long Museum (Chongqing, 2020/ West Bund, Shanghai, 2015), Galerie Karsten Greve (Cologne, 2020/Paris&St.Moritz, 2021), Nova Contemporary (Bangkok, 2020), Galerie Rüdiger Schöttle (Munich, 2019), Guangdong Museum of Art (Guangzhou, 2018), Xi'an Art Museum (Xi'an, 2017), Hubei Museum of Art (Wuhan, 2016), Minsheng Art Museum (Shanghai, 2011), Museo d'Arte Modena di Bologna (Bologna, 2008), Ikon Gallery (Birmingham, 2005), etc.



《十示 2020-1》 Appearance of Crosses 2020-1, 2020 椴木板上丙烯木刻 Mixed media on basswood  
360 x 480 cm



**刘建华 Liu Jianhua**

1962 年出生于江西吉安市。1989 年雕塑专业毕业后，他尝试在当代背景下进行实验性的工作。2008 年提出“无意义、无内容”的理念进行创作，开始了一个全新方向的探索，并形成了当代艺术的个人语言体系，是中国当代艺术领域最具实验性、代表性的艺术家之一。他的作品起先多以陶瓷作为媒介，通过陶瓷坚硬与脆弱并存的特性隐喻现代人对物质的迷恋与不安，揭示出现代社会特有的精神特征。随着创作的深入，艺术家近年已逐渐转向综合媒材的利用与试验。刘建华曾在国内外多次举办个展，并受邀参加第五十七届威尼斯双年展主题展

“艺术万岁”、第十七届悉尼双年展、第二届莫斯科双年展、第一届新加坡双年展、第六届上海双年展、第 50 届威尼斯双年展中国馆等展览。作品被英国伦敦泰特现代美术馆、英国伦敦 V&A 博物馆、美国纽约 MoMA、美国纽约古根海姆美术馆、美国旧金山亚洲艺术博物馆、日本东京原美术馆等机构收藏。艺术家目前工作和生活于中国上海。

Born in Ji'an, Jiangxi Province in 1962. After graduating with a Fine Art of Sculpture major in 1989, he started his experimental practices within a contemporary context. In 2008, he shifted his focus to “no meaning, no content”, which declared a fairly new exploration and therefore has developed his own system of expression for contemporary art. Liu Jianhua is one of China's best-known contemporary artists who experiment with comprehensive materials. As an artist who keeps exploring new directions in his art, Liu Jianhua mainly used ceramics as the material to create works in his early practices. Ceramics is such a unique material that looks hard but is intrinsically fragile. Through such characters, Liu Jianhua creates a metaphor for modern people's obsession with and anxiety about consumption, which reveals the spiritual characteristic of modern society. With further exploration, Liu Jianhua has recently switched to mixed materials. Liu Jianhua has held several solo exhibitions in China and abroad. His works have been exhibited in the international art exhibition VIVA ARTE VIVA of the 57th Venice Biennale, the 17th Biennale of Sydney, the 2nd Moscow Biennale of Contemporary Art, the 1st Singapore Biennale, the 6th Shanghai Biennale, China Pavilion of the 50th Venice Biennale and his works are included in the permanent collections of institutions including Tate Modern, London, UK; The Victoria and Albert Museum, London, UK; Museum of Modern Art (MOMA), New York, US; Solomon R. Guggenheim Museum, New York, US; The Asian Art Museum, San Francisco, US and Kawara Museum, Tokyo, Japan. The artist now lives and works in Shanghai, China.



《迹象》 Trace, 2011, 瓷 Porcelain 可变尺寸 Variable dimensions



### 薛松 Xue Song

薛松，中国当代波普艺术家。1965 年出生于安徽砀山。毕业于上海戏剧学院舞美系。现居上海。

1990 年一场大火，烧毁了艺术家身边一切原有图像和形态，却推开了一扇全新的艺术大门。从毁灭到重生，就像一个轮回。艺术家将现成的图片、文本烧烤后，解构、建构再重组于画布上，作品里的图像也经历了一个再生的过程。它从原有的意义中被释放出来，被赋予新的理解，将东方与西方、历史记忆与当下现实、传统文化与现代观点链接起来，形成独有的薛松式风格。

Xue Song is a contemporary Chinese pop artist. He was born in 1965 in Dangshan, Anhui Province. Graduated from the Department of Dance, Shanghai Academy of Drama. Now he lives in Shanghai.

In 1990, a fire destroyed all the original images and forms around the artist, but pushed open a new art door. From destruction to rebirth, like a reincarnation. After the artist barbecued the ready-made pictures and texts, deconstructed, constructed and reorganized them on the canvas, the images in the works also experienced a process of regeneration. It is released from the original sense, given a new understanding, linking the East and the West, historical memory and the current reality, traditional culture and modern views, forming a unique Xue Song style.





《文字游戏》 Word Games, 2011-2013, 综合材料 Composite materials, 100 x 100 cm\*12



**任戎 Ren Rong**

出生于中国江苏省南京市。1986年毕业于南京艺术学院，1992年毕业于德国杜塞尔多夫国立艺术学院。1993年获德国史莱斯威西-赫尔斯坦州文化部艺术奖学金。其曾在德国、捷克、加拿大、新加坡、北京、台北、香港等地多次举办个人展览，并多次参加重要群展。

1996 年受德国波恩国立艺术博物馆委托，组织策划《中国！》当代艺术巡回展，2013 年他在德国波恩创建“德国波恩当代艺术馆”，并与众多的德国、中国公立博物馆、民营美术馆以及私人画廊积极合作，持续组织和策划欧亚艺术家展览，推进各国文化交流。任戎现生活和工作在德国波恩和中国北京。

Born in Nanjing, Jiangsu Province, China. He graduated from Nanjing University of the Arts in 1986 and from Dusseldorf State Academy of the Arts in Germany in 1992. In 1993, he received the Art Scholarship of the Ministry of Culture of Schleswig-Holstein, Germany. He has held individual exhibitions in Germany, Czech Republic, Canada, Singapore, Beijing, Taipei, Hong Kong and other places, and participated in important group exhibitions for many times.

In 1996, commissioned by the National Museum of Art in Bonn, Germany, he organized and planned China! In 2013, he founded the "German Bonn Museum of Contemporary Art" in Bonn, Germany, and actively cooperates with numerous German and Chinese public museums, private art galleries and private galleries to continuously organize and plan exhibitions of European and Asian artists and promote cultural exchanges between countries. Ren Rong now lives and works in Bonn, Germany and Beijing, China.



《元素系列2》 Element series ,2019, 综合材料 Composite materials 80 x 80 cm



**陈荣义 Chen Rongyi**

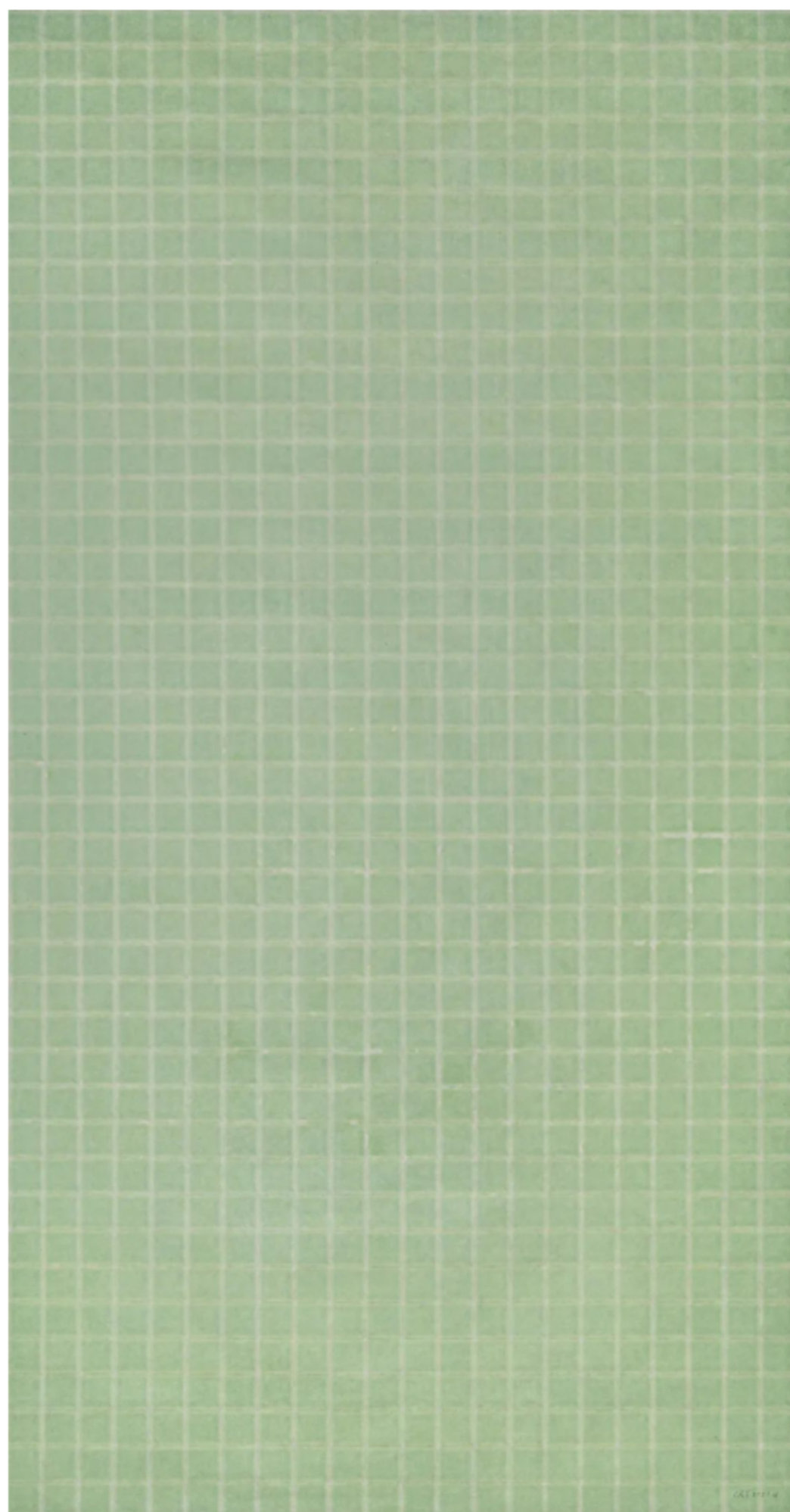
陈荣义，1972 年生于中国福建省福安市。本硕毕业于福建师范大学美术学院和中央美术学院。现工作、生活于上海、嘉兴。

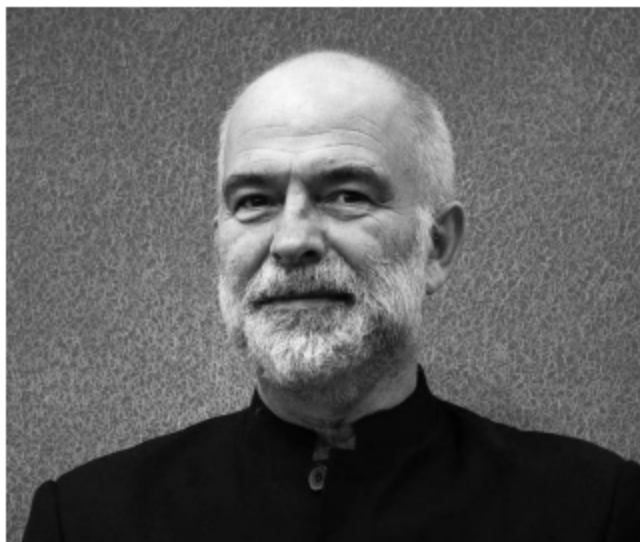
陈荣义早年作品涉及绘画、装置、影像，近些年作品专注于综合媒介的创作，以“格子”作为绘画的结构性语言，从中外艺术史中生成新的语言系统，针对当下、幻化出新。他的“格子画”创作既追求绘画的语言也追求绘画的本质。陈荣义先后于 2020 和 2022 年在上海和嘉兴举办个展，并多次参加“ART021 上海廿一当代艺术博览”等群展。

Chen Rong Yi was born in the city of Fuan in Fujian Province, China in 1972; he graduated from the Department of Fine Arts of Fujian Normal University with a Bachelor of Arts degree, and then graduated from the School of Humanities of Central Academy of Fine Arts with a Master; Now he works and lives in Shanghai and Jiaxing.

Chen Rongyi's early works were mainly involved in oil painting on canvas, installation, video. In recent years, his works focus on the composite materials, using "lattice" as the structural language of painting, generating a language system from Chinese and foreign art history for creating something new in the present. When creating the "grid painting", he pursued the language of painting and the essence of painting. In 2020 and 2022 Chen Rongyi held a solo exhibition in Shanghai and Jiaxing, besides he participated in Shanghai "ART021 International Art Fair" and the other collective exhibitions.







艾伯哈德·卢斯 Eberhard Ross

艾伯哈德·卢斯，1959年出生于德国的克雷费尔德，在富克旺根艺术大学跟随拉兹洛·拉克纳和弗里德里希·格拉塞尔进行学习。目前在鲁尔河畔的米尔海姆和美茵河畔的法兰克福生活和工作。

此次展览展出了艺术家延音系列（*Fermata*）的三幅作品。“*fermata*”的意思是：停一下。坚持一下，观察自己一段时间，发现自己的节奏。对于艾伯哈德·卢斯来说，这种暂停的“延音”是一种“静默意识的空间”。事实上，他的作品需要一种沉思的凝视，因为只有在沉思中，我们才能跟随它平静地流动。时间在它缓慢的流逝中，似乎塑造了罗斯的画作并使它们栩栩如生。在停顿中发现觉知：“我亲爱的向导停了下来，站在我身边”<sup>1</sup>（引自但丁·阿利吉耶里，《地狱颂》18）。

卢斯创造了一个可以流连忘返的空间，一个复杂的艺术世界，自我在不断变化，并因变化而被（重新）创造。一个我们可以沉浸在沉默中的空间；不是空洞的，脱离现实的沉默，而是意识到自己的沉默，充满可能性，充满存在感。

正如艺术家提醒我们的那样，“延音”也是音乐语言中的一个术语：“一个音调或一个和弦必须保持很长时间”才能产生共鸣。当我们站在他的作品前，它的光不仅具有音乐意义，而且变成了音乐。它的节拍带来了意识。在那个有意义的停顿中，我们不仅要面对自我的坚持，还要面对自我的不断排列：我们开始意识到自己。

卢斯的画包含了所有这些，他们在颜色的褶皱中，在透过它们发光的光线中，在将它们锚定到真实的物质的皱纹中。线条的精细编织营造出一种不断变化的感觉。保持不变带来死亡；只有改变才能给生活更多的时间和意义。这就是让那些在卢斯的艺术面前停下来的人能够与之产生联系，融入其中的原因。随着时间的流逝和折叠，我们在折痕中发现了美。

Eberhard Ross was born 1959 in Krefeld | Germany studied at Folkwang-University Of Arts Essen with László Lakner/ Friedrich Gräsel lives and works in Mülheim an der Ruhr and Frankfurt am Main / GER.

There are three paintings presented in the exhibition. "fermata" means: just stop for a moment. Hold on, perceive yourself for a while and discover your own rhythm. For Eberhard Ross this suspension, this halting 'fermata' is a 'space of silent awareness'. And indeed, his work demands a contemplative gaze, for only in contemplation can we follow its quiet flowing. Time itself, in its slow passing, seems to shape Ross' paintings and bring them to life. Awareness is to be found in the pause; 'and my sweet guide stopped and stood still by me' 1 (Dante Alighieri, Inferno Canto 18).

Ross creates a space in which to linger, a complex artistic universe where the self is constantly changing and being (re)created by change. A space where we can immerse ourselves in silence; not an empty silence, detached from reality, but a silence that is aware of itself, alive with possibilities, full of presence.

As the artist reminds us, 'fermata' is also a term from the musical language: 'a tone or a chord has to be held for a long while' in order to resonate. As we stand in front of his work, its light does not just acquire musical significance, it becomes music. Its beat brings awareness. In that meaningful pause we confront not only the persistence but also the incessant permutations of the self: we become aware of ourselves.

Ross' paintings contain all this, in the folds of colour, in the light glowing through them, in the wrinkling of matter that anchors them to the real. The fine weaving of lines builds a sense of constant becoming. Staying the same brings death; it's only change that gives life more time and meaning. This is what allows those who pause in front of Ross' art to relate to it, to inhabit it. As time creaks and folds, we find beauty in the creases.



《fermata 02818》 fermata 02818, 2018 油画 Oil on canvas 100 x 90 cm



克劳斯 J·舒尔 Klaus .J. Schoen

1931 年出生于科尼斯堡  
1951-1952 在柏林魏森湖应用艺术大学学习  
1952-1958 在柏林-夏洛滕堡美术学院学习  
1957 获得恩斯特舒马赫硕士学位  
1957 作为柏林 Neue Gruppe 的客人首次参加展览  
2018 年 3 月 8 日逝世

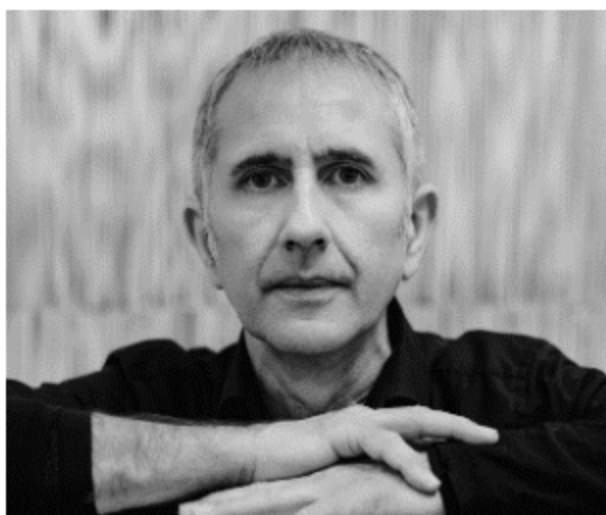
克劳斯·J·舒尔是德国抽象艺术最重要的代表人物之一。他发展了自己的形式语言，而他的作品与 B·肯尼斯·诺兰、弗兰克斯特拉和埃尔斯沃斯·凯利等硬边运动的美国艺术家的作品相似。舒尔使其绘画基本元素的实验方法形成了一种合乎逻辑的延伸。克劳斯·舒尔多年来一直在研究几何抽象的可能性和问题。然而，在他的作品中，舒尔超越了混凝土结构艺术的理性确定或数学计算系统。除了所有形式美学元素外，他的作品还具有感性维度。所有这些都发生在追求和谐的过程中。为此，他用不同宽度的条带或区域构建画布，有一种赋有间隔和节奏的方式，将它们排列成水平、垂直、对角线和交叉的形状。各种颜色间保持一种平衡。在一些系列作品中，他还拓展了通常为长方形图像载体的不规则版式的创作范围。在线、色、面的相互作用中，艺术家反复测试视觉的可能性。

Born 1931 in Koenigsberg  
1951-1952 University of Applied Arts, Berlin-Weissensee  
1952-1958 College of Fine Arts, Berlin-Charlottenburg  
1957 master student with Ernst Schumacher  
1957 First exhibition as a guest of the Berlin Neue Gruppe  
Passed away on march 8, 2018

Klaus J. Schoen is one of the most important representatives of abstract art in Germany. He developed his own formal language, while his works are similar to those of American artists of the Hard Edge movement such as B. Kenneth Noland, Frank Stella and Elsworth Kelly. Schoen's experimental approach to the basic elements of his painting forms a logical extension. Klaus J. Schoen has been dealing with the possibilities and problems of geometric abstraction for many years. Nevertheless, in his work, Schoen goes beyond the rationally determined or mathematically calculated systematics of concrete-constructive art. In addition to all formal-aesthetic elements, his works also have a sensual dimension. This happens in a striving for harmony. To do this, he structures the canvas with strips or areas of different widths, arranging them into intervals and rhythms that are aligned horizontally, vertically, diagonally and intersectingly. Each color is equal to the other. In some series of works, he also expands the creative scope of the usually rectangular image carrier with irregular formats. In the interaction of line, color and surface, the artist repeatedly tests the visual possibilities.



《O.T. 4》O.T.4, 1992 布面丙烯 Acrylic on canvas 195 x 170 cm



尼古拉·迪米托夫 **Nikola Dimitrov**

1961 年出生于梅特拉赫/萨尔  
1984 年获得萨尔音乐大学音乐教育学位  
1988 获得钢琴演奏研究生学位  
之后尼古拉·迪米托夫开始音乐与绘画两极之间的艺术发展  
2000 年起作为独立艺术家工作  
曾获得圣文德尔文化遗产基金会奖学金  
2012/13 作为巴塞尔（瑞士）的驻留艺术家  
目前在靠近萨尔布吕肯和科隆的赫斯韦勒生活和工作

作为一名画家和钢琴家，尼古拉的艺术方法的关键是音乐与绘画之间的相互作用。在 1979 年至 1988 年在萨尔音乐大学学习期间，他完成了钢琴演奏研究生学位，同时也开始探索不同的绘画表现形式，其中音乐常常是灵感的源泉。尼古拉对这两个极点之间产生的张力很感兴趣，并制作了一系列图片，以多种方式诠释给定的音乐作品。从最初的非正式作品开始，一种更具体的方法从 2006 年开始出现在他的绘画中。这种对个人绘画语言的新定位和追求的关键，产生于他与德国作曲家格哈德史泰博（Gerhard Stäbler）的合作。在聆听他的音乐的同时在绘画过程中自发出现的彩色线条和网格结构继续激发着他作品的关键特征元素。音乐和绘画之间的相互作用作为一个关键问题，最终在许多关于著名作品的系列作品中得到了巩固，例如弗朗兹舒伯特、弗朗兹李斯特和阿诺德勋伯格，以及由尼古拉自己创建的各种基于音乐材料的图片循环。

尼古拉·迪米托夫作品的一个基本特征是使用基于韵律、节奏、转调和变化的各种简化笔画元素。这里的关键一方面是从钢琴上弹奏各种键组中获得的灵感——形成按顺序重复和相乘的集群——另一方面，探索一个或多个键提供的，变化范围在不同的音高上的间隔。左手和右手的快速连续和互换，结合使用延音踏板，使和声和不和谐音融合成丰富的声音挂毯，使自己从属于旋律。在此过程中，一个艺术理念成为焦点，得到发展和重新制定。就绘画语言而言，这在水平、垂直和对角叠加的重复行笔划中变得可见，从而产生各种结构和图案。因此，画布或纸张被赋予了一种内在秩序，旋律材料，有时是复调的，在其中产生共鸣。

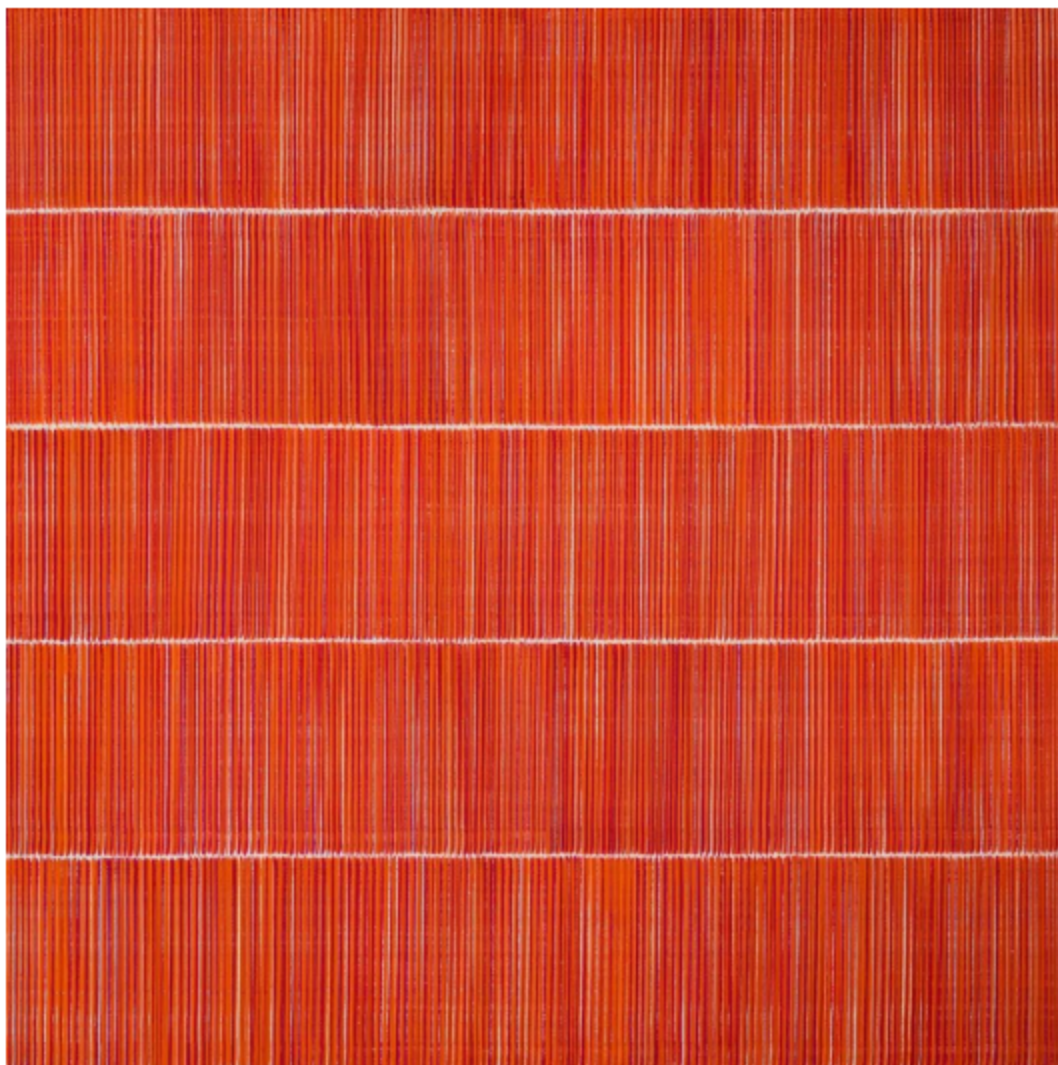
born 1961 in Mettlach/Saar Studies at University of Music Saar  
1984 degree in music education  
1988 postgraduate performance degree as a pianist Artistic development between the poles of music and painting Since  
2000 working as an independent artist Scholarship of Stiftung Kulturbesitz Sankt Wendel  
2012/13 Artist in Residence, Basel (CH)  
Lives and works in Heusweiler near Saarbrücken and Cologne

As a painter and pianist, key to his artistic approach is the interplay between music and painting. During his studies at the University of Music Saar from 1979 to 1988, where he completed a postgraduate piano performance degree, he also started to explore different painterly forms of expression, in which frequently music was the source of inspiration. Intrigued by the tension generated between these two poles, Nikola worked on series of pictures interpreting a given musical composition in manifold ways. From initially informal works a more concrete approach started to emerge in his painting from 2006 onwards. Key to this new orientation and pursuit of an individual pictorial language was a collaboration with the German composer Gerhard Stäbler.

The colour lines and grid structures that occurred spontaneously in the painting process while listening to his music continued to inspire what came to be key characteristic elements of his works. The interplay between music and painting as a key issue eventually solidified both in number of series of works on well-known compositions, for instance by Franz Schubert, Franz Liszt and Arnold Schönberg, and a variety of cycles of pictures which were based on musical material created by himself.

An essential characteristic of Nikola's works is the use of various reduced elements of strokes based on metre, rhythm, modulation and variation. Key here is, on the one hand, the inspiration drawn from playing a variety of groups of keys on the piano – forming clusters which are repeated and multiplied in sequences –, and on the other, exploring the scope of variation offered by one or several intervals played at different pitches. Fast successions and interchanges of the left and the right hand, in combination with using the sustain pedal, make harmonies and dissonances amalgamate into rich tapestries of sound that subordinate themselves to melodies. In the process, an artistic idea comes into focus, is developed and newly formulated. In terms of pictorial language, this becomes visible in recurring rows of strokes superimposed horizontally, vertically and diagonally, giving rise to a variety of structures and patterns. The canvas or paper is thus endowed with an inner order in which melodic material, at times polyphonic, resonates.





《KlangRaumOrange II》2020 油画 Oil on canvas 140 × 110cm



尼可拉斯·柏德 Nicholas Bodde

尼可拉斯·柏德是一位德国艺术家，他于 1989 年在不来梅艺术大学接受正规教育，并在世界各地举办过无数个展和群展，包括巴塞尔艺术展、德克萨斯州达拉斯的 MADI 博物馆。柏德使用漆铝创造出以简洁和对色彩的快乐探索为美的作品。这位艺术家继承了欧洲建构主义和色域绘画的传统，并受到马克罗斯科或巴内特纽曼的影响。

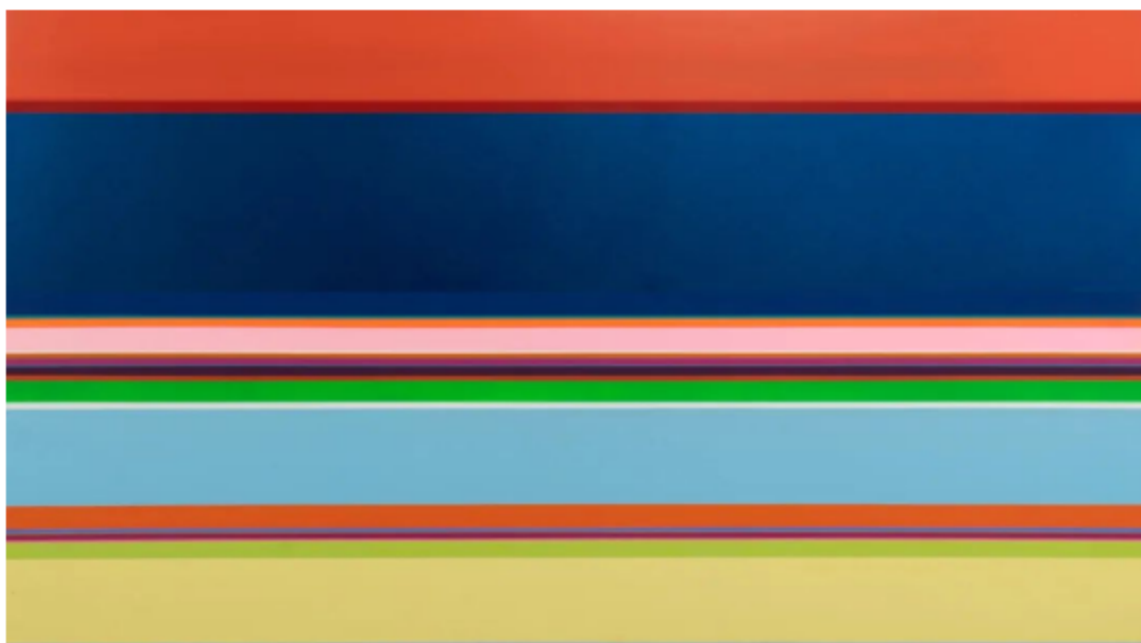
柏德声称他的画作“以不同的方式展示自己，无论是近距离还是远距离。从远处看，它们显然与建构主义几何倾向有关。但从近距离来看，人们会注意到我的主要目标是绘画而不是建筑。”这位艺术家将他的画面简化为平行的垂直或水平线条和区域，这些线条和区域在受控的笔触中在坚硬的表面上奔跑——就好像观众在开过五颜六色的鲜花时，正在从一辆快速行驶的汽车中向外看。柏德不断质疑颜色，专注于通过使用不同的颜色来创建结构。他将自己的创作视为与世界交流的一种方式。

尼可拉斯·柏德绘画的浓郁色彩在铝制平面上展开。水平领域——辐射到周围空间的彩色平行线——构成了他作品的结构。他的色块平面包括纯色调和丰富细腻的混合物，在一排排深色对比和精致的粉彩之间创造出闪烁的色彩。他的作品在密集而缓慢的绘画过程中演变，在这个过程中，艺术家将颜色作为对比和变化相互作用中的具体现象进行研究。

Nicholas Bodde is a German artist who received his formal education from the University of Arts in Bremen (1989) and has been exhibited in numerous solo and group shows across the world, including ArtBasel, the MADI Museum, Dallas, Texas. Bodde uses lacquered aluminum to create works that are beautiful in their simplicity and in their joyful exploration of color. The artist drives upon the tradition of European constructivism as well as Colour Field Painting, noting influences by Mark Rothko or Barnett Newmann.

Bodde claims that his paintings “reveal themselves differently from close up and from a distance. When viewed from a distance they clearly appear related to constructivist geometric tendencies. But from close proximity, one notices that my main objective is painting and not construction.” The artist has reduced his palette to parallel vertical or horizontal lines and fields that race across the hard surface in a controlled riot – as if the viewer were looking out of a fast-moving car while driving by fields of colorful flowers. Bodde constantly questions the colors, focusing on creating a construction through using different colors. He sees his creations as a mode of communication with the world.

The intensive color of Nicholas Bodde's paintings unfold on an Aluminium ground. Horizontal field s-colorful parallels that radiate into the surrounding space- form the structure of his work. His palette includes pure tones and richly nuanced mixtures that create shimmering colors between rows of dark contrasts and delicate pastels. His work evolves in an intensive and slow painting process in which the artist investigates Color as a concrete phenomenon in the interplay of contrasts and Variations.



《No. 384 horizontal》2004/2018 铝板油画 Oil, acrylic on aluminium 83 x 150 cm



### 欧托·艾特柏格 Otto Reitsperger

欧托·艾特柏格（1955 年出生于萨尔茨堡）是一位奥地利视觉艺术家。他住在莱比锡和柏林，主要从事绘画和摄影领域的工作。

从萨尔茨堡的高中毕业后，艾特柏格从 1974 年到 1980 年在维也纳应用艺术大学的赫伯特·塔奎尔大师班学习。当时，大学的艺术环境包括欧普艺术家和在那里担任助理的赫尔加·菲利普。艾特柏格从绘图员雷默那里得到了重要的帮助，后者是阿道夫·弗罗纳在裸体绘画课上的助手。

1989-1990 年，艾特柏格在东德的资助下在莱比锡视觉艺术学院跟随伯恩哈德·海西格学习绘画。1992 年，他从维也纳搬到莱比锡，1996 年起，他的工作室一直在柏林。

艾特柏格在维也纳期间主要处理绘画媒介后，他从 1989 年开始在莱比锡的 HGB 学习期间加强了对绘画的参与。20 世纪 90 年代初，艾特柏格的绘画转向抽象。其中，艾特柏格找到了一种绘画语言的方式，这种语言一方面在形式上的严谨性上接近具体艺术，另一方面在色彩的绘画处理中获得了视觉感官维度。串联工作是艾特柏格作品的特点。戈德堡变奏曲的作品循环（自 2004 年起）占据了作品的中心位置，艺术家指的是约翰·塞巴斯蒂安·巴赫著名的变奏曲循环。变化的思想也决定了艾特柏格的系列绘画方法。系列中的图像似乎是对基本形式思想的新修改。此外，它是结构清晰和感性-情感内容的综合，艾特柏格认为这是在巴赫的钢琴音乐中发现的，艺术家将其视为其美学概念的典范。同时，雷茨伯格本质上处理了绘画媒介的条件和可能性。在错视画系列（自 2012 年起）中，他以极简的方式追寻错觉效果，而该地点末尾的这组作品（自 2017 年起）的特点是在透视深度和平面度之间摇摆的多价图形空间。

Otto Reitsperger (born 1955 in Salzburg) is an Austrian visual artist. He lives in Leipzig and Berlin and works mainly in the fields of painting and photography.

After graduating from high school in Salzburg, Reitsperger studied from 1974 to 1980 in Herbert Tasquil's master class at the University of Applied Arts in Vienna. At that time, the artistic environment at the university included the Op Art artist and Helga Philipp, who worked there as an assistant. Reitsperger received important impulses from the draftsman Reimo S. Wukounig, Adolf Frohner's assistant in his nude class.

In 1989/1990 Reitsperger studied painting with Bernhard Heisig at the Academy of Visual Arts in Leipzig, thanks to a grant from the GDR. In 1992 he moved from Vienna to Leipzig, since 1996 the studio has been in Berlin.

After Reitsperger mainly dealt with the medium of drawing during his time in Vienna, he intensified his involvement with painting during his studies at the HGB Leipzig from 1989. At the beginning of the 1990s there was a change in Reitsperger's painting towards abstraction. In it, Reitsperger finds his way to a pictorial language that, on the one hand, is close to concrete art in its formal rigor and, on the other hand, gains a visual-sensual dimension in the painterly treatment of color. Working in series is characteristic of Reitsperger's work. The cycle of works of the Goldberg Variations (from 2004), with which Reitsperger refers to Johann Sebastian Bach's famous cycle of variations, occupies a central position. The idea of variation also determines Reitsperger's serial approach to painting. The images in a series appear as ever new modifications of a basic formal idea. In addition, it is the synthesis of structural clarity and sensual-emotional content, which Reitsperger regards as found in Bach's piano music, which the artist sees as a model for his aesthetic concept. At the same time, Reitsperger essentially deals with the conditions and possibilities of the medium of painting. In the series trompe-l'oeil (from 2012) he traces illusionistic effects with minimal means, and the group of works from the end of the place (from 2017) is characterized by polyvalent pictorial spaces that oscillate between perspective depth and planimetric flatness.



《CHINA2 , RB2018- 39》2018 油画 Oil on canvas 146 x 146 cm