

艺术家: 谢艾格 左文泉

Artists:

Xie Aige Zuo Wenquan



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艺术家简介 Artists' Introductions In 1605, the renowned Spanish author Miguel de Cervantes gave birth to "Don Quixote," a seminal piece in modern literature, introducing a character of the same name. This character embodies the innermost aspirations and dreams of every individual, while poignantly mirroring the disillusionment encountered in the face of reality. Don Quixote represents the everyday person, exemplifying universal yearnings, obstacles, and resilience. Don Quixote, resembling a naive child yet to encounter the world, faces it with a guise of innocence.

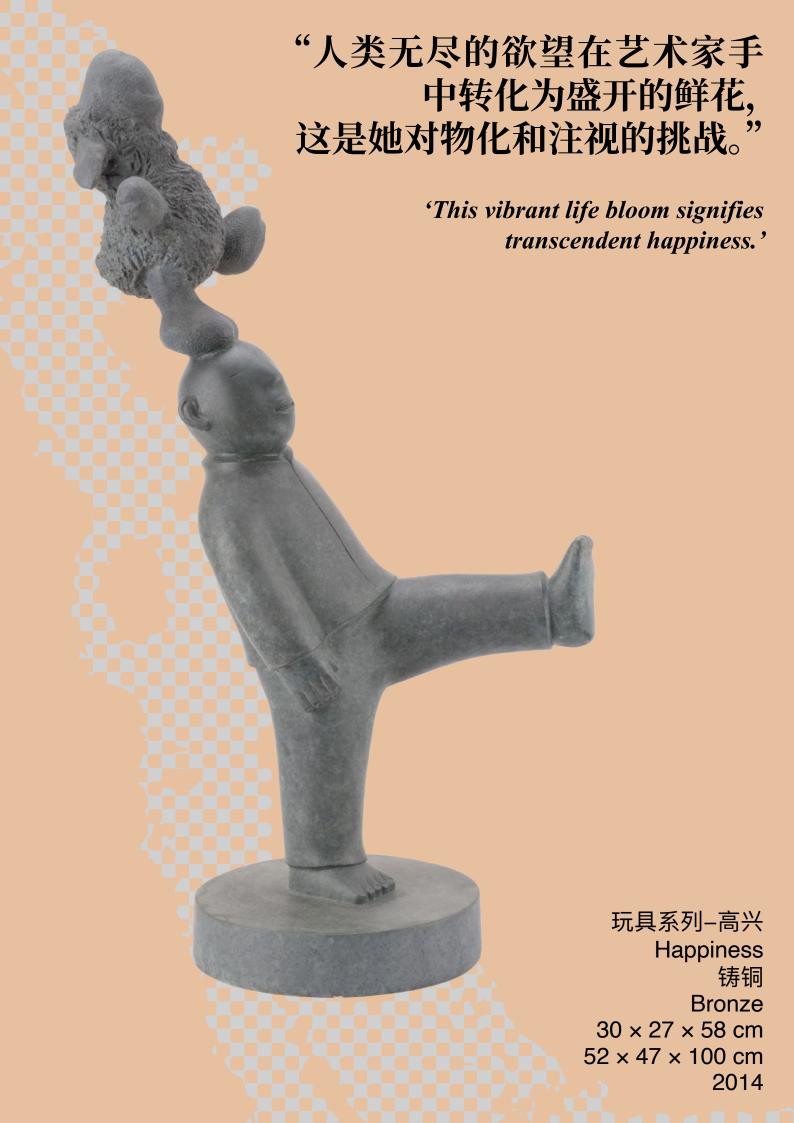
Drawing inspiration from this, Art+ Shanghai Gallery is hosting "A Gift of Don Quixote," a joint exhibition by artists Xie Aige and Zuo Wenquan. The exhibit showcases various recent works by both artists, delving into their personal realms via sculptures and paintings.

British art critic John Berger, in "Ways of Seeing," remarked, "We first perceive before we speak. A child recognizes before it can articulate. But there's also a pre-verbal aspect of vision. It's through vision that we situate ourselves in the world; words serve to describe this world, yet they can't change the fact that we are part of it. The link between sight and knowledge is always evolving." This underscores the profound impact visuals have in shaping immediate impressions in the viewer's mind.

Hence, the artworks of these academically trained artists radiate a youthful innocence, which is not naivety but rather a deep artistic simplification.

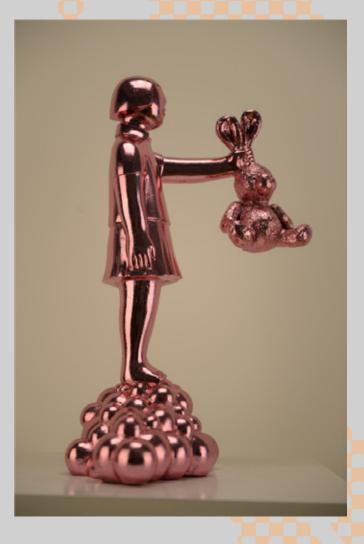
This translates into a transformative reduction in technique, enhancing the essence of their creations.

A
Gift
of
Don
Quixote
by Zirui Zhuang



玩具系列-轻 Light 铸铜 Bronze 16 × 17 × 52 cm 31 × 32 × 100 cm 2014





玩具系列-控制欲 Control Freak 铸铜 Bronze 28 × 34 × 47 cm 60 × 72 × 100 cm 2014 Born in 1977 in Hunan Province, China, Xie Aige is now a established artist with exhibitions in cities like Shanghai, London, Miami, and Taipei, and participation in various art fairs. Her works have now been collected by enterprises and institutions such as Shanghai Jing'an Kerry Centre, Kohler Corporation in USA, Park Hyatt Hotel in Shanghai, Beijing Capital Airport, People's Bank of Italy, and Shanghai Duolun Museum of Modern Art.

In this exhibition, Art+ Shanghai Gallery presents two of Xie Aige's sculpture series: "Toy Series" and "Floral World Series." The "Toy Series" is inspired by her deep contemplation of her childhood, spent amidst the mountains and nature. Her playthings were not commercial products, but natural objects, sparking her imagination and becoming cherished companions. As an adult, Xie Aige's habit of collecting toys serves as a homage to her childhood, with each piece holding unique memories and global significance. This series features sculptures accompanied by minimalist figures, modeled after the artist's nephew. The idea was sparked during a seaside trip, where the sight of her nephew playing in the sunset evoked strong emotions. She perceived this as a continuation of her family legacy, encapsulating the vitality and innocence of childhood. Thus, she merged her toy collection with these figures to create sculptures brimming with life. The "Floral World Series" draws from her reading of the "Heart Sutra." In it, the artist grapples with worldly influences and transforms human desires into blooming flowers, challenging objectification. Her continuous reflection on the "Heart Sutra" led her to understand the profound concept that "all dharma are empty," recognizing the world's dialectical relationships and interconnectedness. The "Floral World" series artistically represents human material desires through floral imagery. Flowers in her work symbolize not just femininity and life's bloom but also human accomplishment. This vibrant life bloom signifies transcendent happiness. She embodies Don Quixote's bravery, exploring life's essence and the intricate interplay between humans, nature, and desires.

Zuo Wenguan, born in 1991 in Gansu Province, China, earned a Bachelor's degree in Economics in 2016. Although he has an economics background, art has been a vital part of his life, having studied painting since high school and later at the

Chinese National Academy of Art's Oil Painting Institute.

In Zuo Wenquan's art, imagery is crucial, especially his portrayal of flowers and crows. His childhood, spent in his grandfather's garden in Gansu, was a personal Eden, filled with vibrant flowers that now symbolize his happiest memories and an irreplaceable childhood.

These memories are distilled into simplified floral images in his work, representing more than just botanical elements but embodying cherished recollections.

Conversely, crows represent his life post-graduation in Beijing, a time marked by isolation and mental decline, yet symbolizing a yearning for freedom.

The metaphor of flowers and crows, as proposed by Nietzsche, represents the concept of Apollonian symbolizing order, reason, form, and beauty, contrasted with Dionysian embodying passion, intuition, revelry, and creativity. Nietzsche, in his work "The Birth of Tragedy," uses Greek tragedy as a prototype to explore how these seemingly opposing ideas achieve harmony and unity, giving birth to art. In Zuo Wenquan's creations, the flowers and crows represent memories of joy and pain, just like the binary opposition of Apollonian and Dionysian. In his large-scale works, this symbiotic state is very vividly portrayed.

"Alive, Yet Not Here," a significant three-meter work created in 2022, serves as the inaugural piece in this series. Artist Zuo Wenquan masterfully captures an emotional threshold he was navigating during this period. The painting features a subtle handling of elements: certain objects cast shadows, creating a blend of flat and dimensional effects, lending a dramatic, stage-like quality to the scene. The artwork portrays an imagined funeral setting. A figure stands on the left, emotionlessly offering white flowers. The motifs of crows and flowers are intricately woven together in this piece. The funeral scene symbolically represents a parting with the past, acknowledging that all moments, joyful or sorrowful, inevitably reach an end. Yet, akin to a Möbius strip where ends meet, this farewell also suggests a new

beginning. Zuo Wenquan vividly paints a verdant, nature-filled background, symbolizing the emergence of a renewing spring following the rain, a metaphor for rebirth after a period of hardship.

In the 2023 artwork "Look, The Fire is White," a pink flower at the center is being overtaken by white flames. A person in the forefront, facing the viewer, is partially hidden behind yellow flowers, with their back to the blaze. This layout boasts a cinematic scope, akin to an epic scene from a Hollywood film, where a hero coolly walks away from a blazing car. The pink flower ablaze symbolizes a childhood fading away, with all its past splendors gradually diminishing over time. However, there's a comforting aspect: these precious memories, like spring's dandelions, are implanted in the heart, blossoming into vibrant flowers across the face. This illustrates the decline and perpetuation of cherished moments in memory. Farewells are a constant in life, with each departure leaving a fragment of one's soul behind. Yet, in doing so, one also embraces their entire past. These collective experiences forge a new soul, equipped with the initial bravery to forge ahead on life's path.

Upon initial observation, Zuo Wenquan's artworks possess an absurdity akin to "Waiting for Godot"—He holds onto the pleasant memories and sorrows of his past, awaiting a future whose arrival remains uncertain. Yet, in essence, he has intricately and densely scattered the seeds of hope across every part of his paintings. Discarding the conventional styles of academic painting, he adopted a more childlike, heartfelt approach. His artworks, echoing the pure and persistent qualities akin to Don Quixote, reflect the courageous and intense spirit typical of youth.

The two artists, despite their distinct backgrounds, artistic techniques, and conceptual directions, find a unique harmony with the ethos of Don Quixote. The character's valor, resolute nature, and enduring idealism, which remain unshaken in the face of external judgment or ridicule, continually bring them delight. This sincerity and steadfastness provide a form of solace to those grappling with the dichotomy of ideals and reality. These refined emotions are subtly interlaced within the artists' body of work, together creating an elegant portrayal of an untainted soul engaging with the complexities of the world.



火红的太阳 A flaming sun 综合材料 Mixed media on canvas 40 × 30 cm 2022

堂吉诃德的礼物

作者: 庄子睿

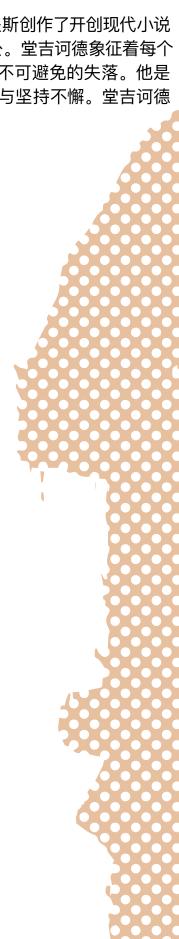
在 1605 年,西班牙文豪米格尔·德·塞万提斯创作了开创现代小说 先河的《堂吉诃德》,塑造出一个鲜活的同名主人公。堂吉诃德象征着每个 人心底的理想与梦想,同时也体现了面对现实时的不可避免的失落。他是 每个普通人的化身,展示了人类共有的渴望、挫折与坚持不懈。堂吉诃德 宛如未入世的孩童般,以纯真之姿与世界交手。

艺术 + 上海画廊以此为灵感,呈献了由艺术 家谢艾格和左文泉合作的双人展览《堂吉诃德的 礼物》。此次展览展出了两位艺术家近年的不同系 列作品,通过雕塑和绘画这两种艺术形式,探索 了艺术家内心的世界。

英国艺术评论家约翰·伯格在其著作《观看之道》中曾指出:"观看早于言语。孩子尚未学会说话之前,就已能观看并认知事物。但还有一种更深层的观看,它也先于言语。通过观看,我们确认自己在世界中的位置;我们用言语来解释世界,但它永远无法改变我们被世界环绕的事实。我们所见与所知之间的关系永远是个未解之谜。"这说明图像传达的直接力量是巨大的,它能立即在观者心中塑造出形象。

由此观看两位学院派艺术家的作品,会发现 他们透露出一种孩童般的天真。这种天真不是无 知,而是一种深刻的艺术简化,将技术上的减法 转化为作品内核的乘法。

谢艾格,1977年出生于中国湖南省,现为一名职业艺术家。她曾在上海、伦敦、迈阿密、台北等地举办展览并参加艺术博览会。她的作品现已被诸如上海静安嘉里中心、美国科勒公司、上海柏悦酒店、北京首都机场、意大利人民银行、上海多伦现代美术馆等企业与机构收藏。



"这些细腻的情感,如同草蛇灰线般的隐藏在两位艺术家的作品系列中,共同构筑起一出以单纯灵魂与世界交手的瑰丽的诗歌。"

'These refined emotions are subtly interlaced within the artists' body of work, together creating an elegant portrayal of an untainted soul engaging with the complexities of the world.'

此次展览中, 艺术 + 上海画廊带来了谢艾格的两个雕塑系列:《玩具系列》和《花花世界系列》。

《玩具系列》的灵感源于艺术家对自己童年的深刻反思。她的童年在大山中度过,与自然紧密相连。她的童年在玩具不是商店购买的标准化产品,而是大自然中随手可得的物品。这些自然中的手可得的物品。这些自然中的事效者,成年后的谢艾格形成了收藏玩具的习惯,以此回忆童年并纪念每个特别的日子。她收藏的每件玩具都承载着特殊的意义和回忆。这个系列中的每个雕塑都伴随着一个简约风格的小型人形,这些小人形象是根据艺术家的

侄子模仿而成。灵感的起源是一次在海边的旅行,当她的侄子在夕阳下奔跑时,那生动活泼的场景触动了她的内心。她看到了家族的延续,感受到了孩童特有的生命力和纯真。于是,她决定将这份独特的感动融入到她的创作中,结合她收藏的玩具,创造出一个个充满生命力的雕塑作品。

《花花世界系列》受到艺术家诵读《心经》的经历启发。在成年后,她必须面对世界的冲击。通过对《心经》的不断学习和思考,谢艾格逐渐领悟到了"万法皆空"的深意,意识到这个世界是由多种多样、相互辩证的关系构成的。在万物之间,存在着某种微妙的联系。在这个系列中,她将"花花世界"这一概念转化为对人类物质欲望的表达。在她的作品中,花朵不仅代表着女性和生命的绽放,也象征着人类成功的一面。这种生命的尽情绽放,就像花儿的盛开,代表了一种超脱的快乐。人类无尽的欲望在艺术家手中转化为盛开的鲜花,这是她对物化和注视的挑战。她是一位传承着堂吉诃德式勇气的艺术家。通过这些作品,她探索了生命的本质,以及人与自然、人与欲望之间的复杂关系。



花生 Mr.Blooming 铸铜 Bronze 46 × 57 × 120 cm 88 × 42 × 34 cm 2016



左文泉,1991 年出生于中国甘肃省,2016 年获得经济学学士学位。尽管他有经济学背景,但艺术一直是他生活的重要部分。他从中学时期开始学习绘画,并在中国艺术研究院油画院深造。

在左文泉的艺术作品中, 图像符号扮演着关键角色。 最引人注目的是他对鲜花和乌鸦的描绘和运用。左文泉的 童年在甘肃的祖父家度过,那里的花园成为他的乐园。尽 管西北气候干燥,祖父的花园却栽满了五彩缤纷的鲜花, 这些成为了他童年记忆中的亮点、象征着他生命中最快乐的 时光。在成长过程中,这些记忆被左文泉精炼并转化为作 品中花朵的简化形象。在他的艺术中,这些花朵不再仅是 生物学意义上的存在, 而成为承载记忆的符号, 象征着他 无法回到的美好童年。乌鸦的形象作为其人生另一阶段的象 征, 在他的绘画语言中频繁出现。乌鸦对他来说, 是他毕 业后搬到北京生活那段时期的反映。在北京生活时, 他常 在深浅不一的胡同中游走,天空中盘旋着乌鸦。作为北京的 外来者, 那段生活对他来说并不愉快。社交生活的缺乏让 他更加专注于自己的创作, 但也剥夺了他对外界的感知, 使 他的精神状态日益沉沦。乌鸦自由翱翔于天空,挣脱束缚, 成为了他对自己的期盼。

花朵和乌鸦的隐喻,正如尼采所提出的,代表着秩序、理性、形式和美的原则的太阳神与代表激情、直觉、狂欢和创造性的原则的酒神的概念。尼采在他的著作《悲剧的诞生》中以古希腊悲剧为原型,探讨了这两种看似对立的思想是如何完成和谐与统一,并在其中诞生了艺术。左文泉创作中的鲜花与乌鸦代表的快乐与痛苦的回忆,正如酒神与太阳神般二元对立。在他的大尺幅作品中,这样的共生态被表现的非常明显。





活着,但已经死去 Alive, but not yet here 布面油画 Oil on canvas 200 × 300 cm 2022



看,这火是白色的 Look , the fire is white 布面油画 Oil on canvas 150 × 120 cm 2023

流动永不停歇 Flow never stops 布面油画 Oil on canvas 120 x 100 cm 2022



《活着,但已经死去》这件三米长的大尺幅作品创作于 2022 年,也是这一系列的开端。艺术家左文泉用了精妙的手法描绘了他当时身处的一种情绪零界点的状态。在画面中,艺术家进行了一些隐藏式的处理。你会发现画中的有些物体后面增加了投影,有些则没有。这样的平面与三维交织的效果,创造出了一种舞台剧的氛围。画面描绘了一场虚假的葬礼的布景。画面左侧站立着的人表情呆滞,毫无情绪的递出了白色的鲜花。在这幅画中,乌鸦和花朵的意象被交织融合在一起。葬礼隐喻着一场对于过去的告别——无论是快乐或悲伤的时刻,都有走向终点的一天。但正如口尾相交的莫比乌斯蛇,这场告别,又何尝不是新的开始? 左文泉用明亮的颜色勾勒出背景里郁郁葱葱的大自然。阴雨总会过去,而跨过寒冬,才是万物复苏的新春天。

《看,这火是白色的》创作于 2023 年。画面正中央,一朵粉红色的花正在被白色的火焰吞没。在其右前方,一个面部被黄色花朵所遮挡住的人面相观众,背对着火焰。这样的布局带着一种好莱坞大片的豪迈,像一个英雄点燃了废弃的汽车,头也不回地大步走向远方。后方燃烧的粉红色的花朵像是被焚毁的童年——所有过往的美好都在岁月的蹉跎下被侵蚀殆尽。而令人欣慰的是,这些美好的回忆像是春天的蒲公英,落入了人形的心中,并在面部开出了绚烂的花。这是一种记忆中美好片段的殒落与传承。人总是要告别的,每一次告别,你把你灵魂的一部分,留给了那些过往。同时,你也继承了你全部的过往。他们组成你新的灵魂,怀揣着你最初的勇气,继续上路。

左文泉的作品,乍看之下,带着一种《等待戈多》般的荒诞——他怀揣着过去的美好与伤痛,在等待一个不确定是否会到来的未来。而实际上,他已经将希望的种子细细密密的分布在画面的每一处了。他摒弃了传统学院派的画法,以更童真的笔触直击人心。这一堂吉诃德式的纯真与坚持,令他的系列作品带着少年人的心态,勇敢且炽烈。

两位艺术家的成长背景、创作手法与创作思路都不同,却在另一个层面与堂吉诃德的精神完美契合。堂吉诃德的勇敢、坚定,及其始终如一的理想主义,无论他人如何看待或羞辱,他始终乐在其中。这种率真与坚定对每个在理想与现实之间摇摆不定的人来说,是一种心灵的救赎。这些细腻的情感,如同草蛇灰线般的隐藏在两位艺术家的作品系列中,共同构筑起一出以单纯灵魂与世界交手的瑰丽的诗歌。

送続作品。 Selected Works

7

谢艾格

Xie Aige Artworks

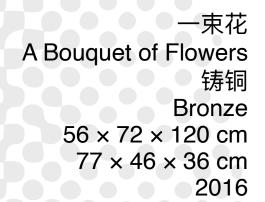


玩具系列-哥俩好 Bromance 铸铜 Bronze 34 × 18 × 43 cm 80 × 45 × 100 cm 2014

"玩具系列中的每个雕塑都伴随着一个简约风格的小型人形,这些小人形象是根据艺术家的侄子模仿而成。灵感的起源是一次在海边的旅行,当她的侄子在夕阳下奔跑时,那生动活泼的场景触动了她的内心。她看到了家族的延续,感受到了孩童特有的生命力和纯真。"



吻 Kiss 铸铜 Bronze 25 × 16 × 62 cm 61 × 39 × 150 cm 2021







玩具系列-我是初二的神 I am the God of Chu Er 铸铜 Bronze 60 × 68 × 100 cm 22 × 30 × 44 cm 2014

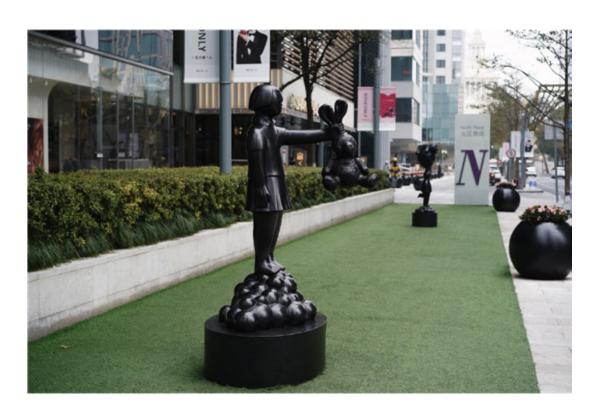


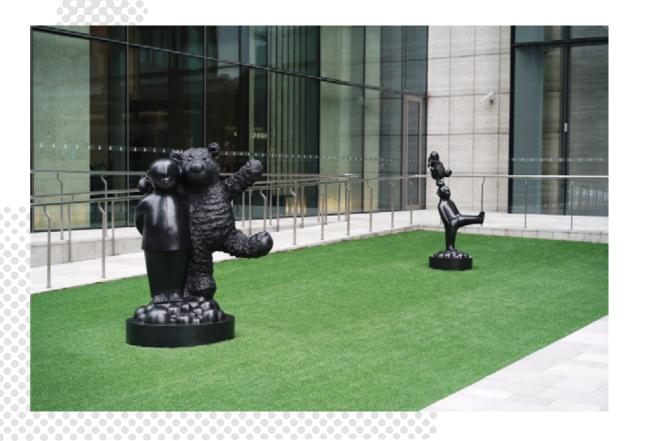
玩具系列—飞行进龟 Flying Together 铸铜 Bronze 50 × 74 × 100 cm 25 × 50 × 37 cm 2014

'The idea was sparked during a seaside trip, where the sight of her nephew playing in the sunset evoked strong emotions. She perceived this as a continuation of her family legacy, encapsulating the vitality and innocence of childhood.'

艺术 + 上海画廊很荣幸地分享我们与静安嘉里中心的最新合作: 我们艺术家谢艾格的"玩具系列"中的四尊雕塑已被嘉里中心永 久收藏,并将在安义路入口永久展示。

Art+ Shanghai Gallery is thrilled to share our latest collaboration with Jing' An Kerry Centre, the leading boutique shopping mall in Shanghai, China. The four sculptures from our artist Xie Aige's 'Toy Series' have been acquired for Kerry Centre 's permanent collection and will be perpetually showcased at the Anyi Road entrance.







玩具系列——高兴 Toy Series - Happiness 铸铜 Bronze 定制尺寸 Customized Size 2024



玩具系列——哥俩好 Toy Series - Bromance 铸铜 Bronze 定制尺寸 Customized Size 2024



玩具系列——控制欲
Toy Series - Control Freak
铸铜
Bronze
定制尺寸
Customized Size
2024





左文泉

Zuo Wenquan Artworks



在云端 In the clouds 综合材料 Mixed media on canvas 40 × 30 cm 2022

"花朵和乌鸦的隐喻,正如尼采所提出的,代表着秩序、理性、形式和美的原则的太阳神与代表激情、直觉、狂欢和创造性的原则的酒神的概念。"



红色与绿色 Red and Green 综合材料 Mixed media on canvas 40 × 30 cm 2022

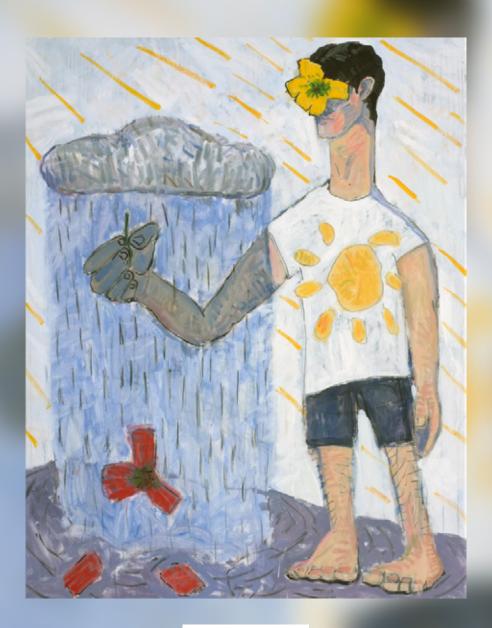


故乡的云和天 Hometown Clouds and Sky 综合材料 Mixed media on canvas 40 x 30 cm 2022

'The metaphor of flowers and crows, as proposed by Nietzsche, represents the concept of Apollonian symbolizing order, reason, form, and beauty, contrasted with Dionysian embodying passion, intuition, revelry, and creativity.'



蓝色的太阳 Blue sun 综合材料 Mixed media on canvas 40 × 30 cm 2022



哎,就这样吧 Okay , that's it 布面油画 Oil on canvas 150 × 120 cm 2023

晴空下的偷窃
Stealing under a clear sky
布面油画
Oil on canvas
150 × 120 cm
2023





快乐总有结束的时候 Happiness always has an end 布面油画 Oil on canvas 150 × 120 cm 2023



飞向月球 Fly to the moon 布面油画 Oil on canvas 150 × 120 cm 2023

送式家介質 Artists' Introductions



Born in 1977 in Hunan Province, China, Xie Aige (谢艾格) is a sculptor known for her bronze works that convey sincerity, clarity, and hope. She graduated from Shanghai Fine Arts College. Xie Aige's sculptures offer a sense of peace in response to the chaos of her adopted city.

Her sculptures strike a balance between the ideal and reality, capturing figures that are poised, whimsical, reflective, and charming. Inspired by Buddhist thought and the human spirit, Xie Aige often depicts men in nature, evoking childhood memories of rural China. Symbolic elements, such as birds representing freedom and apples representing desire, are prominently featured in her sculpted world.

With a composed and meditative personality, Xie Aige creates enchanting bronze sculptures that embody innocence and peace.

Notable solo exhibitions of her work include "Quiet Energy Produces Wisdom" at Times Art Xiamen, China in 2018, "Small World" at The Gallery in Shanghai, China in 2015, "Tree Top Memories" at ODE TO ART CONTEMPORARY in Singapore in 2014, "Fairy Tale" at The Gallery in Shanghai, China in 2014, "Habitat Heart" at Tangram Art Center in Shanghai, China in 2009, "Happy Land" at Shanghai Sculpture Art Center in Shanghai, China in 2008, and "A Peaceful Nature" at Shanghai Duolun Museum of Modern Art in Shanghai, China in 2007.

Her works have been collected by both public and private collectors, including Kerry Centre, Shanghai; Changsha IFS; Chong Qing International Finance Centre (IFC); Kohler Corporation (USA); Shanghai Park Hyatt hotel (China); Beijing Capital Airport (China); Shanghai World Financial Center (China); Shanghai Duolun Museum of Modern Art (China); Shanghai Mingyuan Art Center (China); and Hongji Group (China), among others.

谢艾格,1977年出生于中国湖南省,是一位喜欢禅的当代雕塑艺术家。她的作品传达了真诚、清澈和希望。谢艾格毕业于上海大学美术学院,她的雕塑给忙碌的城市生活带来了宁静。

她的雕塑作品既有理想的元素, 也贴近现实, 展现了各种不同的人物形象:有的沉稳,有的有 趣,有的深沉,有的迷人。她的灵感来自佛教 思想与人的内心世界的映射,她的创作中经常 会出现人与自然的互动场景, 让观者联想到儿 时的无忧时光。她的作品里还有很多寓意深刻 的元素, 比如鸟代表自由, 苹果代表欲望等。 谢艾格性格平和,喜欢冥想,她创作的青铜雕 塑既纯朴又真挚。在她的艺术生涯中曾经举办过 多次个展,包括 2018 年在中国厦门时代空间的 "静能生慧", 2015 年在中国上海的格蕊莉画廊 的"小世界", 2014 年在新加坡 ODE TO ART CONTEMPORARY 的"树上记忆", 2014 年在 中国上海的格蕊莉画廊的"童话", 2009 年在 中国上海七艺术中心的"心的栖息地", 2008 年在中国上海雕塑艺术中心的"乐土",以及 2007 年在中国上海多伦现代艺术馆的"静●界"。

她的作品被公共和私人收藏家收藏,包括上海嘉里中心、长沙 IFS、重庆国际金融中心(IFC)、科勒公司(美国)、上海柏悦酒店(中国)、北京首都机场(中国)、上海环球金融中心(中国)、上海多伦现代艺术馆(中国)、上海明园艺术中心(中国)和宏济集团(中国)等。



Zuo Wenquan was born in 1991 in the Gansu Province, China. He graduated with a degree in Economics in 2016, but art has always played a significant role in his life. Zuo started taking painting lessons in middle school and later honed his skills in oil painting at the Chinese National Academy of Arts.

Zuo has showcased his artwork in various exhibitions and art fairs. In 2018, he held a solo exhibition titled "Born in illusion" at J artspace in Beijing. He has also participated in group exhibitions such as "Bhagavad Gita" at the Nine Drops Art Museum in Shanghai and "OffSide I Youth Artists Breaking and Practicing" at the Yiixing Art Museum in Yixing. Zuo's artwork has been featured in notable art fairs including the Shanghai AffordableArtFair at J&Z Gallery in 2023 and Art Beijing at J artspace in 2021 and In the Red Walls in 2019.

Zuo Wenquan's artistic journey showcases his passion for art and his dedication to exploring different mediums and styles.

Zuo Wenquan spent his childhood at his grandfather's house in Gansu, a place that became his paradise. Despite the arid climate of the region, his grandfather's garden was filled with colorful flowers. These flowers were the highlights of his childhood memories and symbolized the happiest times of his life. As he grew, Zuo Wenquan refined these memories, transforming them into simplified images of flowers in his artwork. In his art, these flowers are not just botanical entities but symbols carrying memories, representing the beautiful childhood he can never return to.

The image of the crow also features prominently in his work, symbolizing another phase of his life. For him, crows are like a reflection of the period after his graduation when he moved to Beijing. During his time in Beijing, he often wandered through the city's deep and shallow alleys, under skies filled with crows. Living in Beijing as an outsider, his days there were not particularly joyful memories. The lack of a social life allowed him to delve deeper into himself and focus on his creativity, but it also isolated him from the outside world, leading to a decline in his mental state. The crows, flying freely in the sky, unshackled, became a symbol of his own aspirations for freedom.

By tracing these themes, a deeper comprehension of the significance in his artwork can be achieved.

左文泉,1991年出生于中国甘肃省,2016年获得经济学学士学位。尽管他有经济学背景,但艺术一直是他生活的重要部分。他从中学时期开始学习绘画,并在中国艺术研究院油画院深造。

在左文泉的艺术作品中,图像符号扮演着关键角色。最引人注目的是他对鲜花和乌鸦的描绘和运用。左文泉的童年在甘肃的祖父家度过,那里的花园成为他的乐园。尽管西北气候干燥,祖父的花园却栽满了五彩缤纷的鲜花,这些成为了他童年记忆中的亮点,象征着他生命中最快乐的时光。在成长过程中,这些记忆被左文泉精炼并转化为作品中花朵的简化形象。在他的艺术中,这些花朵不再仅是生物学意义上的存在,而成为承载记忆的符号,象征着他无法回到的美好童年。

乌鸦的形象作为其人生另一阶段的象征,在他的绘画语言中频繁出现。乌鸦对他来说,是他毕业后搬到北京生活那段时期的反映。在北京生活时,他常在深浅不一的胡同中游走,天空中盘旋着乌鸦。作为北京的外来者,那段生活对他来说并不愉快。社交生活的缺乏让他更加专注于自己的创作,但也剥夺了他对外界的感知,使他的精神状态日益沉沦。乌鸦自由翱翔于天空,挣脱束缚,成为了他对自己的期盼。

艺术+上海画廊 上海市黄浦区北京东路 99 号益丰外滩源 L207 每周二至周六 10:00-18:30 Art+ Shanghai Gallery L207, 2F, No.99 East Beijing Road, Huangpu District, Shanghai Tuesday to Saturday 10:00-18:30



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