



「學院－中央美術學院青年教師八人展」百雅軒 798 展覽空間，2011，北京，中國
Installation view of "Academy: Exhibition of Works of 8 Young Teachers from Central Academy of Fine Arts" at Baiyaxuan 798, 2011, Beijing, China



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陸 亮
Lu Liang



「十年—中央美術學院造型學院基礎部教師作品展」中央美術學院美術館展覽空間，2011，北京，中國
Installation view of "Foundation - 10 years" at CAFA Art Museum, 2011, Beijing, China

地標：被陸亮照亮的生活角落

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Landmarks:

The Neglected Corners of Everyday Life Illuminated by Lu Liang

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北京，連續幾天的霧霾。無論內城的「十大建築」，還是東三環的 CCTV 大樓或北四環的盤古大廈，這些北京的新舊地標都沒入霧霾不見了。有人在網上打趣說這裡是仙境，可是關於 PM2.5 的各種分析，卻讓人焦慮、不安、無助，而且得半憋著點氣，不敢深呼吸。這種無所不在、難以名狀的刺激，給人無可遁逃的絕望感。霧霾裡頭有人、有城、有呼吸、有猝亡，有一種持續的高度的精神緊張。陸亮的作品，就在最平常的景觀裡內蘊著這樣一種精神緊張，他稱之為「當代的中國社會氣質」。

夜晚的廢墟、爛磚堆、焚燒著的垃圾場、空寂的舊影院、運空了的煤庫、隔離的病區、陰森森的地洞、夜路上的柳樹、暴雨後積水退卻的通道、黃昏中的空廣告鐵板……陸亮的畫面正在逐漸地清除人物的形象，也清除著敘事的痕跡。留在畫面上的是晦暗、陰霾、暗夜的場景，被燈光照亮的水泥地、渣土地和泥濘的車轍成為畫面的焦點，猛然地抓住了我們。陸亮說：「將日常的東西突然抽離出來，跟它周圍環境割裂開，給它一束光，它一下就有了自己的意義。」日常生活留在我們心底的許多微小的「裂縫」，霎時被驚醒。

陸亮與現實的關係是感受性的。比如在他決定畫柳樹之前，他花了兩年的時間等待這片落著土的柳葉，突破霧霾般的現實世界和迷惘的記憶世界以及重重歷史文化世界重新找到自己。當年彌漫在工作室的垃圾場怪味和隔壁翻製雕塑的玻璃鋼味兒，也隨之穿越而來。在急遽變化的生活中，陸亮卻刻意地讓自己從容地感知這個世界。他讀書，關注時事，卻不用概念或利益決定自己畫什麼的問題。陸亮的作品不是

A dense cloud of smog hangs over the city of Beijing without being dissipated for days on end, obscuring all the ancient and modern landmarks of the metropolis; the Ten Great Buildings in the walled inner city, the CCTV building on East Third Ring Road and the Pangu Plaza on North Fourth Ring Road are all secreted by the smoke. A wisecrack on the internet says that this is so because Beijing had become the mythical, fog-encircled land of the saints and immortals. But the reports and analyses of PM2.5 particles on the news evoke a sense of unease, anxiety and helplessness; we feel deprived of air, as if we fear to breath. This omnipresent and inexplicable stimulus induces a hopelessness that is beyond escape. In the smog, there is people, a city and many breathings; there is also sudden death, accompanied by a relentless spiritual apprehension that finally leads to despair. Lu Liang’s artwork situates this spiritual apprehension he calls “the mien of contemporary Chinese society” in the most commonplace of scenes.

Ruins in the night; a pile of broken-up bricks; a burning garbage heap; an abandoned movie theater; a coal storage with no stores left; a quarantined sickroom; a gloomy tunnel; a line of willow trees by the side of the road at night; a rain-flooded underground passage from which rain water had just been drained; a blank steel billboard under the twilight – Lu Liang’s paintings feature the gradual erasure of people as well as the narrative in their imagery. What remains on canvas are the scenes themselves, benighted and dismal, such as a concrete floor illuminated by electric lights; a patch of dirt and tire tracks in the mud, and they forcefully take hold of us. Lu Liang said, “Abruptly extricate objects from everyday life, severe them from their environs and give them a beam of light – at that instant they acquire meaning.” Lu Liang’s paintings shed light to the microscopic fissures of our perception, which conceals the experience of everyday life, suddenly exposing them to the light of day.

Lu Liang’s relationship with objective reality is predominantly emotive. When Lu painted willow trees, he waited two years for the perfect moment to capture willow leaves covered in dust. That moment allowed Lu’s art to break through the murkiness of objective reality, the opacity of memory, and layers upon layers of historical and cultural heritage. The odor of rubbish heap that lingered in his studio, and that of fiberglass from the sculpture studio next doors, also comes through to the viewer. In modern life that is rife with rapid change, Lu Liang deliberately opens up his sensibilities to this world without hurry. He reads, he pays rapt attention to the issues, but he does not allow intellectual concepts or concerns to dictate what he paints. Rather than the product of reasoned analysis, Lu Liang’s works are the direct output of his lived experience; they come from his

理解性分析的結果，而是他直接面對現實的體驗，是從他自己的切身感受裡拿出來的東西。經他挖掘過的日常生活角落，可以直接切入我們時代的肌體。

陸亮偏愛暗夜豐富的色彩，他遊蕩在夜晚，從朦朧曖昧的光線中獲得的靈感是什麼？暗夜裡仿佛有雙「無形的巨手」，《磚堆》讓什麼分解撕裂？《焚》又讓什麼灰飛煙滅？《煤庫》是陸亮里程碑式的作品，能源、生存、環境保護這些概念遠不如浸滲在畫面每一處的不安那麼令人驚悸。這件作品，讓人領教了陸亮在平靜地徐徐道來中的驚心動魄。倘若《南湖電影院》是對自己所從出的往日社會深情的驚鴻一瞥，《夜路 - 安全通道》就是對自己平常所在的今日社會的驚悚描述。關於《夜路 - 柳樹》，畫家自述：「這是一條令人壓抑迷惘的夜路，盡頭的黑暗叫人窒息，有如夢中孤立無助恰又危機四伏。」這些夜晚的氛圍，深深紮根於我們生活於其中的現實。就陸亮而言，夜景的描繪比直接的人物描繪更能讓人感知這個時代。

從全球的視野來看，陸亮的藝術在今天都很各色，他有自己的主見和性格，也有獨特的格調、格局和風格。當代藝術與社會的互動已漸成主流，陸亮想畫出「時代的肖像」，在當代中國拿出一個藝術家存在的態度也不稀奇。陸亮的獨到之處在於，他要把自己的宏願落實到繪畫上，落實到具體視覺的感知上。不必說歐洲畫家以古典油畫呈現自己的「真實」以及對世界的理解已有漫長的歷史，也不必說百餘年來寫實油畫引入中國的幾代變遷，單是現在古今中西的糾結、寫實繪畫市場的誘惑就有無數的陷阱。陸亮用的是笨辦法，自己跟自己較勁，幾年前就聽他說：「畫面能讓你使勁使得進去是一種幸福。」

incisive and deeply felt emotions. The dusty corners of everyday life that he excavates through his paintings have the power to tend our own times to the quick.

Lu Liang prefers the rich colors of deep night. What does he see in the dim, murky lights of the night in his wanderings? An “invisible hand” seems to haunt the darkness. Just what is broken in *Brick Pile*? And what is incinerated by *Burning*? *Coal Storage* is a milestone of a masterpiece among Lu Liang’s works. Emblematic of Lu Liang’s ability to express utter dread with utter calm, every inch of the canvas exudes a disquiet that is more horrifying than any intellectual discourse on energy supplies, human survival or environmental preservation. If *Nanhu Cinema* is the last, loving backward glance to the society that we left behind, *Night Road – Safety Passageway* is a horrific look at our society in the present. On *Night Road – Willow*, the artist remarks: “It was a forlorn road in an oppressive night, at the end of which there is only suffocating darkness. It was nightmarishly alone and crawling with danger.” The dark atmosphere in those scenes of the night is but the emissions of our own lived reality. For Lu Liang, the true picture of our times is best captured not by depicting its people, but by painting its nightscapes.

From a worldwide perspective, Lu Liang’s current artworks are excellent. He has his own opinions and character, as well as unique substance and a distinct style. Lu’s ambition to create “a portrait of the times” is shared by many contemporary Chinese artists. What is unique to Lu Liang is the realization of that ambition on canvas, its concrete visual expression. We do not need to go into lengthy discussion of the long history of European classical oil painting that sought to translate the artist’s apprehension of the world and perception of “reality” with oils on canvas, nor do we need to narrate the numerous shifts and changes that took place in Chinese art since the adoption of the realistic oil painting over a hundred years ago. There are fall traps enough in the artistic and stylistic conflict between the ancient and the modern, the oriental and occidental, and the siren song of the marketplace. Lu Liang does it the hard way; in his words I have heard years ago, “Happiness is to find an image that one can work real effort into its painting.”

Contemporary art is inclined away from visualization, but Lu Liang goes against the grain. He wants to “work real effort” into the images, to repeatedly use “torturous” strokes to reveal and express the subtle emotions and finer sensibilities that images possess in themselves but photography cannot capture. Like a farmer tilling his field, Lu digs into the images that he paints, and in his unique style he reconstructs the “connectivity” between image and emotion. In

當代藝術呈現非視覺化的方向，而陸亮卻逆流而上，要在繪畫「做」進去，通過反覆的「折騰」，把那些我們在照片中看不到的、隱藏在圖像中的微妙感覺、瑣碎感受都表達出來。他像農夫耕田一樣，將畫面上的圖像重新挖掘了一遍，用陸亮的方式建立圖像與情感之間的「連結」。比如《南湖電影院》，他在畫裡反反覆覆精心調校過的水泥地，畫出了老式的水泥地被反覆蹂躪得泛出油光光的微綠色，像玉一樣潤的色調和質感，「連結」了我們對即將消逝的生活的複雜情懷。《夜路 - 安全通道》裡的諸多圖像細節，無論是道頂上長長的劃痕、地面泥濘的車轍，還是兩側或許在積水裡泡過的電線，以及遠處閃爍著幾點魅影的樓群，這些或模糊或清晰的圖像經過陸亮的提煉，都強力「連結」著我們每個人的惶恐與不定。《夜路 - 柳樹》的葉子上都是灰，因為旁邊就是工地吧，地上的石子兒和土疙瘩「連結」著環境的近憂遠慮。陸亮畫的柳葉似乎也是乾燥發炎的，像上了火的嘴角，一動就痛。

雖然陸亮畫的不過是日常生活的角落，其《磚堆》的構思卻源自弗里德里希（Casper David Friedrich）的冰山沉船。他的作品常常像古詩用典一樣引入西方古典繪畫的語言，有意思的是，他從林布蘭（Rembrandt Harmenszoon van Rijn）、維梅爾（Johannes Vermeer）、馬奈（Édouard Manet）、戈雅（Francisco Goya）的寫實語言裡，卻體味出謎一樣的不可知的力量。那些經典的視覺經驗，在當代繪畫的語境中融入了陸亮體認世界的方式，他在介入當代中國的同時，也創造性地延續了經典。

《虎跑夢泉》是與中國古代經典的大膽對話。在用油畫結構的各個形色空間中，是光斑閃爍的結實又

Nanhu Cinema, Lu painstakingly worked and reworked his rendering of the concrete floor, crafting the green sheen of old fashioned concrete that had been stamped by countless feet. The jade-like hue and texture establish a “connectivity” with our conflicted feelings toward a vanishing way of life. The many blurry and crisp visual details of *Night Road – Safety Passageway*, including the long scratch marks on the top of the tunnel, the muddy tire tracks, the water-soaked electrical wires and the ghost fire lights of the buildings in the distance have all been worked on by Lu Liang’s art into a powerful “connectivity” with our own apprehension and anxiety. The willow trees of *Night Road – Willow* are covered in dust – perhaps from a construction site nearby – the pebbles and grains of dirt on the ground are fashioned into a “connectivity” to our fears about the environment. Even the leaves on Lu Liang’s willow trees appear dried up and infected, like a rash that afflicts a corner of the mouth that elicits pain from every movement.

Though the scenes of Lu Liang’s paintings are drawn from neglected corners of everyday life, the inspiration of *Brick Pile* comes from the shipwreck and icebergs in the seascapes by Casper David Friedrich. In the manner of a poet working classical references into his own poetry, Lu’s works often allude to western classical painting. Intriguingly, Lu Liang sees a mysterious and ineffable cosmic force in the life-like style of Rembrandt, Vermeer, Manet and Goya. Lu Liang integrated the visual experience of classical painting with the context of contemporary painting and formed his own aesthetics of the world. The result is the fashioning of a creative continuity with the classical past in modern China.

Lu’s *Dreaming of the Tiger Spring* is a courageous conversation with the Chinese classical art: a shining mountain stands in the complex shapes and colors of his oil composition, at once solidly sustentative and illusory, as in a mirage. To endow the mountain rocks with movement and a sense of wetness and solidity, Lu Liang’s palette has the light touch of an ancient fresco, while his strokes evoke the rich thickness of Fan Kuan and Huang Binhong. In *Coal Storage*, the shape of the coal piles and the brushstrokes on the canvas appears to pay homage to the composition and brushstroke style in the landscapes of Dong Yuan, Mi Fu, Mi Youren and Gao Kegong. The composition of the willows in *Night Road – Willow* is reminiscent of imagery of *The Classics of Poetry*: “As I journeyed away, / I saw the drifting of the willow trees”, and the classical landscape paintings from the Song Dynasty. Of course, Lu Liang expresses all this in the composition of western oil painting; in his opaque way, Lu seeks to plant the classical forms deeply and solidly into his oil soil.

虛幻的山石，為了讓山石蘊含更多的動勢，也更加潮濕堅硬，陸亮在色層上追求年代久遠的壁畫那般輕盈，而筆觸則嚮往范寬、黃賓虹一樣豐富密實。《煤庫》中煤堆的形態以及畫面上的用筆，似乎也在尋找董源、米芾、米友仁、高克恭的山水形態和皴法；《夜路—柳樹》中的柳樹的姿態，不僅讓人想起「昔我往矣，楊柳依依」的詩情，也有宋代山水中留下來的經典語言形態。當然這一切陸亮都是在西式構圖中，以隱晦的方式追求的，他把古典形式可靠密實地種植在自己的土地上。

在這樣一種越來越慢的畫法中，一幅畫也許需要兩三個月，或許需要好幾年才能完成。有人說，全世界再也沒像中國今天如此複雜荒誕的環境。在陸亮的畫中，不是現實被表現得深刻，而是他感受得深刻。面對他的畫，你似乎都能聽見歎息的聲音。陸亮創造了一種全新的當代景觀：日常生活的角落，卻蘊含著驚心動魄的精神張力；在無聲的畫面中，有許多強烈的念頭與衝動在暗中湧動；既帶有入乎其裡的體溫，也有出乎其外的審視與質疑。

陸亮是我們時代的抒情詩人，他的作品才是我們這個時代真正的地標。

Lu's painting is an ever-more time-consuming process; completing a painting takes anywhere from a couple of months to several years of labor. Some may say that nowhere in the world can one find a place as complicated and absurd as modern China. Lu Liang's paintings are not profound because they are profound portrayals of reality; rather, they are profound because the artist's emotive apprehension of reality is profound. When confronted by Lu Liang's paintings, one can almost hear them giving deep sighs. Lu has created the imagery of the contemporary age in an unprecedented way. They are of the neglected corners of everyday life, imbued with overpowering spiritual apprehension; the silent images that, in its darkness, give rise to insuppressible drives and impulses. Lu's paintings contain both the spark of life within and a surprising spirit of scrutiny and criticism from without.

Lu Liang is the lyric poet of our times; his paintings are the real landmarks of this age.

不得意也可以成為一種能量——解析陸亮的繪畫行為

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The Creative Energies of Dissatisfaction — Analysis of Lu Liang's Artistry

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有人因作畫而得意，有人因不得意而作畫。

一些藝術家可能因為成長過程有某些特殊的經歷或者缺乏某種環境的營養，成人後社會化程度不夠理想。在多次碰壁後仍然無所適從，心理上或多或少地會有一些向內的收縮。行事時也格外的謹慎，長期的謹慎會使神經過度的敏感。而因敏感，也造成內心反應更為細膩。具備這些品質的人，面對藝術的態度時常惶恐而謙卑，歪打正著的具備了某種藝術家特殊的品質。這類藝術家我稱之為不得意的作畫者。我猜想陸亮應該屬於因不得意而作畫的那種人吧。根據是我站在他的作品前總能嗅到一絲自省的壓抑氣息。他的作畫過程不順暢，有著太多的糾結，經常在即將完成階段又做很大的改動。儘管他在開始準備階段已經非常投入了。每次他還是要改來改去。這使他的作品很耐看，把他的作品放到一起看，沒有批量生產的油滑。

從旁人看來，他一直順風順水：九十年代進入中央美術學院，本科生，研究生，留校任教。學習期間素描作業還獲得過學院年度獎勵，屬於那種品學兼優的好學生。表面上他與當時的七零後的同代人沒有什麼不同。

使他沒有得到預期的安逸原因還是來自他內心原始的不得意。在學生時代他就對當代藝術思潮非常關注，對學院的傳統教學體系懷疑和猶豫。也曾在暗地裡試驗了各種可能的風格和材料，很長時間沒有找到明朗的方向。陸亮確立現在的寫實畫風應該在十年前，即將步入而立之年的他通過幾幅素描和油畫習作，逐漸地明確了自己的藝術表述立場，一種具有新古典精神的寫實繪畫風格成為了他的選擇。令人驚訝的是他選擇了和他的同代人逆方向的不歸之路；自甘邊緣化。看上去這個選擇有點悲壯。

Some people paint to achieve success; some, however, paint out of dissatisfaction.

Those who are hindered by the particular circumstances of their artistic maturation and the lack of support from their communities often fail to achieve in their adult lives the desired integration into society. They attempt at breaking through but are met with frustration time and again, leaving them in a state of doubt and anxiety. The psychological impact turns their gaze inward and drives them into exercising extraordinary care in their day-to-day lives; constant use of caution wears their nerves to hypersensitivity, but also sharpens their faculties. Their approach to art is often anxious and humble; inadvertently, those are the very qualities that make an artist excel. I call those artists who paint out of dissatisfaction.

I would speculate, based on the hint of introspective repression that I can always detect when examining Lu's work, that he is one of those who paint out of dissatisfaction. For him, painting is a laborious and painstaking process of constant revisions and improvements. Lu does not shy away from making major changes even at the final stages of working on a painting, and often in spite of the fact that he was fully committed to a different vision initially. This gives his works the enduring quality of being able to withstand careful scrutiny; when considered as a whole, one can readily appreciate the absence of the over-polishedness of mass-produced paintings.

To others, Lu's life appeared to be that of smooth sailing; he entered the Central Academy of Fine Arts in the nineties, advancing from undergraduate to graduate to professoriate without complications. One of his student sketches won an annual award from the Academy. He was a model student; on the surface, he was no different from other artists of his time.

But the early blooming of dissatisfaction he felt inside prevented Lu from attaining the ease and comfort he seemed destined for. Lu was deeply engaged in contemporary artistic trends even when he was a student, and therefore developed a hefty skepticism towards the conventional approach of his academic education, at which he balked. He privately experimented with numerous mediums and styles, but did not find a clear direction for a long time. Lu Liang definitively established the realistic style he is now renowned for a decade ago in his late twenties. In a series of sketches and studies in oils, Lu gradually laid claim to a path of his own, choosing to paint in a realistic manner reminiscent of the Neoclassical tradition as the sole means of expressing his artistic identity during that period. It was a shocking choice that went completely against the grain of his contemporaries. His self-imposed marginalization was a melancholic yet powerful gesture.

進入寫實表達系統，憑藉他扎實的寫生功底，順著前人走過的车轍，應該是很快能從市場中獲得實惠。他卻獨獨對不那麼討好人的題材和苦澀費解的視覺角度情有獨鍾。他以一種「澀審美」立場來強調自己的藝術取向，無論在藝術的態度上和美學的標準上他都在自我較勁。畫面中每一道艱澀的筆痕都透露出他的作畫程式始終處在反覆無常的糾結中。我們看到更多的是他對事物無法輕易確認的困惑。醞釀於內心成就了他的藝術品質。初期的寓言性題材繪就了一幅幅令人費解的視覺文本。那些孤寂絕望的落日，夜色裡的突然亮起的篝火，讓觀眾內心有股莫名的不安。近幾年他開始熱衷於對現實場景的描述，貌似豪無情感的畫面下，隱約透露出莫名的感傷和無助，時間被凝固。打破了大眾的欣賞習慣後又重新建構一種專屬於他的新的美感體驗。

如今他不那麼取巧的表現方式成就了他的作品中的一種可貴的氣質。他說過：「畫面能讓人使勁使得進去是一種幸福。」甚至到了今天，他的繪畫事業應該說成就豐厚，我仍然感到他沒有從原始的惶恐中徹底解脫。已近不惑之年的他，依然有著太多的困惑反映在他的創作中。在這被當代和傳統藝術的雙重勢力擠壓下的有限空間裡，他努力尋求自在，尋求解脫和對生命的體驗。他接受了不得意是一種生來俱有的命定，已經成為他創作能量的來源。他在借助繪畫救贖自己，而且從中獲益。

讓我們通過觀看他的個展來檢驗他今天的成就。在這次展覽中我們仍將看到他默默行走的身影，避開那些光環和歡呼，我相信這是他主動的選擇。

Entering the domain of realistic painting, Lu Liang could easily have found commercial success with his thoroughly practiced skill at painting from life — had he followed the well-tread path of his predecessors. But Lu's passion for themes and aesthetics that are considered by most to be visually difficult and challenging denied him easy success. To define his own approach to art, Lu Liang adopted a unique style that I call “bitter, hard-edged aesthetics”. Here is a man who is constantly struggling with himself in elaborating his philosophy of art, as well as in setting his own standards of beauty. Every painstaking stroke of his painting reveals constant, unresolved conflict within his own artistic program and skepticism of the subject being depicted. It can be said, therefore, that Lu's unique artistic spirit is forged in the crucible of his self-doubt. The fable-like themes of his early paintings are enigmatic visual texts, while his backdrops of the twilight and the night time blazes, so evocative of loneliness and despair, are often disturbing to the viewer. In recent years, Lu is interested in depicting scenes from everyday life with emotionless precision — beneath the surface of which lay an inexplicable melancholy and helplessness. His later works also convey a sense of dread by freezing the passage of time, and are pervaded by an unsettling feeling that the accustomed conventions of order and beauty had been disturbed. In their stead, Lu puts his stamp on an aesthetic that is distinctly and uniquely his own.

Today, Lu Liang's refusal to adopt an ingratiating style is recognized as noble. He says: “Happiness is to find an image that one can work real effort into its painting.” The fruits of Lu Liang's labors are now abundant. Yet he is not completely liberated from the wilderness of his early years. Lu is almost forty years old, but doubt remains indelibly etched in his pieces. Between the contemporary and the traditional, he struggles to find artistic and personal liberation. Lu boldly embraces his dissatisfaction as his destiny and the fountainhead of his creativity, and he had already reaped great benefits from his personal quest for art as salvation.

Let us admire his fine achievements in this exhibition as well as the lonely road on which he travels. I believe his shunning of accolades and laurels is his own defiant expression of freedom.



「在當代－2012中國油畫雙年展」中國美術館展覽空間，2012，北京，中國
Installation view of "IN TIME: 2012 Chinese Oil Painting Biennale" at National Art Museum, 2012, Beijing, China

圖版
Plates

非典時期的閃電

Lightening during the SARS Crisis

2003-2006

油彩 | 畫布

Oil on Canvas

120×120cm



莊子寓言·屠龜
Zhuangzi – Slaughter the Turtle
2005-2006
油彩 | 畫布
Oil on Canvas
280 × 210cm



莊子寓言·子言無用
Zhuangzi – Zi's Useless Words
2005
油彩 | 畫布
Oil on Canvas
250 × 145cm





焚 *Burning*

2005

油彩 | 畫布 Oil on Canvas

140 × 250cm

驚蟬

Startled Toad

2004-2007

油彩 | 畫布

Oil on Canvas

160 × 140cm



骷髏與蝴蝶

Skull and Butterfly

2005-2006

油彩 | 畫布

Oil on Canvas

40 × 80cm



南湖電影院

Nanhu Cinema

2006

油彩 | 畫布

Oil on Canvas

55 × 80cm

頁 pages 32-33:

局部

Detail





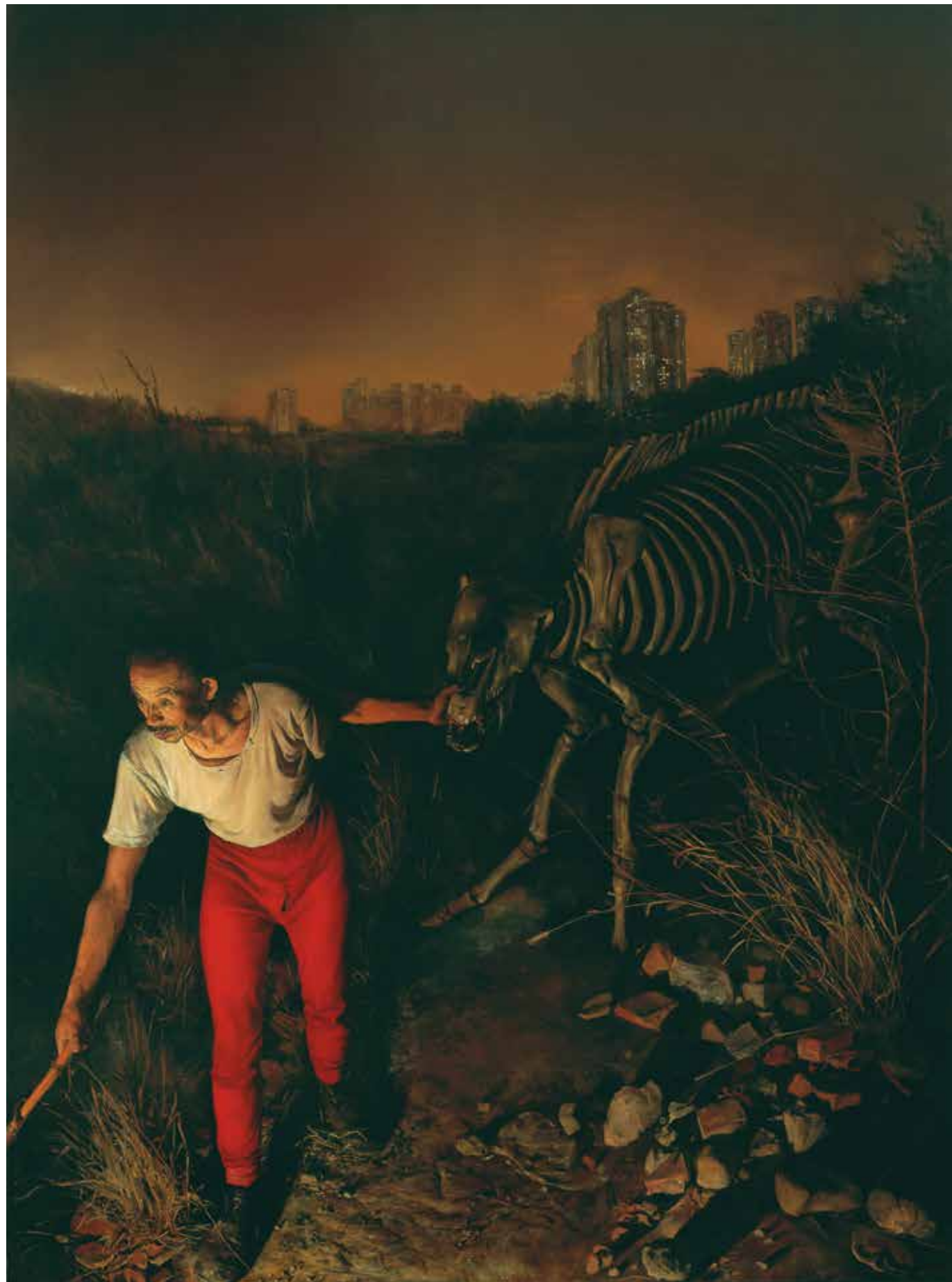


磚堆 *Brick Pile*
 2007
 油彩 | 畫布
 Oil on Canvas
 200 × 354cm
 (200 × 118cm / each, set of 3)

頁 pages 36-39:
 局部
 Detail







頁 page 40:

夜牧

Herding at Night

2006

油彩 | 畫布

Oil on Canvas

280 × 210cm

頁 page 41:

老男孩

Old Boy

2007

油彩 | 畫布

Oil on Canvas

235 × 175cm

夢與骷髏遊

Dreams of Flight

2007

油彩 | 畫布

Oil on Canvas

285 × 185cm





追迹
Chase
2008
油彩 | 画布
Oil on Canvas
245 × 320cm

松陽三老
Three Old Men in Songyang
2008
油彩 | 畫布
Oil on Canvas
90 × 120cm





宗祠裡的檯球廳
Poolroom in an Ancestral Hall
2008-2009
油彩 | 畫布
Oil on Canvas
119 × 190cm

地洞－發報機

Underground Office – Transmitter

2009-2011

油彩 | 畫布

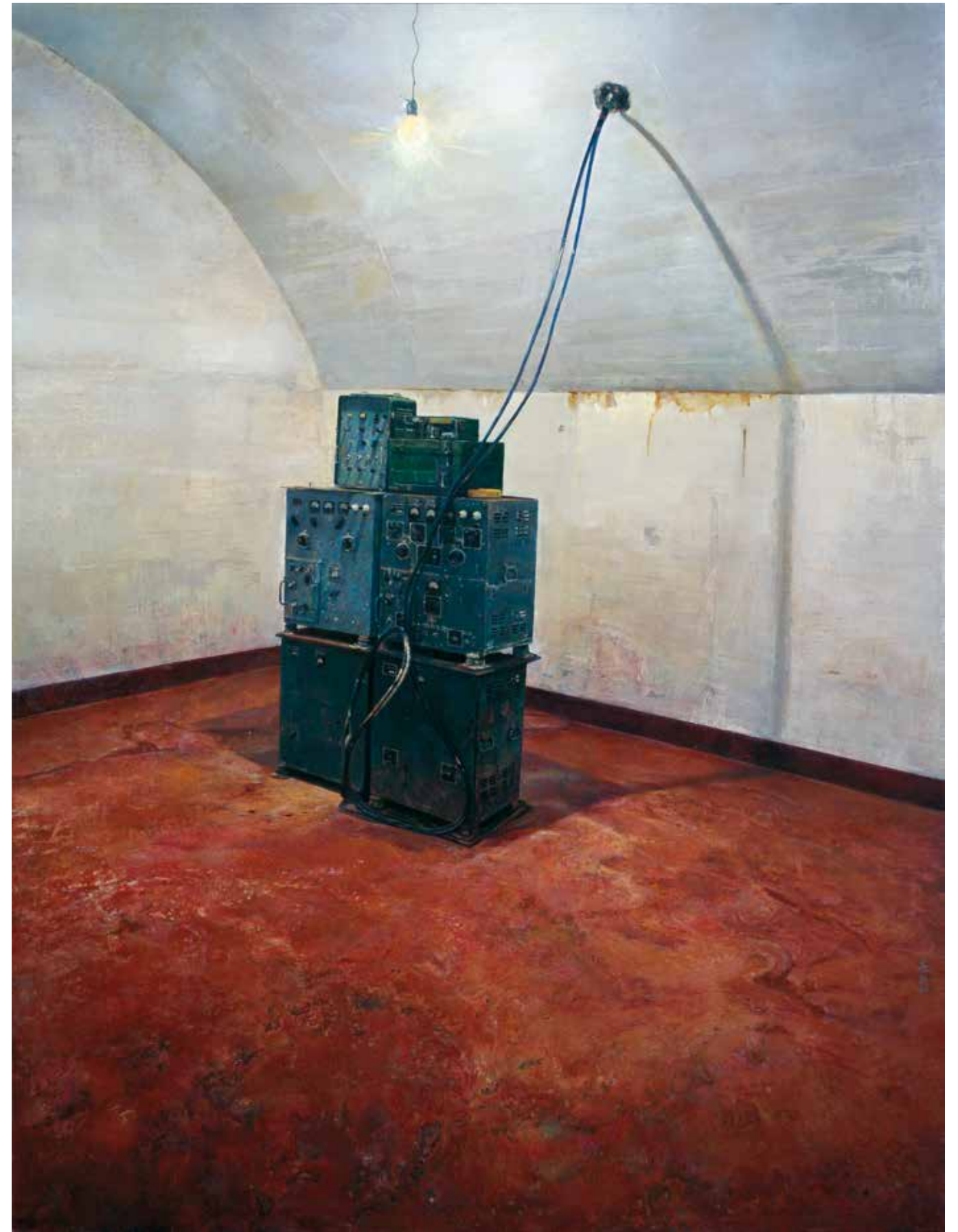
Oil on Canvas

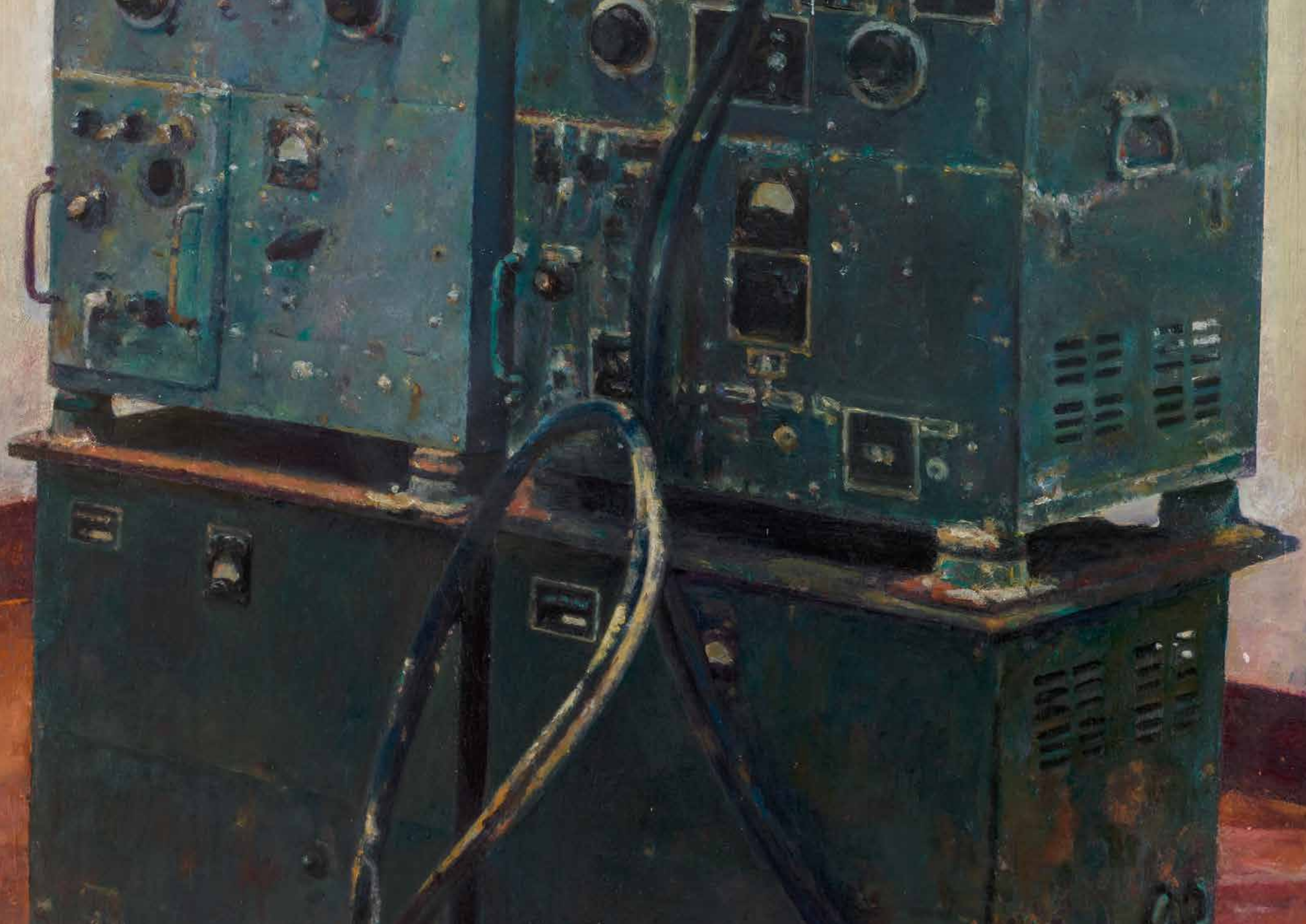
210 × 165cm

頁 pages 52-53:

局部

Detail



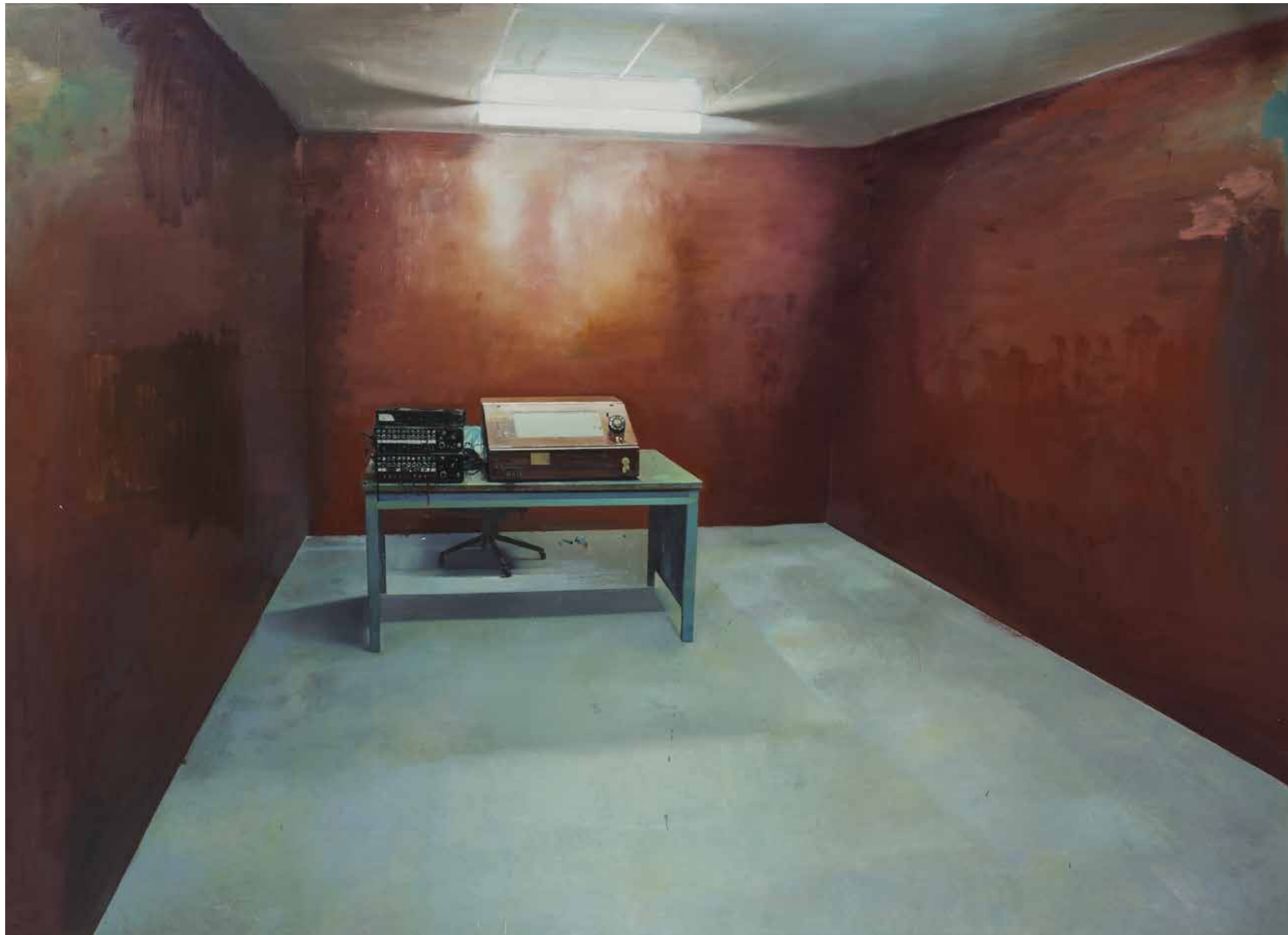




地洞－軍情處
Underground Office – Military Intelligence
 2010-2011
 油彩 | 畫布
 Oil on Canvas
 60 × 85cm



地洞－排風機
Underground Office – Ventilator
 2010-2011
 油彩 | 畫布
 Oil on Canvas
 60 × 90cm



地洞－機要處
Underground Office – Secretariat
2011-2014
油彩 | 畫布
Oil on Canvas
180 × 250cm

綠色房間

Green Room

2009-2011

油彩 | 畫布

Oil on Canvas

60 × 90cm

頁 pages 60-61:

局部

Detail







連體嬰

Siamese Twins

2009-2011

油彩 | 畫布

Oil on Canvas

60 × 90cm



浴火的老者

Ashen Old Man

2009-2011

油彩 | 畫布

Oil on Canvas

60 × 90cm



瘋狂的葉子
Crazy Yezi
2009-2014
油彩 | 畫布
Oil on Canvas
80 × 120cm



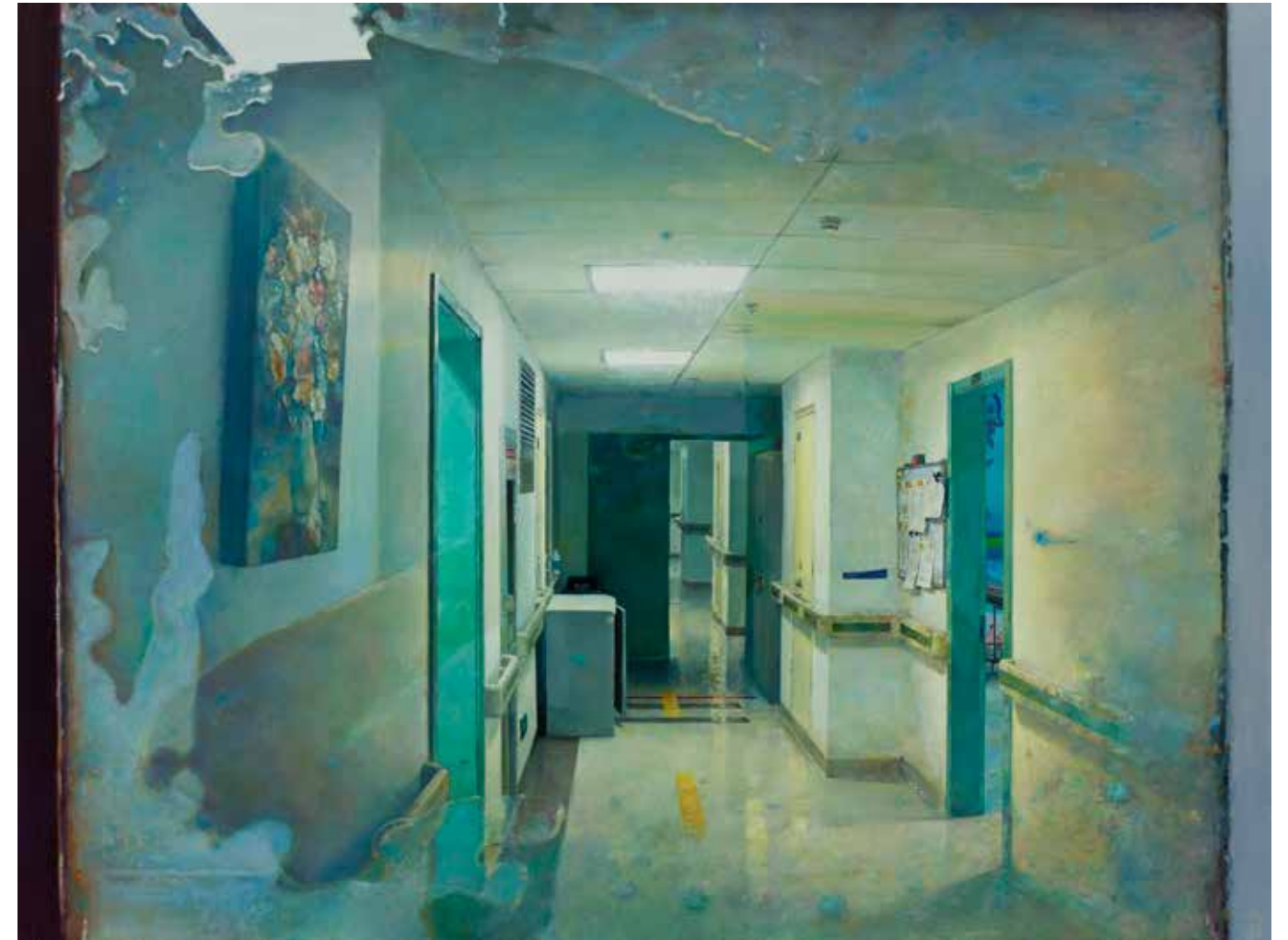
煤庫 *Coal Storage*
2007-2014
油彩 | 畫布 Oil on Canvas
286 × 480cm

頁 pages 68-71:
局部
Detail





被隔離的走廊
Isolated Corridor
2011-2012
油彩 | 畫布
Oil on Canvas
90 × 120cm



三點一刻
Three Fifteen
2011-2012
油彩 | 畫布
Oil on Canvas
90 × 120cm

頁 pages 76-77:
局部
Detail







夜路—柳樹
Night Road – Willow
 2009-2011
 油彩 | 畫布
 Oil on Canvas
 218 × 388cm

頁 pages 80-83:
 局部
 Detail







夜路—安全通道
Night Road – Safety Passageway
 2011-2013
 油彩 | 畫布
 Oil on Canvas
 218 × 388cm

頁 pages 86-87:
 局部
 Detail



水泥管道
Cement Pipes
2012-2013
油彩 | 畫布
Oil on Canvas
60 × 90cm





限制高度
Height Restrictions
2008-2013
油彩 | 畫布
Oil on Canvas
28 × 200cm



灰島

Grey Island

2008-2013

油彩 | 畫布

Oil on Canvas

28 × 200cm



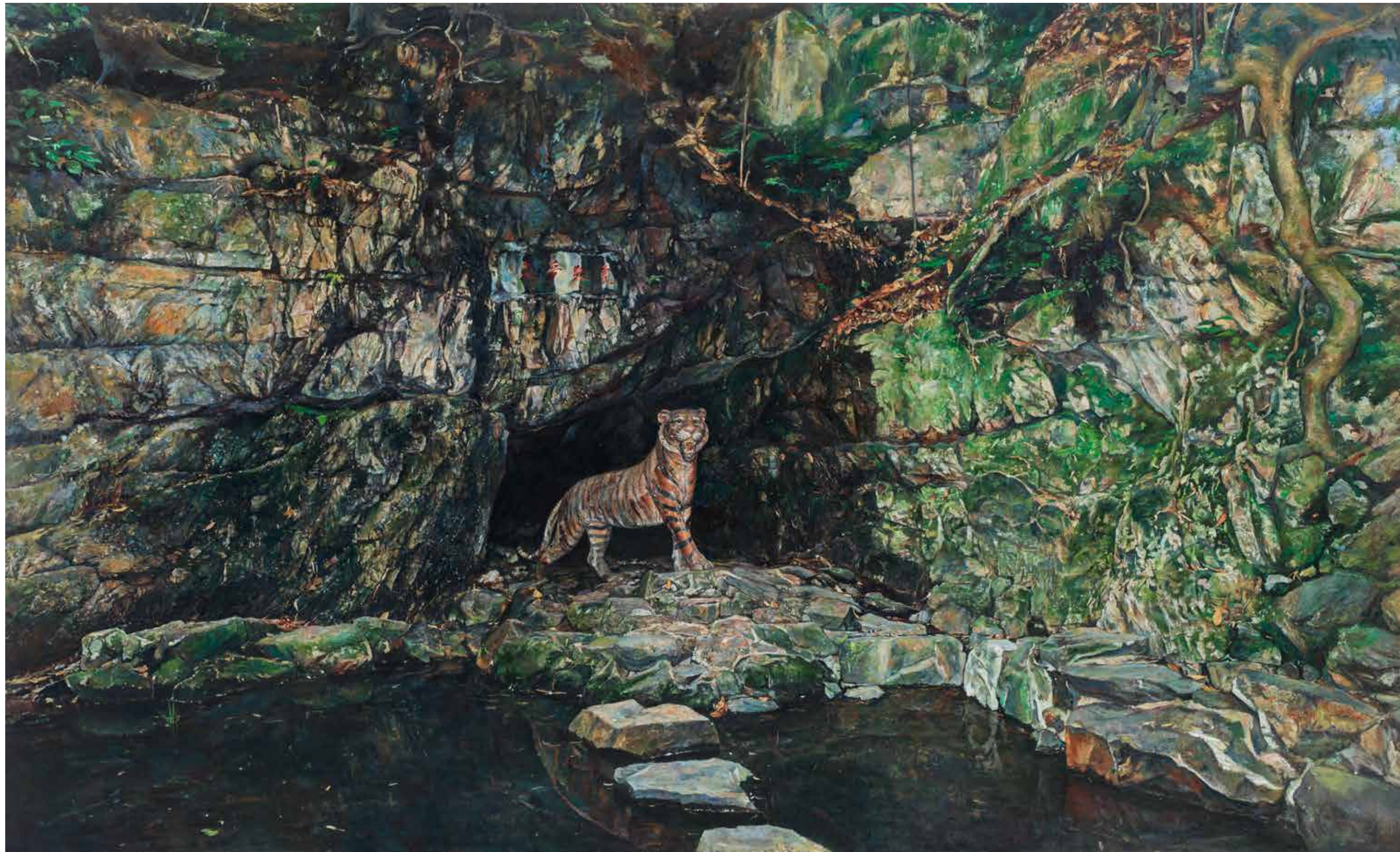
黃昏中的廣告牌
Billboards during Dusk
2013
油彩 | 畫布
Oil on Canvas
110 × 170cm



夜路－隔牆
Night Road – Wall
2013
油彩 | 畫布
Oil on Canvas
110 × 170cm

黃色牆角
Yellow Corner
2009-2014
油彩 | 畫布
Oil on Canvas
95 × 116cm





虎跑夢泉 *Dreaming of the Tiger Spring*
2012-2013
油彩 | 畫布 Oil on Canvas
316 × 520cm

頁 pages 102-103:
局部
Detail

100

101





吳哥的沼澤 *Angkor Marsh*
2011-2013
油彩 | 畫布 Oil on Canvas
286 × 480cm

頁 pages 106-107:
局部
Detail





「夜路」誠品畫廊展覽空間，2014，台北，台灣
Installation view of "Night Road" at ESLITE GALLERY, Taipei, Taiwan



「夜路」誠品畫廊展覽空間，2014，台北，台灣
Installation view of "Night Road" at ESLITE GALLERY, Taipei, Taiwan

陸亮	
	
1975	生於上海
1999	中央美術學院壁畫系畢業獲學士學位
2005	中央美術學院壁畫系畢業獲碩士學位
現今	任教於中央美術學院
個展	
2014	「夜路」，誠品畫廊，台北，台灣
2007	「夜遊者」，蘇河藝術，北京，中國
2003	「被杜撰的空間」，中央美術學院，北京，中國
1998	「關於小井的生活」，中央美術學院，北京，中國
展覽	
2014	「選擇－中央美術學院造型學院提名展」，中央美術學院美術館，北京，中國
2013	「來自北京」，紐約藝術學院，紐約，美國
	「學院－中央美術學院青年教師十人展」，今日美術館，北京，中國
	「CAFA 教師－中央美術學院教師創作特展 2013」，中央美術學院美術館，北京，中國
2012	「在當代－2012 中國油畫雙年展」，中國美術館，北京，中國
	「藝術經典－中國國家畫院美術作品展」，上上美術館，北京，中國
	「天天向上一名家題名展」，築中美術館，北京，中國
	「紙非紙－中日紙上作品邀請展」，中央美術學院美術館，北京，中國
2011	「十年－中央美術學院造型學院基礎部教師作品展」，中央美術學院美術館，北京，中國
	「學院－中央美術學院青年教師八人展」，百雅軒 798，北京，中國
	「東方既白－中國國家畫院建院 30 週年院慶展」，中國國家畫院美術館，北京，中國
	「第四屆全國青年美展」，中國美術館，北京，中國
2010	「造型－中央美術學院造型學院教師作品展」，中央美術學院美術館，北京，中國
	「油畫藝術與當代社會－中國油畫展」，中國美術館，北京，中國
	「學院力量－中央美術學院造型學院教師作品展」，時代美術館，廣州，中國
2009	「中央美術學院 素描 60 年」，中央美術學院美術館，北京，中國
2008	「第三屆北京國際美術雙年展」，中國美術館，北京，中國
	「未來天空－中國當代青年藝術家提名展」，今日美術館，北京，中國
	「中國油畫寫生作品展」，中國美術館，北京，中國
	「同道－中央美術學院教授聯展」，長流美術館，台北，中國
2007	「融合與創造」，首都博物館，北京，中國
	「觀物－首屆寫生雙年展」，廣州美術學院美術館，廣州，中國
	「學院聯展－中央美術學院」，西五藝術中心，北京，中國
2006	「今日中國美術大展」，中國美術館，北京，中國
2005	「面孔的位移」，震旦畫廊，北京，中國
	「同事．同道－中央美術學院教師聯展」，中央美術學院陳列館，北京，中國
2004	「上海青年美展」，劉海粟美術館，上海，中國
	「第十屆全國美展」，廣州美術館，廣州，中國
獲獎	
2005	中央美術學院畢業展一等獎
	王嘉廉油畫獎學金一等獎
1999	中央美院畢業生作品展一等獎

LU Liang	
	
1975	Born in Shanghai, China
1999	B.A., Department of Murals, Central Academy of Fine Arts, Beijing, China
2005	M.A., Department of Murals, Central Academy of Fine Arts, Beijing, China
Present	Teaching at the Central Academy of Fine Arts
Solo Exhibition	
2014	<i>Night Road</i> , ESLITE GALLERY, Taipei, Taiwan
2007	<i>Night Wanderer</i> , CREEK ART, Beijing, China
2003	<i>Fabricated Space</i> , Central Academy of Fine Arts, Beijing, China
1998	<i>All About Xiao Jing's Living</i> , Central Academy of Fine Arts, Beijing, China
Group Exhibition	
2014	<i>Choosing: Central Academy of Fine Arts Annual Fine Arts Nomination Exhibition</i> , CAFA Art Museum, Beijing, China
2013	<i>From Beijing</i> , New York Academy of Art, New York, USA
	<i>Academy: Exhibition of Works of 10 Young Teachers from Central Academy of Fine Arts</i> , Today Art Museum, Beijing, China
	<i>Teachers' Work of Central Academy of Fine Arts 2013</i> , CAFA Art Museum, Beijing, China
2012	<i>IN TIME: 2012 Chinese Oil Painting Biennale</i> , National Art Museum, Beijing, China
	<i>Art Classics: China National Academy of Painting Exhibition</i> , Sunshine Art Museum, Beijing, China
	<i>Progress Every Day: Works of Masters-Nominated Exhibition</i> , Zhouzhong Art Museum, Beijing, China
	<i>Not Only Paper</i> , CAFA Art Museum, Beijing, China
2011	<i>Foundation · 10 years</i> , CAFA Art Museum, Beijing, China
	<i>Academy: Exhibition of Works of 8 Young Teachers from Central Academy of Fine Arts</i> , Baiyaxuan 798, Beijing, China
	<i>The 4th National Fine Arts Exhibition for Young Artists</i> , National Art Museum, Beijing, China
2010	<i>Works by Teachers at the Central Academy of Fine Arts</i> , CAFA Museum, Beijing, China
	<i>Oil Painting and Contemporary Society: Chinese Oil Painting Exhibition</i> , National Art Museum, Beijing, China
	<i>The Power from Academy: China Central Academy of Fine Arts Contemporary Art Exhibition</i> , Times Museum, Guangzhou, China
2009	<i>60 Years of Drawing: Central Academy of Fine Arts</i> , CAFA Art Museum, Beijing, China
2008	<i>3rd Beijing International Art Biennale</i> , National Art Museum, Beijing, China
	<i>Future Sky: Chinese Contemporary Young Artists Works Selection Exhibition</i> , Today Art Museum, Beijing, China
	<i>National Exhibition on Painting from Nature</i> , National Art Museum, Beijing, China
	<i>Convergent Paths: A Joint Exhibition by China Central Academy of Fine Arts Professors</i> , Chan-Liu Art Museum, Taipei, Taiwan
2007	<i>Fusion and Creation</i> , Capital Museum, Beijing, China
	<i>The 1st Painting from Natural Biennial</i> , Art Museum of Guangzhou Academy of Fine Arts, Guangzhou, China
	<i>Academy Exhibition Series - Central Academy of Fine Arts</i> , C5 Art Centre, Beijing, China
2006	<i>Grand Exhibition of Contemporary Chinese Art</i> , National Art Museum, Beijing, China
2005	<i>The Displacement of Face</i> , Aurora Gallery, Beijing, China
	<i>Colleagues, Convergent Paths: A Joint Exhibition by China Central Academy of Fine Arts</i> , The Exhibition Hall of CAFA, Beijing, China
2004	<i>Shanghai Youth Art Exhibition</i> , Liu Haisu Art Museum, Shanghai, China
	<i>The 10th National Art Exhibition</i> , Guangzhou Art Museum, Guangzhou, China
Award	
2005	Excellent Award of the Central Academy of Fine Arts Graduation Exhibition
	First Prize of Wang Jialian Oil Painting Scholarship
1999	First Prize of the Central Academy of Fine Arts Graduation Exhibition

展覽

「夜路」

地點：誠品畫廊

展期：2014 年 4 月 5 日 - 5 月 11 日

策劃：誠品畫廊

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"Night Road"

Venue: ESLITE GALLERY

Date: 5 Apr-11 May 2014

Organizer: ESLITE GALLERY

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