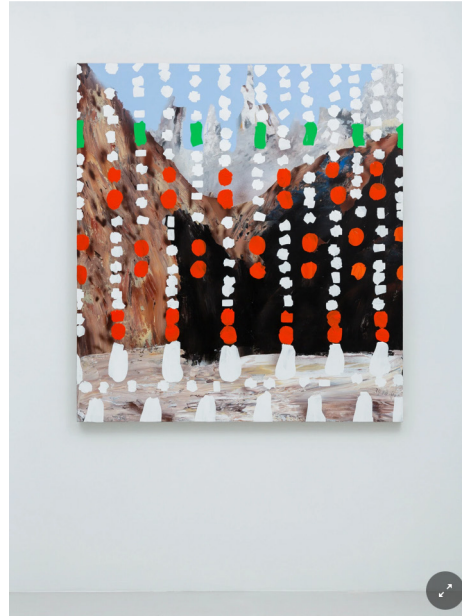


The New York Times

4 Art Gallery Shows to See Right Now

Kitaoji Rosanjin's graceful pottery; a dual show of Martin Wong and Aaron Gilbert paintings; the group exhibition "Latinx Abstract"; and Hou Zichao's pixelized landscapes.

April 21, 2021 Updated 2:15 p.m. ET



Hou Zichao's "Mountain hotel, yelling & shouting, the world in color" (2021). Hou Zichao and Downs & Ross; Daniel Terna

It's a truism that painters change the way we see the world. So do computers. But while artists of all sorts have been wrestling with digital technology for decades now — thinking about how the internet alters our thinking, wondering what it can do for them technically — I haven't seen many attend to its purely visual effects like Hou Zichao.

A young Chinese painter who trained in London and lives in Beijing, Hou fills the landscapes of "Everlasting" at Downs & Ross, his debut American exhibition, with snowy slopes and mountainous chasms. The skies above them, whether apocalyptic orange or subtly unreal blue, are flat and unvarying, like a Photoshop effect, though still dense enough to hold their own in a painting.

The occasional figurative elements — a pair of rats with red ears, a misshapen tree — bring to mind digital technology, too, because they look like they were drawn with a computer mouse. But that's just a distraction from Hou's real insight, which is to have found, with marbled splashes of paint and ragged edges, the ambiguous spot where pixelized reality meets abstract expressionist painting.

In "Mountain hotel, yelling & shouting, the world in color," icy peaks cross a pale blue sky between rearing black and spotty brown rocks. Scores of red, green and white blotches fall over the scene like a beaded curtain. It isn't quite the real world, but it's not a screen, either. It's that moment of cognitive dissonance when you glance up at nature over the edge of your phone. WILL HEINRICH

卷宗 Wallpaper*^{CHINA EDITION}

THE STUFF THAT REFINES YOU



IN BETWEEN

虚拟与
真实之间

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山间的兔子，无所适从的生肉，喷发金币的火山，冒火的棕榈 — 凡此种种迷离的意象被同时安放在艺术家侯子超的画面当中，堆叠成一幅幅奇妙的风景。作为一位专注于创作人文社会中的日常景观与自然景物的艺术家，侯子超以敏锐的视角捕捉身边的事物并以介于真实与虚拟之间的方式将之记录下来。在虚拟与真实、人造与自然间的游移令侯子超得以将人文景观与自身相对自然的关系融入到他的风景作品当中。



侯子超 树的另一面

对于“南方”的树林，我充满了想象，像是段义孚的人文地理学中所提到人们追寻的“理想环境”，徘徊于安稳的花园与欲望的荒野之中。

“理想环境”并非某个真实的地方，我画树也一样，并不会对应现实中某棵真实的树。它有时像是一个坐标，是公路上驾车时快速闪过的一棵棵标尺，这个模糊的形象存储了有关速度的印象；又或是山顶的终点铜锣，费尽千辛到达山顶后敲响，作为一段时间终结的印证。



上开吃果倍假冲

风景之于我, 像是一个取之不竭的数据库, 掏出几个字符, 便能组合成一个理想的景观。

“上开吃果倍假冲”, 2020年开始, 我用一些不通顺的句子为作品命名, 作为画作之外最直接的补充。每一个字都经过挑选, 组合在一起, 经过不同方式的阅读断句, 文本与图像产生了新的画面。当观众跨越这个“障碍”的同时, 也会和画面建立一个全新的关系。

THE OTHER SIDE OF A TREE



侯子超

本页：圆领针织衫
Brunello Cucinelli
对页：外套夹克 8ON8
内搭卫衣、长裤
均为私人物品

侯子超的作品关注当代文化语境下人与自然的的关系，他运用图像语言努力阐述人造空间场景与真实自然世界和现实生活的差异。在大兴安岭的生活体验让侯子超对自然界的的精神力量有了更深刻的感触，他关注自然与人为的交融，以及与之相关的微妙克制感，他发现，在自然中有着古老历史的民族文化拥有一种与自然和谐共存的智慧，这种智慧让侯子超痴迷，他尝试通过数字图像进行模拟，将这种人类与自然之间关系的形象表达在自己的作品中。侯子超将绘画视为连接自然与社会的媒介，而非个人情绪的宣泄，他会让自己的思维在画面中自然而随机地产生，再逐渐趋向于简单清晰的形象，不断叠加的内容之间产生关联变换，把自己记忆中的体验和情绪同画面进行结合。





艺术家侯子超的新作品《炸金花》

*

01

Art

“离宫的”火山

侯子超画面中的景物有时来源于他脑中突然闪现的一句话，简单的一句话组织并隐约勾勒出艺术家画面中的绘画对象与景物之间的微妙关系。热爱旅行与徒步的侯子超日常生活与旅行中的体验为侯子超提供了丰富的语料及创作灵感，而艺术家意识中时不时闪现的一句话便是将日常生活中所汲取的灵感串联起来。



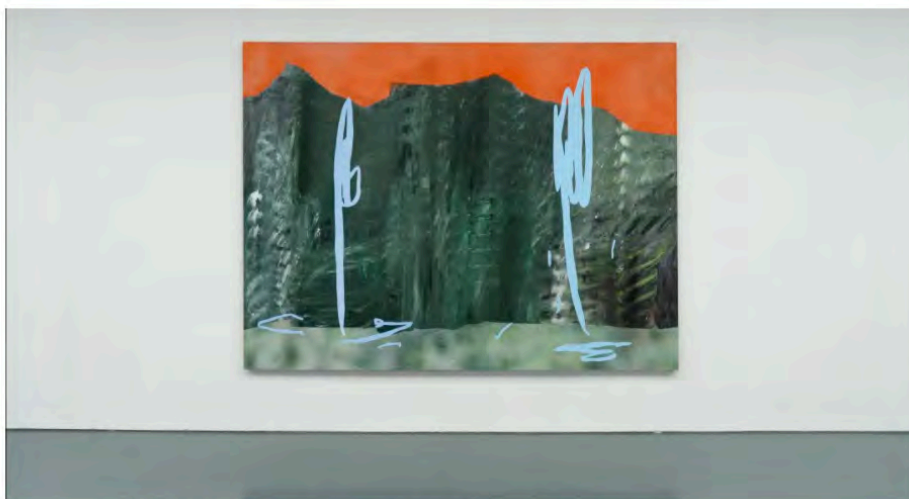
侯子超的《一时兴起无幸推倒大变》，2020-2021。©Daniel Terna

在去年疫情期间，侯子超的大部分时间都在北京的工作室度过。沉浸在工作室外的小院子里，侯子超那个时期的作品都围绕着院子里的景物展开。院子中的一棵桃树整日与侯子超为伴，带来了许多平日里被他忽略的“小惊喜”。疫情缓和后，侯子超的视野重新超越了工作室的一方天地并逐渐放归到更广阔的环境当中，他又开始在人文生活与自然景观中寻找一种“未知的、不熟悉的、不常见的状态”。这种奇妙的状态带给艺术家创作的活力与惊喜感。而超越了周遭环境后，他在疫情后的创作则变得更加欢脱与自在，也不拘泥于周遭的事物。



侯子超的《炸雪人》，2020-2021。©Daniel Terna

在被问及近期作品中的绘画对象，如火山的形象，来源于何处时，侯子超回答道很多绘画中的景物都出自自己臆想中这一景物的形象。在日常生活与旅行中的经验为侯子超积累了众多绘画的素材，并通过艺术家自身的观看视角缓存在他的意识当中。在创作的过程中，侯子超便调用自己脑中景物的形象，组合出一种“被设计的真实感”，而这种被设计过的感觉便是人们在介入自然时所留下的有关自身与自然关系的痕迹，正如侯子超所说他的绘画当中所描绘的是他与景物间的关系。



上图：《树附近内心休假多久没有见到》（左）；《雪人大雪山顶人黑影心相同》（右）。©Daniel Terna
下图：《开放的夏日尾声》，2019。曾在北京的SPURS画廊的个展“愚人的宝石”展览中展出。

不论是侯子超作品灵感中的臆想图像还是其中“被设计的真实感”都为观者提供了一种“离宫”式的观感与逻辑。这些充满丰富肌理与复杂层次的景观融合体在人们的日常经验中看似无处可寻，而这些奇特的组合式景物也看似并不在场而总在别处。但仔细观察侯子超的画面，我们会发现他的作品中总会闪现一些瞬时的、闪耀的熟悉时刻，是我们在日常生活中体验过却未能留下的光辉瞬间。游离于唾手可得的日常之外，寻觅熟悉却又陌生的别处，侯子超的绘画让我们重新审视自身与自然、真实间的关系，并将人文的印记作为滤镜捕捉隐秘的不寻常。

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02

Art

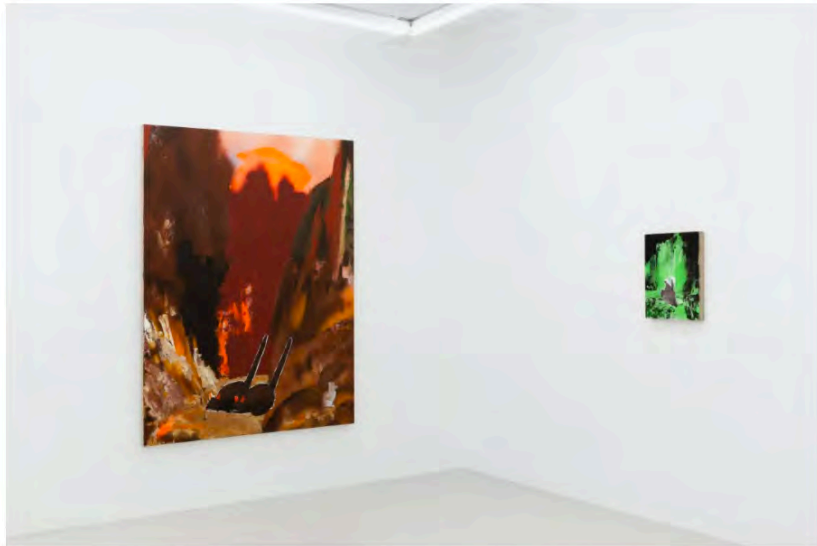
珠帘在此地、 景物于彼刻

在侯子超近期的一系列作品中，一种类似于珠帘的、图样化的视觉戏法开始跃然于艺术家的成品图像之上。侯子超画面中的珠帘呈现出一种半透明的飘渺形态，垂坠于观者的眼前、附着在侯子超标志性的景物之上，并与整体画面形成若即若离的关系，坚定又迷惘。而回望侯子超此前的作品，不禁会产生这种珠帘似的画面结构究竟归属何处的疑问。



侯子超的《山酒店还大喊大叫世界上色》展出于他在美国Downs & Ross呈现的首个个展“天长地久 (Everlasting)”。
©Daniel Terna

谈及珠帘在画面中的生成与显现，侯子超将这种视觉语言描述为整合画面的一种手段。然而，如果将珠帘的形象从侯子超的画面抽离出来，这一视觉形象却呈现出一种有关涣散的注意力的提喻。珠帘的形象使得珠帘之后的景物被打散，变得失去焦点，令注意力无处安放。以涣散的注意力整合画面似乎是一条悖论。在此前的一些采访中，侯子超几次提到自身在创作过程中运用的绘图工具与创作手段。现今的技术产物与视觉显现的主体是多样繁杂的，我们的注意力游走于众多屏幕、窗口、取景框与现实世界之间，并悬置于这些视觉组成的迷宫之中。图像的爆炸、视觉工具的多样化以及读图制式的不停游移导致了我们的注意力的涣散。对于艺术家来说，可调动的创作设备与工具也是丰饶的。与此同时，艺术家所运用的在不断切换中的绘图工具无疑加剧了观者在图像与现实世界中的迷惘。“涣散的注意力”本身或许成为了一条我们这个时代的特征，成为了我们的观看方式。



Downs & Ross呈现的侯子超在美国的首个个展“天长地久 (Everlasting)”展览现场。©Daniel Terna

而在珠帘出现在艺术家的画面中之前，侯子超使用一种在虚拟绘图工具与真实画布间流畅转译的方式，引导观众调度自身视觉经验在他的画面中游弋。在我们被打散的注意力中，侯子超用一种流动的、流转于真实与虚拟的绘画手法让观者在真实与虚拟间跳转。与涣散的注意力并行，侯子超的绘画将我们引入了瞬时的凝聚时刻。因此，涣散的注意力成为了一种力量，一种自由地在真实与虚拟间自由切换的力量。侯子超在画面中所生成的是一片尚无人认领的无主之地，这片无主之地介于虚拟与真实之间，观者需要将这个时代所赋予人们的视觉体验整合从而读取图像。



侯子超的《爆口冲火山火树香猴神殿》，2020-2021。©Daniel Terna

自此，“珠帘”变成一种视觉引导，像相机构图的辅助网格一样，永远与观者同行。这种技术语言附着在人眼之上，以一种共谋的姿态与观者的感知镶嵌在一起，在观看的此地与我们相遇。与此同时，景物在“珠帘”的后方，于错位的彼刻事先被侯子超所凝结。此地的空间与彼刻的时间谋和，真实与虚拟反向悬置于我们眼前。

经过疫情缓和后一年的探索，侯子超画面中的变化以及绘画的手法始终延续着他长久以来所探讨的主题，他用一种更加灵巧的方式将自己绘画中的思绪拉入更广阔的境地中。

*



Art

卷宗对话 侯子超

Q&A

卷宗Wallpaper * 简称 W *

侯子超简称侯

W*：近期有什么令你灵感迸发的日常事务吗？

侯：前段时间想起一部小时候电视上放映过的动画片，隔了太久，记得很模糊，只记得是一个中年白发男子带着个小男孩在雪山、丛林金字塔四处冒险。靠着几个关键词找到了片名叫《加高历险记》，是一部50年代的美国动画片，就重看了一下。整个动画的色彩饱和度很低，背景音乐和人物配音也很邪门儿，很多故事情节明明发生在一个热闹的场景里，但画面却非常简化，经常一段画面中唯一在动的是被真人影像替换的嘴部。画面信息被大量的简化压缩，产生的氛围却有一种真实感。



动画片《加高历险记》中唯一动的是真人影像替换的嘴部。

W*：最近有没有出去旅行或是到野外去？

侯：没有特意计划去旅行，到一个城市就会去周边的地方转转。年初爬了华山，觉得人挺执着，开山劈石地征服自然，在山脊上修栈道，修酒店，要所有人都能“登顶”。**这些旅行经验最终会在绘画中映射，片段的组合不是为了达成一个线性的记叙。**



侯子超的《洞仅售精神闪烁喀纳斯湖山水库》。他的一些作品里运用了网上收集的图片，表达电子素材与真实纠缠在一起的状态。

W*：疫情缓和后，你的心境发生了什么变化？这种心境的变化怎样影响了你近期的创作？

侯：从疫情爆发之后一直保持工作的状态，心境谈不上什么变化。其实疫情期间还在思考，如何能坐在家里沙发上与自然产生强烈的联系。不依赖亲眼目睹的风景，获取素材的途径变得复合。有些作品里用了从网上收集的图片，会选择的一些游客视角的旅行合影，比起宏大的风景宣传照，和上帝视角的完美图片，个人视角的记录更吸引我。构建画面时会借鉴这些风景照中的主体，使用图片的色彩和肌理。**比起之前通过体验得来的经验和对自然的印象，这些收集的图片没有地点和距离限制，多树的山，喷火的山，光秃秃的山，假日的雪山...这些绘画像在经历某种过渡时期的混乱，电子素材与真实纠缠在一起。**



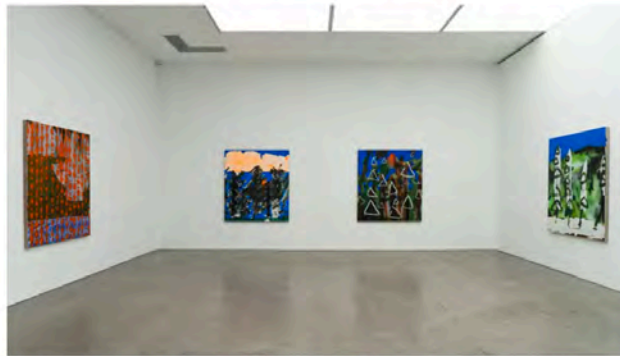
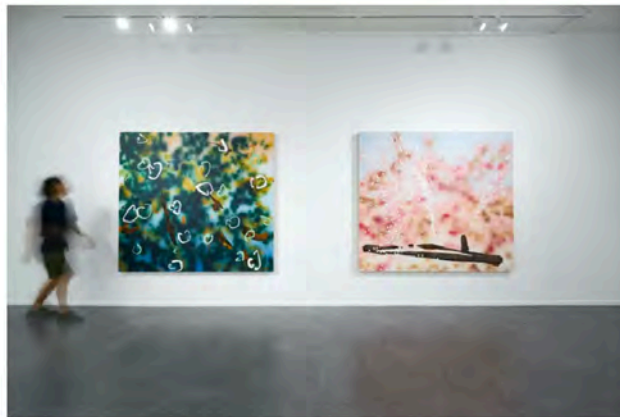
侯子超的《玉难打蝴蝶视觉赢晚餐》，2020-2021。©Daniel Terna

W*：与去年相比，你觉得你最大的变化是什么？

侯：在创作上我依旧对自然，英雄式的“蠢”行为，现代人的欲望，精神性的图像暗示感兴趣。今年更有意识在方法上进行尝试，工具的使用，新图像的形成，身体和画布之间的关系在实践过程中成为了重要的研究对象。没有特别明显的变化，基本还是保持自己对内容的消化和输出方式。

W*：一些作品中出现了类似于“珠帘”的视觉结构，这种处理画面方式从何而来？

侯：类似与“珠帘”的结构在之前的作品中以不同的形态出现，近期的作品里这些结构面积比例变的更大了，被更密集的组合，有时大到成了画面的主体物。我一直对装饰性的纹理图案很感兴趣，也在绘画中有一些应用。有时更像一个印章在画布上盖来盖去，很享受在绘画和图案中来回平衡的过程。古代帝王带着冕旒，珠帘之后便是山川湖海。



上图：在中国香港Mine Project中的“No time for Romance [没时间浪漫]”展览现场。
下图：在北京的SPURS画廊的个展“愚人的宝石”展览现场。

W*：接下来在创作上有什么计划？

侯：有时候会做一个短期的计划，但我不是一个擅长执行计划的人，所以还是多点行动，跟着直觉先走着。

KINFOLK



《灵机一动的声音》，2020

侯子超的绘画通常以一种丰饶的层次与光辉的肌理，来堆叠其在自然中所摘取的景物。这些被堆叠放置在一起的图层仿佛稍有微动，凝练于其中的自然风物便会在画面中相互摩挲发出窸窣之声。侯子超绘画中的自然景物与自然诀别，穿越画面，进入到一片介于人情与“非人情”的境地当中。在这片境地中，透过侯子超的绘画语言，自然的景物堆积、抗衡、协调、相互咬合、互为基底，散发出无可替代的瞬时却又永恒的意志。



壶中之天地

对于侯子超来说，创作风景绘画始终对于自身与周遭世界关系的一种思考。在绘画中，侯子超构筑了一个能够纳入自身繁杂世界观的别样天地。

Q&A

KINFOLK简称K

侯子超简称H

K：为什么选择画风景？什么样的个人经验另你选择了现在的绘画方式和主题？

H：这个问题目前还很难用几句话表述出来，可能也是我画风景一直在面对与思考的问题。什么时候想明白了，可能也就不画风景了吧。



《绿洲》，2019

K：在寻找灵感时，你如何拾取/组合自然中的元素？

H：举个例子，比如我家门前有棵桃树，我每天出门都能看到它，但我从没过多的关注。一天我出门时手里的东西掉在地上，弯腰去捡的时候发现树下长出来几个色彩强烈的蘑菇，就在这个时候我决定画这个蘑菇，但其实是在画我与树的关系。

我一直在断断续续地进行一个“寻龙射覆”的项目，是通过易经的六爻卜卦来“寻宝”。一段时间里只要当天出门就会卜一卦，然后按照卦象里的方位去寻找这个卦中指向的物体，有时候根据卦里的信息能找到非常具象的东西，我就会画下来。当然有时候卦里给出的信息很难想象成一个具象的物，也会“寻宝”失败。易经像是一个四维的地图，算是我拾取灵感的一种工具。



《祥兆》，2020

K：你觉得你与自然间处于一种怎样的关系中？

H：今年疫情期间的大部分时间都是在工作室里度过，每天看多了工作室所在园区中的这些人为堆砌的树和石头，时间长了会觉得城市里的风景都不是“风景”。感觉对于外出有着强烈的欲望，究其原因，我想要的自然其实是一种未知的、不熟悉的、不常见的状态，但最重要的还是惊喜感。**并不是说城市里的自然不是“自然”，偶尔在城市的地下车库中遇到像“落日”似的霓虹灯的反光，也会让我驻足，这时“自然”又是以一种非常人文化的方式出现在日常生活中。**我觉得这种“自然”现在也不再被地域所局限，变得广阔而模糊——VR Headset里的雪山，魔兽世界世界里想要走到的世界尽头……我在自然中基本还是处在一个观察者的位置。



《果实》，2020

K：你如何将自然中的形态转化并塑造成自身的绘画语言？

H：我在追求一种被设计过的真实感，像武侠电影里某个决斗的场景布置。悬崖，巨石，竹林，瀑布，周围一切环境里该有的“道具”一应俱全，合情合理，但是终归是一场“编辑”，包括两个决斗的高手。

K：你的绘画想呈现怎样的视觉效果？

H：愉悦的，开放的，不杂乱但足够丰富。自然本来就是繁杂的图景，但当代人特别热衷于把它简化。

Ⓚ

余裕

跃然于平凡生活之上的旅行是众多艺术家创作的灵感来源，侯子超亦然。

K：你从什么时候喜欢上旅行的？

H：喜欢旅行是大部分都市人的常态。



《理想派对》，2019

K：旅行当中你的意识处于一种怎样的状态？

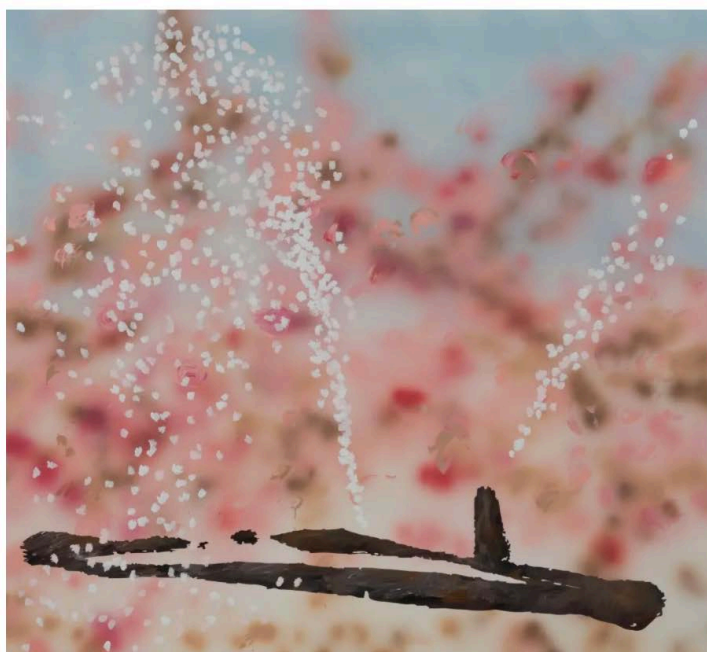
H：现在的旅行基本都是远途的，大都选择飞机从A到B，移动过程非常被动，一关门一开门就把自己变成了一个外来人，突然产生的陌生信息太多，我在旅行当中基本上持续处于消化信息的状态。

屏中影

对于侯子超来说，创作风景绘画始终对于自身与周遭世界关系的一种思考。在绘画中，侯子超构筑了一个能够纳入自身繁杂世界观的别样天地。

K：为什么会使用iPad进行创作？iPad在你的创作中扮演着什么角色？

H：时至今日，iPad对于艺术创作来说已经是一个很基础的工具了。最早iPad和我的创作发生联系，主要是用iPad在户外画一些草图，及时地做一些简单的图像处理。因为不用带颜料纸笔，笔刷效果也多，就很方便。慢慢地，iPad中一些数字效果和使用方式就影响到了我的真实绘画中的一些绘画习惯。比如，以前绘画需要一个颜色时要去调和，但iPad上是在色环里选取；包括iPad在一些细节的刻画上，有放大缩小的功能。一个矢量图被无限地放大或缩小，这些过程在真实的绘画中反而显得不够“自然”，这种反差很刺激我的创作。



《没时间浪漫》，2020

K：你是如何在iPad绘画与画布间进行流畅的互译的？

H：刚开始痴迷于一些笔刷效果，会去主动模仿，精力都会集中在效果上，会有顿挫感，让创作不够流畅。到后面画熟了就变成了一种自然的工作方式，创作时注意力会更多地分给对整体画面的控制，但有时这种流畅感让我很不安，就是出错的几率变少了，没有意外，不够惊喜。因此，我常会画一段时间就变换一下工作方式，制造一些工具上的难度。所以，在我的绘画过程中，iPad与画布之间并不存在一个直接的互译关系。



《果实》，2019

K：你觉得iPad绘画与布面绘画有什么样的区别？从另一角度，iPad作为绘画工具与传统绘画工具间有什么区别？

H：无论什么样的工具，最终还是为了去帮助我达到对图像的构想。一些新技术的实现，让我们都有了很多新的视觉体验。无论是3D模型的锋利轮廓，还是图层式的关系，这些被结构化的图像都显得缺乏温度。传统绘画所表达的风景、数字图形处理的风景、与真实的风景三者之间有着巨大的差别，但观众都会惯性地认为三者都真实的反映了自然中的景象。我就在绘画之中将这三者在一个画面中表现出来。当然这不是绝对的公式，但这是我的一个绘画的逻辑。



《海角的游客》· 2019

K：如何处理iPad与布上绘画中产生的控制与失控、或者说创作中的无意识震颤？

H：有时候，我觉得我画画像射击打靶，在追求抬手就射，每一笔都正中十环的状态，或者说，在享受一种控制肌肉记忆的快感。但人毕竟不是机器，再熟练都会有误差和脱靶的时候，脱靶射空是失误，但脱靶射中树上的果子，那便是射中的意外之喜。

Ⓚ

支流

对于侯子超来说，创作风景绘画始终对于自身与周遭世界关系的一种思考。在绘画中，侯子超构筑了一个能够纳入自身繁杂世界观的别样天地。

K：你有尝试过其他的创作媒介吗？是什么样的媒介？

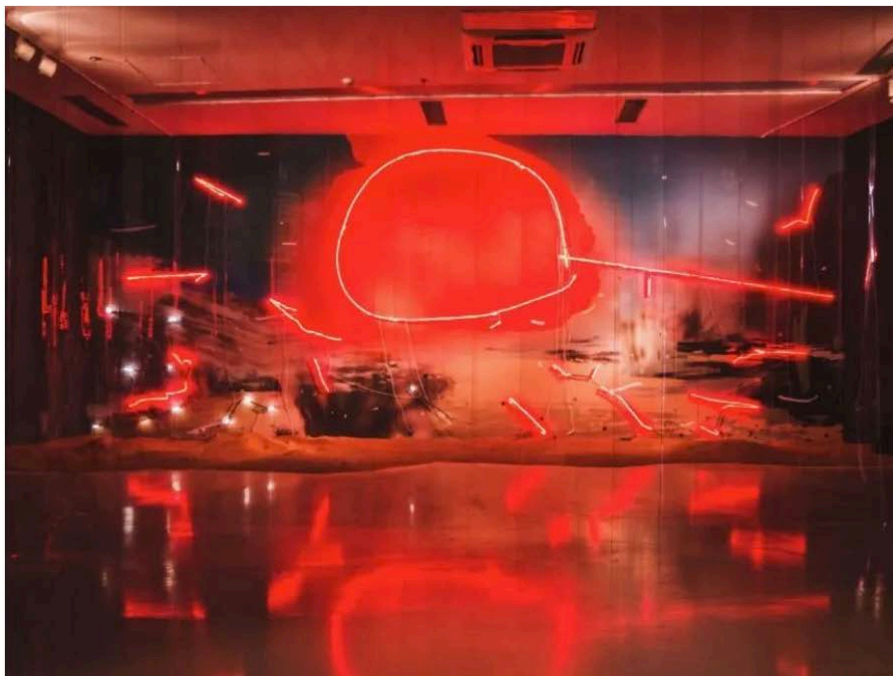
H：我之前做过一些基于绘画的装置和雕塑作品，因为疫情在家，我也在用VR的设备做一些虚拟的立体作品，近期在实验一些材料，想把这些虚拟作品转化出来。



《半棵树》·2018

K：其他媒介与你的绘画间呈现一种什么样的关系？

H：我觉得做平面的人和做立体的人对空间的理解是不一样的，做出来的作品也有很明显的区别。长期的二维的思考方式很难跳脱出来去对一个立体的空间做三维的观察和控制，所以一直以来我都称这些作品为“立体绘画”，而非装置或是雕塑。这样的关系会像感受枯山水，需要一个定点的观察角度。在枯山水的设置中，你会发现观者并非直接进入枯山水之中，而是在预先设定的位置点观看。



《沙漠商店》，2019

K：你最近的灵感来源是什么？

H：最近在香港做了一个个人项目，名字叫“没时间浪漫”，展览围绕着我工作室门前的一棵桃树展开：夏天桃子成熟，掉落一地，招来无数昆虫蚊蝇；期间暴雨，狂风吹倒了电线杆和周围的壮树，这颗桃树竟安然不动，很早之前却因为树上的桃子太多压断过树枝；春天桃花盛开一时，还没欣赏两日，桃胶便落满车顶……这棵树像是一个不太讨喜的邻居，不断地闯入我工作室的日常，时不时地会送我一些不太需要的“礼物”。日子长了，也就热络起来。

展览的画都是院子里的小景，本来的出行计划因为疫情耽搁了，有了更多时间与周遭相处，对时间的重新感知，一些痴人说梦的妄想，一点野心，还有一些疑惑。总结这半年的所见所闻：**2020年的这个夏天，院子外面一直都乱七八糟的，唯有这桃树过得井井有条。**

KINFOLK



"The Voice of Inspiration", 2020

Hou Zichao's paintings usually use rich layers and glorious textures to stack the scenes he picked from nature. These stacked layers seem to move slightly, and the natural scenery condensed in them will rub against each other in the painting and make a sound. The natural scenes in Hou Zichao's paintings are separated from nature, crossing the picture and entering a realm between human feelings and "inhuman feelings". In this situation, through Hou Zichao's painting language, natural scenery accumulates, competes, coordinates, interlocks and serves as a basis for each other, exuding an irreplaceable momentary yet eternal will.

Ⓚ

Heaven and earth in a pot

For Hou Zichao, creating landscape paintings has always been a reflection on the relationship between himself and the surrounding world. In his paintings, Hou Zichao constructs a different world that can incorporate his complex worldview.

Q&A

KINFOLK abbreviated as K
Hou Zichao's abbreviation is H

K: Why did you choose to paint landscapes? What kind of personal experience led you to choose your current painting methods and themes?

H: This problem is still difficult to express in a few sentences. It may also be a problem that I have been facing and thinking about when painting landscapes. When I figure it out, I may stop painting landscapes.



"Oasis", 2019

K: When looking for inspiration, how do you pick up/combine elements in nature?

H: For example, there is a peach tree in front of my house. I see it every day when I go out, but I never pay too much attention to it. One day when I went out, I dropped something in my hand. When I bent down to pick it up, I found several mushrooms with strong colors growing under the tree. It was at this time that I decided to draw these mushrooms, but in fact, I was drawing my relationship with the tree.

I have been working on and off a project called "Looking for Dragons and Shooting Fu", which is a "treasure hunt" through the six lines of divination in the Book of Changes. For a period of time, whenever I go out for the day, I will make a divination, and then look for the object pointed to in the hexagram according to the direction in the hexagram. Sometimes I can find very concrete things based on the information in the hexagram, and I will draw them. Of course, sometimes the information given in the hexagram is difficult to imagine as a concrete object, and the "treasure hunt" will fail. The I Ching is like a four-dimensional map, which is a tool for me to pick up inspiration.



"Auspicious Omen", 2020

K: What kind of relationship do you think you have with nature?

H: During this year's epidemic, I spent most of my time in the studio. I saw too many artificial trees and stones in the park where the studio is located every day. After a long time, I will feel that the scenery in the city is not "scenery". I feel a strong desire to go out. The reason is that what I want is actually an unknown, unfamiliar and uncommon state, but the most important thing is the sense of surprise. It's not that the nature in the city is not "nature". Occasionally when I encounter the reflection of neon lights like "sunset" in the city's underground garage, it will make me stop. At this time, "nature" is in a very humanistic way. appear in daily life. I feel that this kind of "nature" is no longer limited by geography, and has become vast and blurry - the snowy mountains in VR Headset, the end of the world I want to reach in World of Warcraft... I am basically still in nature. Be in the position of an observer.



"Fruit", 2020

K: How do you transform and shape the forms in nature into your own painting language?

H: I am pursuing a designed sense of reality, like a duel scene in a martial arts movie. Cliffs, boulders, bamboo forests, waterfalls, all the "props" that should be found in the surrounding environment are all available and reasonable, but after all it is an "edit", including two masters of duel.

K: What kind of visual effect do you want to present in your painting?

H: Cheerful, open, not cluttered but rich enough. Nature is a complicated picture, but contemporary people are particularly keen on simplifying it.

Ⓚ

Margin

Travel that transcends ordinary life is the source of inspiration for many artists' creations, and so is Hou Zichao.

K: When did you fall in love with traveling?

H: It is normal for most urbanites to like to travel.



"Ideal Party", 2019

K: What is your state of consciousness during travel?

H: Nowadays, travel is basically long-distance. Most people choose to fly from A to B. The moving process is very passive. As soon as the door is closed and the door is opened, I become an outsider. There is too much unfamiliar information that suddenly appears. I am traveling. Basically, I am constantly digesting information.

Shadow in screen

For Hou Zichao, creating landscape paintings has always been a reflection on the relationship between himself and the surrounding world. In his paintings, Hou Zichao constructs a different world that can incorporate his complex worldview.

K: Why do you use an iPad to create? What role does iPad play in your creation?

H: Today, the iPad is already a very basic tool for artistic creation. The earliest connection between the iPad and my creation was mainly using the iPad to draw some sketches outdoors and do some simple image processing in a timely manner. It's very convenient because you don't need to bring paint, paper and pen, and there are many brush effects. Slowly, some of the digital effects and usage methods on the iPad affected some of my painting habits in real painting. For example, in the past, when painting required a color, it had to be blended, but on the iPad, the selection was made from the color wheel; including the ability to zoom in and out when drawing some details. A vector image is infinitely enlarged or reduced. These processes do not appear "natural" enough in real paintings. This contrast stimulates my creation.



"No Time for Romance", 2020

K: How do you achieve smooth translation between iPad drawing and canvas?

H: I was obsessed with some brush effects at the beginning, and I would actively imitate them. I would focus on the effects, which would cause a sense of frustration and make the creation not smooth enough. Later, when I become familiar with painting, it becomes a natural way of working. When creating, my attention will be more allocated to controlling the overall picture. But sometimes this smoothness makes me very uneasy, because the chance of making mistakes becomes less, no surprises, not enough surprises. I often change my working methods after painting for a period of time to create some tool difficulties. Therefore, in my painting process, there is no direct translation relationship between iPad and canvas.



"Fruit", 2019

K: What do you think is the difference between iPad painting and canvas painting? From another perspective, what is the difference between iPad as a painting tool and traditional painting tools?

H: **No matter what kind of tools, they are ultimately meant to help me achieve my conception of the image.** The implementation of some new technologies has given us many new visual experiences. Whether it is the sharp outline of the 3D model or the layered relationship, these structured images appear to lack warmth. There are huge differences between the scenery expressed in traditional paintings, the scenery processed by digital graphics, and the real scenery, but the audience will habitually believe that all three truly reflect the scene in nature. I express these three in one picture in my painting. Of course this is not an absolute formula, but this is one of my painting logics.



"Tourist at the Cape", 2019

K: How to deal with the control and loss of control produced by drawing on iPad and canvas, or the unconscious tremors in creation?

H: Sometimes, I feel like I am painting like a target shooter, pursuing the state of shooting with just raising my hand and hitting the tenth ring with every stroke, or in other words, I am enjoying the pleasure of controlling muscle memory. But after all, people are not machines. No matter how skilled you are, there will always be errors and misses. Missing the target is a mistake, but missing the target and hitting the fruit on the tree is the unexpected joy of hitting the target.

Ⓚ

Tributary

For Hou Zichao, creating landscape paintings has always been a reflection on the relationship between himself and the surrounding world. In his paintings, Hou Zichao constructs a different world that can incorporate his complex worldview.

K: Have you tried other creative media? What kind of media are they?

H: I have done some installations and sculptures based on painting before. Because I am at home due to the epidemic, I am also using VR equipment to make some virtual three-dimensional works. I have recently been experimenting with some materials and want to transform these virtual works.



"Half a Tree", 2018

K: What is the relationship between other media and your paintings?

H: I think people who do two-dimensional works and those who do three-dimensional works have different understandings of space, and there are obvious differences in the works they produce. It is difficult to break away from the long-term two-dimensional way of thinking to observe and control a three-dimensional space in three dimensions, so I have always called these works "three-dimensional paintings" rather than installations or sculptures. This kind of relationship is like experiencing dry landscape, which requires a fixed point of observation. In the setting of dry landscape, you will find that the viewer does not directly enter the dry landscape, but watches from a preset position.



"Desert Store", 2019

K: What is your latest source of inspiration?

H: I recently did a personal project in Hong Kong called "No Time for Romance". The exhibition revolved around a peach tree in front of my studio: in summer the peaches ripen and fall to the ground, attracting countless insects, mosquitoes and flies; Heavy rains and strong winds knocked down the telephone poles and the surrounding strong trees, but this peach tree remained unmoved. Its branches had been broken a long time ago due to the weight of too many peaches on the tree. The peach blossoms were in full bloom in the spring, but I haven't admired them for two days yet. Peach gum fell all over the roof of the car... This tree is like an unpleasant neighbor, constantly intruding into the daily life of my studio, and from time to time it will give me some "gifts" that I don't need much. As the days go by, the atmosphere becomes warmer.

The paintings in the exhibition are all small scenes in the yard. The original travel plan was delayed due to the epidemic. I have more time to get along with the surroundings, a new perception of time, some wishful thinking, a little ambition, and some doubts. To summarize what I have seen and heard in the past six months: In the summer of 2020, the outside of the yard has been a mess, but this peach tree has been in order.



#艺术先锋

侯子超：景观一词充满人造意味 我用 它来描述一种关系

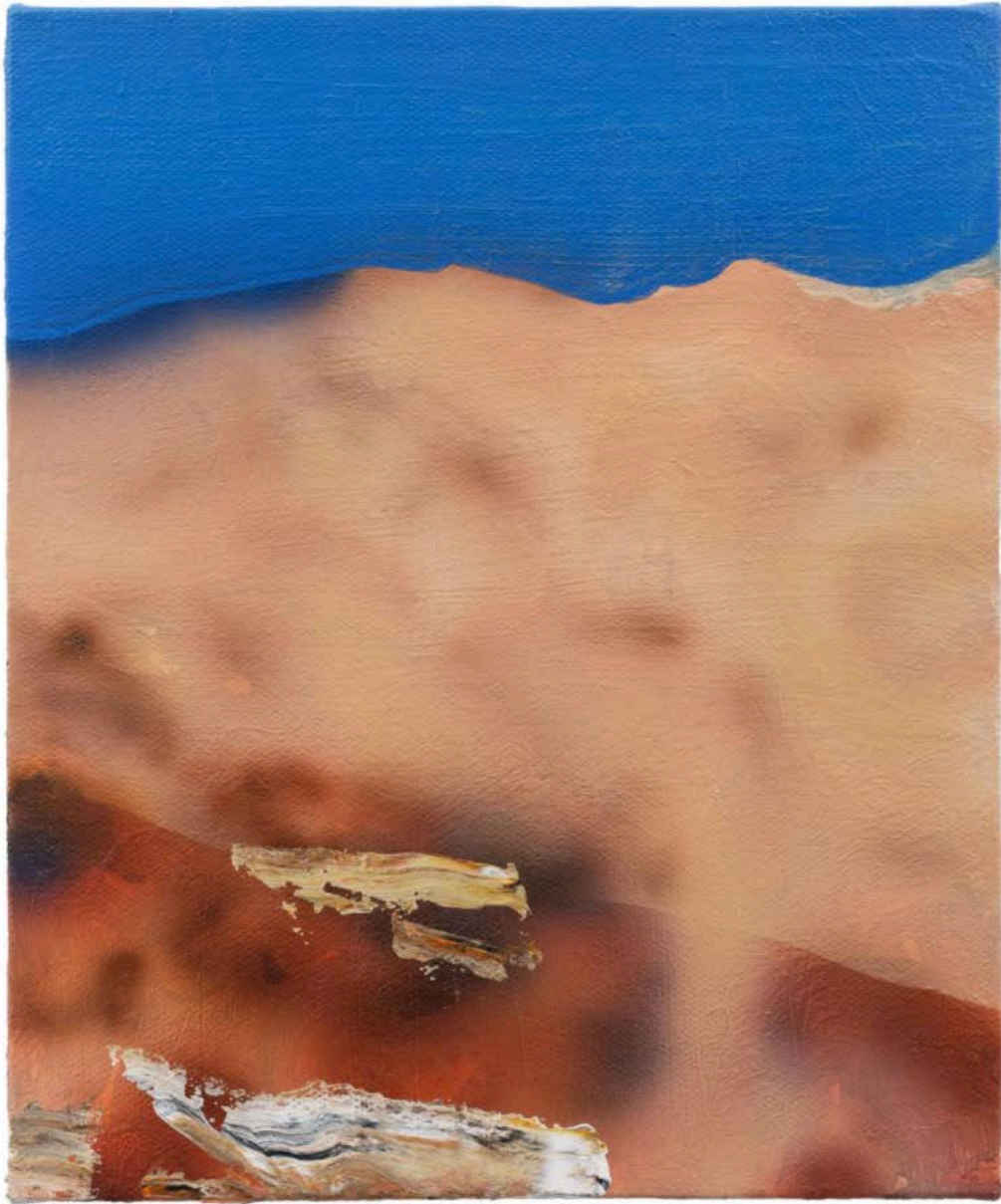
2018年03月20日

艺术先锋

侯子超



侯子超1988年出生，曾就读央美附中，2009年留学英国，就读于中央圣马丁艺术与设计学院，2014年于切尔西艺术学院取得硕士学位，纯艺术专业。侯子超通过对风景而非人物的含蓄表达，描绘着他心中虚拟与真实之间的景象。



侯子超：粘土，2017，布面丙烯

在侯子超的作品中，除了喷涂成的模糊效果，还有对物体边缘的处理。这样的处理也同样来自他对于不同介质图像的观察。他发现在3D模型的图形语言中，物与物的边缘处理与传统绘画中以色彩变化过度物体边缘的方式完全不同，呈现出一种独立而刻意的锋利感。

无论是以3D模型的方式重新理解物体的边缘线；或是运用图形处理软件Photoshop中“图层”的思维方式理解绘画中的空间关系。侯子超正在以完全不同于传统的思路重新表达绘画。



《骤然到来的雨》, 布面油画丙烯, 2018

由于数字图像的成像方式使然，无论是3D模型的犀利轮廓还是图层式的分明关系，都使得物与物之间的关系变得简单而缺乏温度感。尽管传统绘画所表达的风景、数字图形处理的风景区与真实的风景区三者之间有着巨大的差别，但观众都会惯性的认为，三者都真实的反映了自然中的景象。侯子超的作品，便是通过各种方式，刻意模仿数字图像的冰冷。

在对“风景”的选择上，侯子超对人造景观的兴趣源自于对公园的观察，他发现了城市公园的有趣特性：公园中的景观虽然是人类社会对于自然的模仿，但尽可能的规避掉了自然界中存在的危险，并带有大量对于自然的修饰。公园中的种种安全措施和标识，更使这些对于自然的模仿带有一定程度的反自然性。



落石, 2018, 布面丙烯

在2016年的一次野外徒步旅行中，侯子超第一次直观的感受到了真实自然环境中的威胁以及不确定因素；同时感受到了公园中的“自然景观”都或多或少带有人们对于真实自然的片面解读。



亮船, 2017, 木板丙烯

此次在YT与傲鳗共同呈现的YT Mini Exhibition #005 侯子超个展中，展出了一幅名为《亮相》的作品。聊到这件作品，侯子超提到了《水浒传》的故事：“宋江与柴进饮酒。酒后，宋江站立不稳，一脚正巧踢翻了木锨，惹怒了正在木锨旁烤火的好汉。一位景冈打虎的英雄出场了。”在他看来，自然中很多事物的出现或发生，之所以引人注目，都是因为有一个次要因素在引导，描写武松的“亮相”时，正是以宋江作为“契机”。在作品《亮相》中，正巧描绘了一段树枝掉落在石头上的时刻。

YT：在此次的展览“喷泉”中，呈现的作品的主题全部以风景为主，你怎样看待东方的山水与西方的风景之间的关系？

侯子超：“山水”与“风景”是不同的概念，山水在东方美学中，不仅仅是物理风景，而是自然之上的理想建构，但风景更像是英文中的“landscape”，是对自然景象的描绘。我更愿意将我的作品称作“景观”，绘画的目的也并非借物喻事或喻人，也非复制一个美景。“景观”一词充满了“人造”意味，我觉得我在描述一种“关系”，重森三玲说，“艺术就是在自然与非自然的接触中，编织更高的美。”

YT：此次的展览喷泉，在傲鳗的日式风格餐饮空间中呈现，你的作品也大多受到东方文学和哲学的影响，请问你怎么看待这之中的关系？

侯子超：事实上我对于人造景观与象征学之间关系的理解与日本的枯山水相似，在枯山水的设置中，你会发现观者并非直接进入枯山水之中，而是在预先设定的位置点观看。对于枯山水的设置而言美感固然是必须的，但枯山水的制作者通过“以沙为水，以石为山”的概念表达出更加丰富的哲学思考，也体现了“物哀、幽玄、侘寂”的文化主旨。

YT：你认为自己的作品在一个餐饮环境中呈现，与以往的展出有什么不同？

侯子超：吃饱了没事，看看画，挺好。

YT MINI EXHIBITION #005·侯子超·喷泉

2018.3.23 — 2018.5.21

傲鳗·光华路店



#artavant-grade

Hou Zichao: The word landscape is full of artificial meaning.

I use it to describe a relationship.

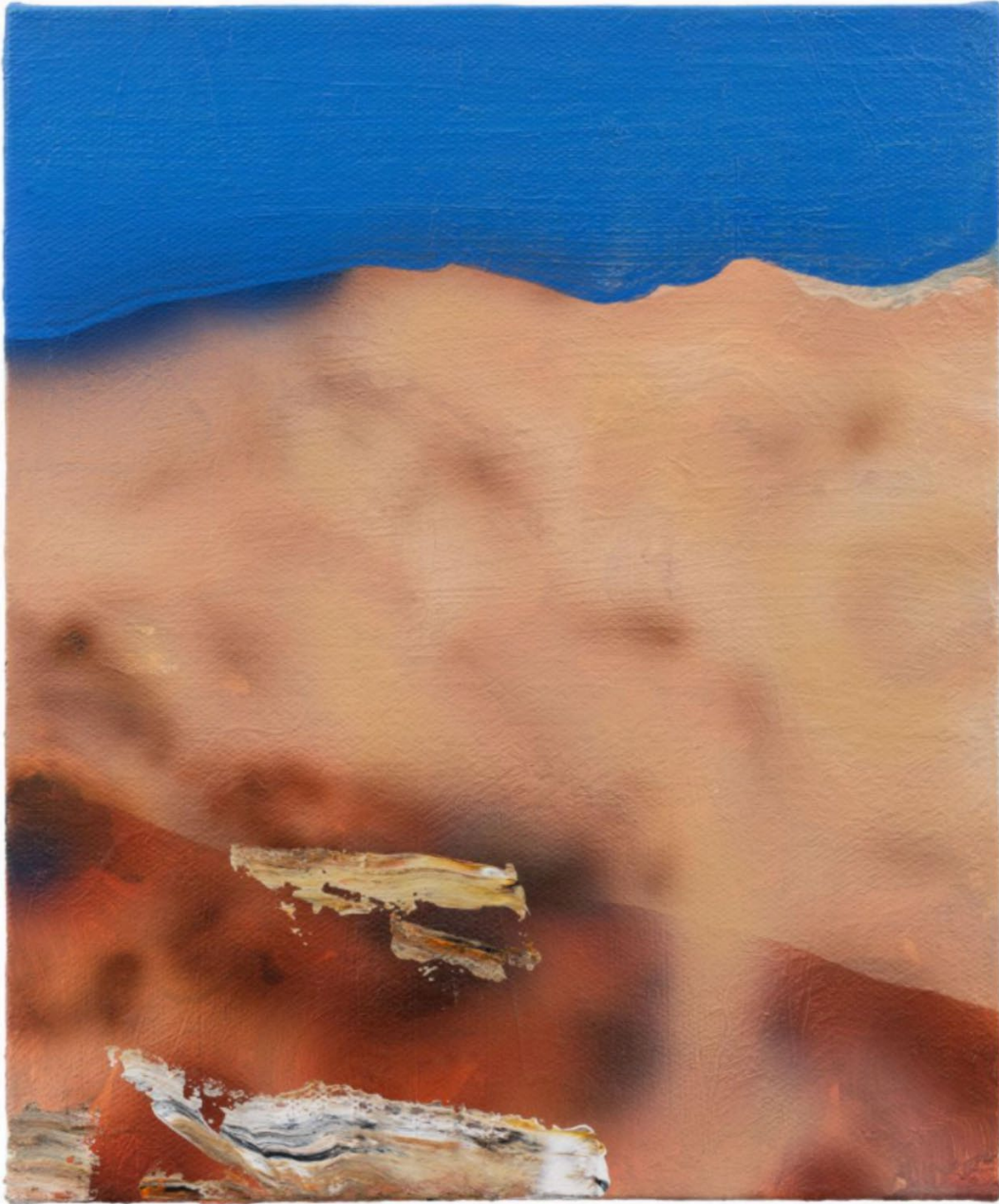
March 20, 2018

Art Pioneer

Hou Zichao



Hou Zichao was born in 1988. He studied at the High School Affiliated to Central Academy of Fine Arts. In 2009, he studied in the UK and studied at Central Saint Martins College of Art and Design. In 2014, he obtained a master's degree from Chelsea College of Art, majoring in fine art. Hou Zichao depicts the scene between virtuality and reality in his mind through implicit expressions of landscapes rather than characters.



Hou Zichao, clay, 2017, acrylic on canvas

In Hou Zichao's works, in addition to the blur effect caused by spray painting, there is also the processing of the edges of objects. This kind of processing also comes from his observation of images in different media. He found that in the graphic language of 3D models, the edge processing of objects is completely different from the way in which the edges of objects change with excessive color changes in traditional paintings, showing an independent and deliberate sharpness.

Whether it is re-understanding the edge lines of objects in the form of 3D models; or using the "layer" thinking method in the graphics processing software Photoshop to understand the spatial relationships in paintings. Hou Zichao is re-expressing painting in a completely different way from traditional ideas.



The sudden rain, oil and acrylic on canvas, 2018

Due to the imaging method of digital images, whether it is the sharp outline of the 3D model or the clear relationship between layers, the relationship between objects becomes simple and lacks a sense of warmth. Although there are huge differences between the scenery expressed in traditional paintings, the scenery processed by digital graphics and the real scenery, the audience will habitually believe that all three truly reflect the scene in nature. Hou Zichao's works deliberately imitate the coldness of digital images through various methods.

In terms of the choice of "landscape", Hou Zichao's interest in man-made landscapes originated from his observation of parks. He discovered the interesting characteristics of urban parks: although the landscapes in the parks are imitations of nature by human society, they try to avoid them as much as possible. It removes the dangers that exist in nature and contains a lot of modifications to nature. The various safety measures and signs in the park make these imitations of nature somewhat unnatural.



Falling Rock, 2018, acrylic on canvas

During a hiking trip in the wild in 2016, Hou Zichao intuitively felt the threats and uncertainties in the real natural environment for the first time; at the same time, he felt that the “natural landscapes” in the park more or less reflected people’s expectations of real nature.



debut, 2017, acrylic on wood panel

This time, in the YT Mini Exhibition #005 Hou Zichao's solo exhibition jointly presented by YT and Aoyu, a work titled "Appearance" was exhibited. When talking about this work, Hou Zichao mentioned the story of "Water Margin": "Song Jiang and Chai Jin were drinking. After drinking, Song Jiang became unsteady and kicked over a wooden shovel, which angered the hero who was warming up next to the wooden shovel. A hero who fights tigers in Jingnan appears." In his view, the appearance or occurrence of many things in nature is attractive because there is a secondary factor guiding it. The description of Wu Song's "appearance" "At that time, Song Jiang was used as an "opportunity". In the work "Appearance", it happens to depict a moment when a branch falls on a stone.

YT: In this exhibition "Fountain", the themes of the works presented are all based on landscape. How do you view the relationship between Eastern landscapes and Western landscapes?

Hou Zichao: "Landscape" and "landscape" are different concepts. In Eastern aesthetics, landscape is not just a physical scenery, but an ideal construction on nature. However, landscape is more like "landscape" in English, which is an expression of nature. The depiction of the scene. I prefer to call my works "landscapes". The purpose of painting is not to use objects to describe things or people, nor to copy a beautiful scenery. The word "landscape" is full of "artificial" meaning. I feel that I am describing a "relationship". Sanrei Shigemori said, "Art is to weave higher beauty in the contact between nature and unnatural."

YT: The fountain in this exhibition is presented in Aoyu's Japanese-style dining space. Most of your works are also influenced by Eastern literature and philosophy. How do you view the relationship between this?

Hou Zichao: In fact, my understanding of the relationship between artificial landscape and symbolism is similar to that of Japanese dry landscape. In the setting of dry landscape, you will find that the viewer does not directly enter the dry landscape, but watches from a preset position. Beauty is certainly necessary for the setting of dry landscapes, but the creators of dry landscapes express richer philosophical thinking through the concept of "using sand as water and stone as mountains", and also embody the "sorrow of things, mystery, and wabi-sabi". "Cultural theme.

YT: How do you think your work is different from previous exhibitions when it is presented in a catering environment?

Hou Zichao: It's okay if I'm full. It's good to look at the paintings.

YT MINI EXHIBITION #005·Hou Zichao·Fountain
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