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2020.12.16 - 2021.02.07

UNTRAMMELED

南川道盛



UNTRAMMELED 3 非线 3
Acrylic on Canvas 布面丙烯
150 x 112 cm
2020

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Nanchuan Daocheng:
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南川道盛：
非线性

Nanchuan Daocheng: UNTRAMMELED

南川道盛：非线

By Liya Prilipko

作者: 裴骊娅

It is often a sense of urgency that many of us look for in art, especially since there has been so much calculation and theory in the works of contemporary artists of the last few decades. In Nanchuan, we encounter this kind of inborn urgency to be an artist, to create, sketch, and paint because he cannot help but do that. “I am no good for anything else but painting,” in a casual but very determined manner comments a young artist. Painting ever since he was a 2-year-old boy, he has taken a bumpy ride until he has arrived at the point in his life and career when he presents several series of works for the first solo exhibition in an art gallery.

Born in Lijiang in 1993, he belongs to an ethnic group of Naxi people. To the most of his childhood and adolescence spent in Kunming, he refers to as the years of notorious messing around. Acting out against school and adults, skipping classes, drinking, and engaging in all sorts of activities that bad boys were allegedly interested in at the time, his focused his attention on life on the streets, skating, and signing with his rock and roll band. After graduating from high school, he knew he had to leave. Without giving a second thought as to where he would go, he just knew where he had to run away from. The choice fell on New York – the city big enough to contain the insurgent spirit of a young Naxi man from Lijiang.

Upon his arrival in 2015, Nanchuan enrolled in the Fashion Design Department of the Parsons School of Design. Quickly realizing that the intricacies of sewing and stitching were not for him, he transferred to the Parson’s Fine Arts department. However, only two out of five years of Nanchuan’s New York journey were dedicated to college life. Not finding the creative stimulus strong enough to keep him engaged for the whole duration of the course, Nanchuan dropped out of school to pursue his own way.

我们很多人在艺术中寻找的往往是一种紧迫感，尤其是在过去几十年的当代艺术家的作品中，有太多的计算和理论。在南川道盛身上，我们遇到了这种与生俱来的紧迫感：他想成为一个艺术家、想创作、想写生、想画画，因为他不能不这样做。”我除了画画，别的都不行。”这位年轻的艺术家用一种随意但非常坚定的态度说道。从两岁第一次拿起画笔到现在，南川经历了成长中的跌宕起伏，并首次于艺术画廊中以个人展览形式展出他多个系列作品。

南川道盛1993年出生于丽江，他属于纳西族的其中一个分支族群。南川在昆明度过了他的童年和青少年时期，其中大多时间都在“不务正业”——与学校和大人们对着干、逃课、喝酒、进行各种“坏孩子”们感兴趣的活动——当时，他的注意力集中在街头生活、滑冰、参加摇滚乐队。高中毕业后，他知道自己必须离开了。没有考虑过要去哪里，他只知道要逃离哪里。最后，南川的选择落在了纽约——这座城市足够大，足以容纳一个来自丽江的纳西族年轻人的叛逆精神。

2015年，南川道盛被纽约帕森斯设计学院的时装设计专业本科录取，但他很快意识到繁琐的缝纫和针法并不适合自己，于是转入帕森斯的纯艺术专业。然而在南川五年的纽约之旅中，只有两年的时间是献给大学生活的。他发现学校的课程无法提供足够强烈的创作刺激让他全身心投入，他只能辍学自谋出路。

Ironically, once given up on academia, Nanchuan embarked on a personal journey of rigorous knowledge accumulation. With an obsessive enthusiasm, he started learning about western art, philosophy, and history of civilizations around the globe from the books and visiting all the great museums and art galleries the city had to offer with a pilgrim-like devotion. Meanwhile, he never stopped creating and experimenting with various types of media, including painting, photography, and even ready-mades collage. During his time in New York, Nanchuan also collaborated with fashion brands, creating one-of-a-kind designs for clothing items, some of which were eventually purchased by hip-hop celebrities. Along the way, he fought through emotional turmoils brought by insomnia, anger, anxiety, and profound depression. His years in New York weaved a mélange of creative, cultural, and deeply personal experiences that to a greater extent shaped the artist whose work we see today. It is also worth noting however that many of his creations signal his ‘allegiance’ to his Chinese roots - the culture, art, and philosophy that has developed in his own country.

Much of Nanchuan's creation is the fruit of his personal mythology, a compliment of accumulated knowledge and experiences, fearless creative experimentation, and deeply-seated existential anxiety. Giving up on his quest for perfection that he used to seek out in his life and artistic practice, he now strives to pursue balance, objectivity, acceptance, and openness to everything. As an artist of a new generation, he seeks a balance between digital and conventional media of expression. As a Chinese who has been exposed to a variety of cultural and academic experiences, he tries to achieve harmony between traditional Chinese philosophy of expression, European and American postmodernist perception of the world, and prehistoric unembellished portrayals of the reality.

Miscellaneous visual vocabulary that the artist appropriates in his work may suggest that he forges his creations in a dialogue with the world art history, but hearing his story and reasons behind creation, it becomes clear that the artist is rather engaged in a monologue. There are all kinds of riddles hidden in his works, but they are just for him to solve - riddles of his subconsciousness. "I am just all fragmented," says Nanchuan, "work by work I try to piece myself together." Creative impulses, minute sensations, and feelings that arise are immediately recorded on his iPad, some of these 'records' find their way on to the canvas, some forever remain a pixelated memory in his visual diary. In such a raw and uncensored manner, he permits himself to access the self and indulges in untrammelled expression leaving interpretation and meaning attribution for later or simply never.

Knowing this intimately connects us with the artist, and increases the appeal of his work presented for his first solo exhibition "Nanchuan: Untrammeled" at Art+ Shanghai Gallery.

As we look at the showcase as a whole, we are met with a stark contrast. The grace of curvilinear shapes and finesse of lines are set off against bold, sometimes even crudely executed brushstrokes. The poetry of empty space, controlled balance of positive and negative, and altogether very minimalistic expression in some paintings clash with the riot of colors and hectic imagery of busy canvases. The mood of contemplative calm and silent wisdom that emulates from one series of works is juxtaposed with the audaciousness, straightforwardness, and sheer wilderness that charges from the surfaces of the others.

奇怪的是，在放弃了学业之后，南川竟开始了属于自己的专业知识积累之旅。凭着一股执着的热情，他开始从书中学习西方艺术、哲学和全球文明史，并以朝圣者般的虔诚态度参观城市里所有著名的博物馆和画廊。同时，他从未停止过对绘画、摄影，甚至是现成的拼贴画等各类媒介的创作和尝试。在纽约的期间内，南川道盛还与时尚品牌合作，设计出独一无二的服装单品，有的单品最终被一些潮流名人收购。在此期间，南川经历了失眠、愤怒、焦虑、深度抑郁所带来的情绪动荡。他在纽约的岁月交织着创意、文化和深刻的个人经历，这在很大程度上塑造出当下我们见到的这位艺术家的作品。并且，值得我们关注的是，南川道盛的许多创作都表明了他对中国本土文化、艺术和哲学——也谓“中国根”——的“忠诚”。

南川道盛的很多创作都是个人世界观和价值观的结晶，是他积累的知识和经验、无畏的创作实验和根深蒂固的生存焦虑的结合。南川放弃了过去在生活和艺术实践中对完美的追求，现在的他努力追求平衡、客观、接纳和对一切的开放。作为新一代的艺术家，他追求数字与传统媒介表达的平衡；作为一个体验过多种文化和学术经历的中国人，他试图在中国传统表达哲学、欧美后现代主义世界认知观和史前文明对环境质朴的描绘之间达到和谐。

艺术家在其作品中搬用到的繁多视觉语言，或令人认为他的创作是一段与世界艺术史的对话，但听了他的故事和创作的来源，就会发现艺术家是在进行一场独白。南川的作品中隐藏着各种各样的暗号——关于他潜意识的谜题，这些只能留给艺术家本人去揭晓。“我就是一块一块的碎片，”南川说，“每件作品中我都在试图把自己拼凑起来。”每个浮现出的创意冲动、细微的感觉和感受，都会被艺术家立即记录在他的iPad上，这些“记录”有的找到了画布上，有的则永远是他视觉日记中的像素化记忆。以这样一种原始和未经审查的方式，艺术家允许自己进入自我，并沉浸在无拘无束的表达中，把解释和意义归属留到以后，或者干脆永远不做。

当有了对于此点的了解，我们便与艺术家产生了更深层的联系，也增加了他的作品在Art + 画廊中首次个展“南川道盛：非线”的吸引力。

本次展览即将能让我们看到的一个鲜明的对比。优美的曲状平形和细腻线条与大胆的、有时甚至是粗暴的笔触相映成趣。一些画作中留白空间的诗意、正反面的平衡控制和极简主义的表达方式，与画布上色彩的骚动和忙碌的意象形成了冲突。其中一个系列的作品中所体现出来的沉思的平静和沉默的智慧，与其他作品的大胆、直率和纯粹的野性形成了鲜明的对比。




UNTRAMMELED 1 非线 1

Acrylic on Canvas 布面丙烯

150 x 112 cm

2020



Curiously enough, most of these works are inspired by one creative stimulus, that is the one of exploration and experimentation with such fundamental elements of visual expression as a dot, line, and shape. While in some of the series this artistic aspiration is quite evident, in others it is harder to perceive.

As someone who has been exposed to both Western and Oriental philosophy and manner of expression, Nanchuan attempts to pursue the balance of both. In some works, he closely approaches the contemplative philosophy of Oriental masters, applying inherently Chinese painting styles or subject matters. For example, Nanchuan's Buddha series and Dot, Line, and Shape experimental series exemplify the painting style that is romantically referred to in English as flying white - [liúbái] 죽껌. In a less sophisticated manner of speaking, it is the painting technique of leaving blanks that reserves the space for the viewer to breathe, ponder and generate his or her own emotional and intellectual response to a work of art.

The sweeping strokes and undefined marks in Nanchuan's Dot, Line, and Shape series are devoid of the meaning of their own. Inspired by an emotion or a minute sensation of their creator, they start to make sense only when perceived together with the blank spaces of various shapes and sizes around them that form a pattern in themselves.

令人好奇的是，这些作品的灵感却大多来自于一种创作刺激：对点、线、面等视觉表现基本元素的探索和实验。虽然在一些作品系列中，这种艺术诉求相当明显，但在另一些作品中却很难察觉。

作为一个同时接触过西方和东方哲学和表达方式的人，南川道盛试图追求两者的平衡。在一些作品中，他紧贴东方大师的观照哲学，运用固有的中国画风格或题材。例如“佛”和“点、线、面”实验系列，都使用了留白技巧，即“书画艺术创作中为使整个作品画面、章法更为协调精美而有意留下相应的空白”，以此为观者预留了呼吸、思考的空间，让观者对于作品产生自己的情感和思考。

南川道盛的“点、线、面”系列作品中所呈现的横扫式笔触和意味不明的印记都不包含具体含义，它们的灵感来自于艺术家的某种情感或细微体会，只有当它们与周围各种形状和大小的空白空间一起被感知、接收成为统一画面时，它们才开始变得有意义。



Just
do
it.

BUDDHA 1 佛 1

Digital Painting on Hahnemühle Photo Rag®

数字绘画

As accomplished musicians say: “It is the silence between the notes that makes the music.” Likewise, in visual art without that formless, dimensionless silence there can be no expression.

In the Buddha series, organic lines and fluid shapes cleave the surface of the painting that holds space for contemplation. The emotional and intellectual responses in this series are triggered not only by the painting technique but also by the subject-matter, rooted in Chinese traditions.

In one of his works, we see the figure of a poet lost in timeless musing, flowing through space with his head jerked backward as if listening to the dramatic song of silence.

The other work that depicts a carefully delineated figure of a man hovering midway between earth and heaven with a hand stretched out and finger pointed in the void echoes ancient Chinese wisdom from the Chan Buddhist scripture, “When the sage points at the moon, the fool looks at the finger.”

南川道盛的“点、线、面”系列作品中所呈现的横扫式笔触和意味不明的印记都不包含具体含义，它们的灵感来自于艺术家的某种情感或细微体会，只有当它们与周围各种形状和大小的空白空间一起被感知、接收成为统一画面时，它们才开始变得有意义。

正如某位著名音乐家所说的：“是音符之间的沉默成就了音乐”。同样，在视觉艺术中，如果没有这种漫形式、漫边界的沉默，任何表述将不复存在。

在“佛”系列中，有机的线条和流畅的形状劈开了蕴藏着默想空间的画面。在这个系列中，情感和思想的体现不仅是由绘画技巧、同时也由植根于中国传统的主题引发的。

其中一幅作品让我们看到了一个沉浸在永恒思索中的诗人形象，他的头向后仰起，在空间中流动，仿佛在聆听寂静的戏曲。同时，另一件作品精心描绘出了一个人在天地之间盘旋的形象，他伸出手，手指指向虚空，呼应了中国古代禅宗经文中“圣人指月，愚人看指”的智慧。



BUDDHA 4 佛 4

Digital Painting on Hahnemühle Photo Rag®

数字绘画

The Buddha series mirrors Nanchuan's complicated attitude towards the way Buddhism has been practiced in China over the past few decades. The spirit of calmness, composure, and trust in cosmic harmony that permeates this series drastically disagrees with his childhood memories of fearful and anxious 'believers' whom he had witnessed praying in temples during the times he accompanied his mother who herself would come to ask for health and financial prosperity. Not committed to any religion, Nanchuan believes the only God that exists is the one that dwells within him. "I look for a place of pure calmness and objectivity. I look for balance," adds the artist. Perhaps, it is only through his artistic practice that he finds access to a peaceful chapel inside, past the noise of the whole world and shell of his body, prejudices, and fears, that he can arrive at that indivisible silent place within.

The expressive song of silence and contemplation of the Buddha and Dot, Line and Shape series is interrupted by the vehement, free brushwork, rough, seemingly unfinished forms of distorted imagery, arbitrary color, and unsettling lack of spatial consistency in his latest untitled series of works executed with acrylic on larger canvases. Inspiring a contradictory reading, this series is a far cry from the delicacy, vitality, and laconic means of expression of the Chinese brush-painting, and more closely related in terms of color and gesture to the works of some of the 20th century European and American masters, whose potency and spirit of freedom Nanchuan must have witnessed and absorbed during his museum and gallery visits in New York.

“佛”系列反映了南川道盛对过去几十年来中国佛教实践方式的复杂态度。这一系列作品中所弥漫的冷静、沉着和对宇宙和谐信任精神，与他童年的记忆截然不同：在他陪同母亲前往寺庙祈求健康和财运的时候，他亲眼目睹了在那里恐惧并焦虑地朝拜着的“信徒”们。南川不信奉任何宗教，他相信唯一的至高存在就是住在他心里的“神”。“我寻找的是一个纯粹平静和客观的地方。我在寻找平衡。”他补充道。也许，只有通过他的艺术实践，他才能找到进入内心宁静的礼拜之所；只有打破整个世界的喧嚣和身体的外壳，偏见和恐惧，他才能抵达内心那个不可分割的寂静之地。

“佛”和“点、线、面”系列中富有表现性的寂静之歌与沉思默想，被他最新的“无题”系列中激烈、自由的笔触，粗糙、看似未完成的扭曲意象形式，随意的色彩以及空间的不一致性所打破。艺术家在这一系列中进行了颠覆，此系列作品的创作方式与中国工笔画的细腻、活力、明快的表现手法大相径庭，在色彩和形态上更接近20世纪欧美大师的作品，这必定是南川于纽约参观博物馆和画廊时亲身体会并吸收了他们的描述技巧和自由精神。


BUDDHA 5 佛 5

Digital Painting on Hahnemühle

Photo Rag®

数字绘画





Some of Nanchuan's works possess the archaic force of expression. The sorts of purposeful distortions and extreme simplifications employed by the artist emulate primitive prehistoric art that presented us with an unembellished picture of the world, unbiased by egocentric judgments and therefore admirably naïve. As if creating with such consciousness of a 'primitive' mind, the artist seeks for a direct expressiveness, an honest, impartial, and authentic portrayal of the reality exercised with the humble acceptance of all things. "The only thing in life is to accept," comments the artist.

Nanchuan's art practice is marked by intense, frequently experimental investigations into the means of painting and its themes, but what unites his works together under one denominator are the unrestrained expression of free-hand drawing and unhampered mind. Nanchuan's works seem to contain the artist's personality in action. They are made in the name of his own sensibility and perception. His gaucherie, his unapologetic manner, the isolation he prefers to a social setting, the awkwardness he experiences when he tries to explain his work are a proof of his sincerity, spontaneity, and originality.

His art practice may be seen as an act of self-authentication and self-access. His creations are less a report of something seen than a distillation of a mood or a spirit felt. His most potent language is not the detail or outlines of the composition observed, but the intimation that came to him in contemplation. This he dresses in the abstraction of color, line, plane, and by employing it, he conveys the inexpressible. And so, we ask you, shouldn't such spontaneous outpouring from the wellspring of creativity be seen as the mark of true art?

BUDDHA 6 佛 6
Digital Painting on
Hahnemühle Photo Rag®
数字绘画



一些作品具有极为古朴的表现方式。艺术家所采用的那种有目的的歪曲和极度简化的手法模仿了原始的史前艺术，向我们展示了一幅幅未经修饰的世界图景。这些作品并未以个人主义的判断而偏颇，因此呈现出令人钦慕的天真。就像是以同样“原始”的思维进行的创作，艺术家以此追求的是一种直接的表现力，是用谦虚地包纳万物的态度行使的对现实的诚实、公正、真实的描绘。”生命中唯一的事情就是接受”艺术家这样评价。

南川道盛的创作特点是对绘画手法及其主题进行激烈的、持续性的实验探索，但将他的作品统一在一个分母之下的是自由描绘和奔放灵魂所带来的无拘束的表达语言。南川的作品似乎是艺术家人格的具象体现，它们被艺术家的感性和理性的思蕴所灌注。他的放荡不羁，他的不加掩饰，他喜欢与世隔绝，他试图解释他的作品时的尴尬，这些都是他真实性、自发性、独创性的证明。

南川的艺术实践可以看作是一种自我证明和自我理解的行为。他的创作与其说是对所见之物的印证，不如说是对所感之情或所悟之心的提炼。他最有力的语言不是有形的构图细节或轮廓，而是在沉思中得到的暗示。这一点他用色彩、线条、平面的抽象来体现，通过运用这种手法，他传达了某些不可具状的情绪和思想。所以，我们要问你，这种从创造力的源泉中自发涌现出来的东西，难道不应该被看作是真正艺术的标志吗？

2020年11月

November, 2020



UNTRAMMELED 10 非线 10

Acrylic on Canvas 布面丙烯

100 x 75 cm

2020



用一次地下沉浸式
艺术展，让你记住
南川道盛

Remember

Nanchuan Daocheng

with An

Underground

Immersive Art

Exhibition!

Remember Nanchuan Daocheng with An Underground Immersive Art Exhibition! 用一次地下沉浸式艺术展，让你记住南川道盛

By Christy Published on IDEALT official WeChat account

作者：Christy // 发布于《IDEALT理想家》微信官方公众号

2020.08.25

南川道盛

一个在搜索引擎里找不到的艺术家

一个在地下酒吧办画展的拳击手

Nanchuan Daocheng

An artist who can't be found in search engines;

A boxer who exhibits in underground bars.

01

Turn on

审视内心，勇敢说「不」


出生于云南纳西族家庭的南川，身体里流淌着游牧民族豪迈自由的热血，不习惯在温室里安全生长，那就如蒲公英一般自由地随遇而安。当高中时意识到无法再继续「常规人生」时，这个决定让他离开昆明去到了北京。

如果非要学习

只能学点自己尚有一丝兴趣的事情

北京新世界的大门正式拉开，无数新鲜事物在眼前一一铺展开来。南川开始拿起了速写本。这个对时尚、穿搭开始萌生兴趣的少年，决心去更大的天地闯一闯，于是潜心学习拿到了帕森斯设计学院的offer，踏上了前往纽约的新路程。

离开象牙塔，自由生长



帕森斯艺术学院这座无数人梦寐以求的艺术学府，却并没让南川找到真正的归属感，在就读的第二年南川对它说了「不」，毅然决然地选择了退学，开启了看似迷茫的「自由生长」。

退学后的南川选择了继续留在纽约，在某次和朋友聚餐的路上看到了，贴在法国潮牌Faith Connexion店铺的招聘信息，抱着试试的心情的他推开了店铺大门，在纸上的随手的涂鸦，让面试官对这个年轻的小伙刮目相看，此后南川成了品牌的兼职手绘艺术家。

放弃机遇，自我沉淀

在Faith Connexion工作期间，遇到了一位来自英国的Old Money，这位客人对于南川的手绘作品颇为欣赏，觉得他必定会是又一个让欧洲为之疯狂的新锐艺术家，数度提出为他去英国办个人画展，并邀请他去英国发展。面对这个所有人无法拒绝的邀请，南川却又一次说了「不」！事后很多人问他后悔吗？！南川的回答都是「肯定是抽风了，但是当时就是不喜欢。」

变动的生活会让我们接收到大量的见闻，新鲜感、好奇心、探索欲作祟...这一切的存在似乎让我们始终保持在一种「饥饿状态」。当机会唾手而来时，年轻的我们既感觉不真实，又相信自己能独自创造更好的未来，放弃是一时的洒脱，也可能是一生的命运。

01

Turn on

Looking Inside and Saying "No" Bravely

Born into a Naxi family in Yunnan province, Nanchuan's body is filled with the bold, wild blood of nomadic people who are not used to growing up safely in a greenhouse. He is as unrestrained as dandelions. When he was in high school and realized that he could no longer keep living in this "normal life," he left Kunming and went to Beijing.

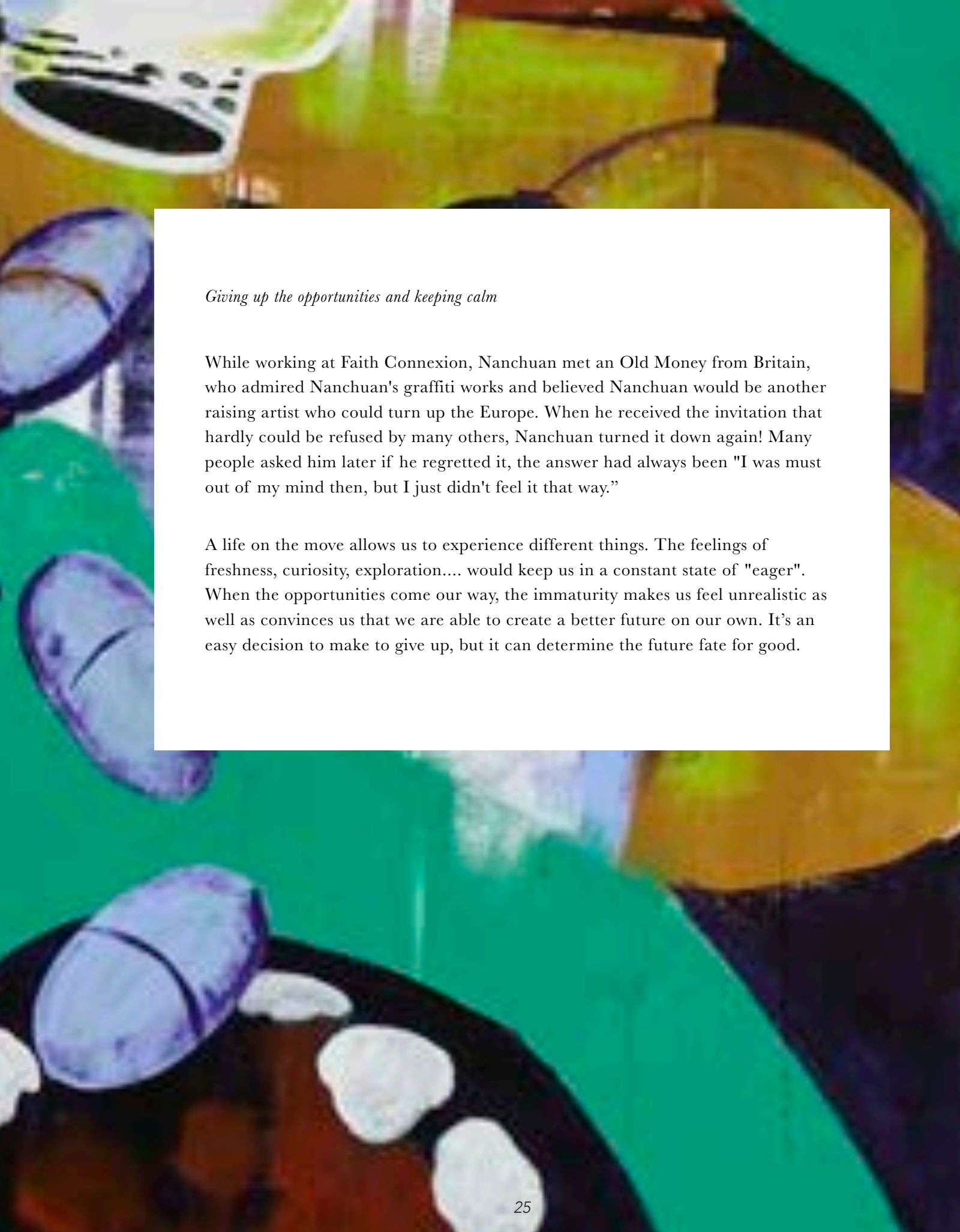
*If study is a must,
just learn things interesting only, even slightly*

As the new life in Beijing began, and countless new things were unfolding before his eyes. Nanchuan started to pick up a sketchbook. This young man, who was just starting to take an interest in fashion, decided to venture into a bigger world. After hard working, Nanchuan finally got an offer from Parsons School of Design, and set off on a new journey to New York.

Leaving the Ivory Tower and Growing Freely

Parsons is an art school that enormous people dream of. However, Nanchuan did not find a sense of belonging over there, so he said "no" to the school for continuing his sophomore year. He went on his own way with no attachment, may it seem off-track to the other people.

After dropping out from the college, Nanchuan still stayed in New York. One day on his way to the dinner with his friends, he noticed a recruitment posted by a store of the French fashion brand Faith Connexion. He took his shot for the job. The doodle randomly drawn on the paper made the interviewer impressed with Nanchuan. Afterwards, Nanchuan became the part-time graffiti artist of this brand.



Giving up the opportunities and keeping calm

While working at Faith Connexion, Nanchuan met an Old Money from Britain, who admired Nanchuan's graffiti works and believed Nanchuan would be another raising artist who could turn up the Europe. When he received the invitation that hardly could be refused by many others, Nanchuan turned it down again! Many people asked him later if he regretted it, the answer had always been "I was must out of my mind then, but I just didn't feel it that way."

A life on the move allows us to experience different things. The feelings of freshness, curiosity, exploration.... would keep us in a constant state of "eager". When the opportunities come our way, the immaturity makes us feel unrealistic as well as convinces us that we are able to create a better future on our own. It's an easy decision to make to give up, but it can determine the future fate for good.



02

Turn in

自问心源，重塑自我

去体验


离开Parsons、拒接去英国发展的邀请后，南川并没有第一时间回国，而是开启了一段「纽约城市」体验。这段时间里，他尝试以各式各样的角色，游走于纽约的大街小巷。

身处异乡、远离象牙塔，不再只是学校与住宿间的两点一线，也不再只是和那些「自命不凡」的同学朝夕相对。出入上流社会的酒会、艺术展；泡在Raymond Chandler「如果我不强硬，我就没法活」的硬汉侦探世界里；走进录音室和朋友一起用音乐发声；带上滑板和喷漆与朋友在街头尽情挥洒着情绪。

一时间曼哈顿的繁华与奢靡、布鲁克林与皇后区的多元与新潮、列治文区的生活气息、布朗克斯的差异碰撞...一个不带有任何留学生、外乡人、游客滤镜下的纽约，真实地拥抱着南川。

去沉淀

在纽约足够丰富的生活体验和万般尝试后，无意识之中重塑着一个全新的南川，如同破茧成蝶，需要长时间的独处与自己搏斗。南川选择了拿起自己最讨厌的画笔，在画布上表达自己的愤怒与欲望。每一笔如利剑，去刺向自己厌恶的一切。

An abstract painting featuring bold, expressive brushstrokes in a rich palette of teal, purple, yellow, and black. The composition is dynamic, with large, overlapping shapes and a sense of movement. The background is a mix of these colors, creating a textured and layered effect.

南川将自己锁在家里将近一年的时间，与世界断开联系。不舍昼夜的翻看各类艺术理论书籍，去挥舞手中的画笔，力图找到可以证明自己的独一无二风格与标签。

年少时孤独成长的路上，我们总是羡慕与幻想着成功人士的「自信与自由」，无法正视自己的「平庸」与值得骄傲的闪光点。随之而来的是压抑的情绪吞噬着他的思绪，「红色的猛兽」在房间里与他搏斗，喉咙里发不出声的呐喊让他晕眩…

年少轻狂时我们拼命地想要表达自我，用力的长大。在体验过一些不一样的人生路程后，就毫不谦虚的定义为「成熟」。殊不知成长是一生的课题，你会陷入一片漆黑之中，但那只是刹那的天黑，人生中会有一种迂回，让我们学会接纳和无畏。

UNTITLED 1 无题 1
Acrylic and Oil on Canvas 布面丙烯油画
150 x 112 cm
2020



02

Tune in

Digging to the bottom of one's heart to refine oneself.

Exploration

After leaving from the Parsons and declining the opportunity of building up a career in the United Kingdom, Nanchuan didn't back to the home country at once, but started to blend himself into the city of New York as different identities.

As being in the foreign country and keeping away from the campus, Nanchuan's life was no longer between the classroom and dorm, neither messing around with his "pretentious" schoolmate. He had been lingering in the fancy parties and art exhibitions, immersing himself into the "If I wasn't hard, I wouldn't be alive" world of the detective fiction by Raymond Chandler, going into the studio and remixing, skateboarding and creating graffiti on the streets of the city.


The prosperity and extravagance of Manhattan, the diversity and trendiness of Brooklyn and Queens, the peace and calm life in Richmond, and the differences bumping in the Bronx.... New York as its realest embraced Nanchuan without other judgements.

Going deeper

After having enough the new life experience and various attempts in New York, a brand-new Nanchuan was reformed unconsciously. Just like metamorphosis, what Nanchuan needed was to be alone and to fight with himself. He chose to paint, which was the way he hated the most to expression. His poured out his anger and desire on the canvas. Every stroke was like a sharp sword to stab everything he hated.

Nanchuan locked himself in the room and cut out the contact with the rest of the world. He read various art theories and painted, tried to figure out the unique style and type of his own.

Many people admire the "confident and free" of the success and imagine one day they would become one. On the lonely way of growing up, they could hardly see themselves correctly, even the good sides of them. Nanchuan belonged to this kind of people. He got stuck with the depression. He imagined there was a "red beast" fighting with him in the room. The silent scream made him faint.



People during their youth always struggle to express themselves and to get mature. They foolishly think themselves as grown-ups just after a slightly different experience, without knowing there's a life-long road ahead. The life would get one a stoke, but it's only a glimpse. It will take time for people to learn how to take and be brave.

UNTRAMMELED 8 非线 8
Acrylic on Canvas 布面丙烯
145 x 109 cm
2020

03

Drop out

出世入世，自如随心

接受

从抑郁中走出来的南川，把闭关一年里的所有的创作，悉数扔到了路边。有一次还恰巧刚扔完，回头就看到一个路人端详起他的画作，并立马抬起来这幅巨型的画作往前走。看着这一幕的南川内心觉得蛮有意思。

在努力去给自己寻找标签的混沌一年后，他终于学会如何去接受，这也是一场与自己的和解。他依旧每天提笔创作，但不再追求所谓的个人风格。因为人生就是一场修行，创作亦然。

“风格不是你创造而来的
而是你日以继夜累计形成的
至于我的风格是什么
这是一辈子要去找的答案”

保持愤怒

收拾行囊离开纽约回国，在家乡云南好好享受了「无所事事」，也承受着传统家庭观念和自我意识的碰撞。还好此刻拳击出现了，在他眼里拳击和绘画创作有着异曲同工之妙。因为拳击台上每一分每一秒都是真实而激烈，每一拳一个反应都是你练习的结果。

绘画创作的过程也是，它永远不是一个心平气和的过程，它伴随着爆裂的思想迸发，经历着「设想-毁灭-重生」的斗争，是一场作者内心撕裂与自我和解的自述，以及对自由野性的追求。

“人生不完美才会有艺术，
如果每个人随心所欲，谁还来创作！
正是因为不完美，
才有人来勾勒未来的蓝图。”

渴望是艺术创作的原动力，在南川身上这股动力是「愤怒的」，在他的作品里你能看到棱角，你也能感受到火焰…但当你询问他每一幅画背后的故事时，他会告诉你，他的创作是一种「追溯过去的线性表达」。

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感受质朴

绘画这个动作是精进自己技巧的过程，而绘画的内容是对人生最质朴幸福的回顾。因为有了成长的历练，对于童年云南生活的记忆，才会格外的珍视。在那个时光里生活充满了色彩，即使是孩童的扯皮打斗中也拥有着野生的鲜活，这种纯净是已逝去，却再也追不回的向往。

“往前走不一定会更好，
人都是边成长边失去。”

成长从来都是一件不可逆的事情，肩膀上的责任一天天的加重，但内心去为那份质朴保留一席之地，用艺术创作勾勒出一个城堡。在面对未来再多的风浪洗礼时，你都充满着笃定与自信。人总是会一步步老去，但那些不时回望、保持「愤怒」、不断精进的人，无论你身处何方，归来仍是少年。

落水狗俱乐部

当年轻人都在各方衡量未来发展，而选择奋斗定居的城市时，南川只是因为朋友的一句邀约，就又从昆明来到了上海，反正依旧是每天挥舞着画笔，在哪又有什么不同？！但这一次他似乎有些不同，第一次做好准备、下定决心在上海举办个人首展。

关于名字

此次个展的名字叫「落水狗俱乐部」，你可以只看字面意思。

“一只野狗孤苦无依，还落水了
那你是选择活下去，还是随波而去？
如果要活下去，那么你就要挣扎和拼命”

你如果非要去联想昆丁的电影，南川也不会拦着你，在他看来一副作品、一个展览结束创作的moment，不是署名结束，裱画入框，而是你、我、他眼中所看到的故事，印刻于心。

选择这个由防空洞改造而成的，拥有20年历史的上海首个地下酒吧。让你在沿着楼梯，顺着满墙的涂鸦、海报、广告缓缓向下，感受着空气中弥漫着潮湿的气味，昏暗的灯光下酒精的洗礼中，完全沉浸去作品之中。

03

Drop out Living freely

Acceptance

Recovering from the depression, Nanchuan throwing all his paintings into the street during his locked-down year. One time, he found one of those paintings was picked up and taken away by a passing-by, which made him feel funny.

Nanchuan eventually learnt how to accept himself after this year. He still painted every day, but stopped pursuing the “unique style”. In his opinion, the creation is the practice, same as the life.

“You cannot create a style but build it up after long time adapting. And I will be looking for my own style for the rest of my life.”

Keeping anger

Nanchuan enjoyed his leisure time in Yunan when he was back to China. At the same time, he also endured the conflict between the traditional family expectation and self-conscious. Lucky for him, the boxing came into his life. To Nanchuan, this sport was as same as the painting——every minute, every second in the ring was real and intense; every punch, every reaction was the result after exercising.

The process of painting is never peaceful for Nanchuan. It always comes with the burst of idea, the struggle of “expectation-destroy-reborn”. It is a monologue of the self-denial and reconciliation, and the pursuit of freedom.

*“The art is the outcome of the imperfection of the life
If everyone can do whatever they want, then who will be the one creates? Just because of
the false, there will be an implement.”*

The eager is the force to encourage the creation. For Nanchuan, the name of the eager is “anger”, which can be told by his works. Every time when he is asked about the story behind the paintings, he always answers that “it’s the linear expression of tracing the past”.

Throwing Back

Painting is the process of refining Nanchuan’s skill while the content of a painting is the throwback of his most happiness. What he experienced during growing up makes him cherish his early memory in Kunming more. Among those colorful memories, even the small conflicts between the children stay vivid for him. However, the innocence is faded and will not be bright again.

“It’s not always the good thing along your path
People are growing with losing something.”

Time never goes back; it moves forward with more and more responsibilities. Nanchuan preserve his pure spirit with art which allows him to keep in faith about himself when facing the challenges. People get old, but for those who always review themselves, keep curious about everything and try to be better, they are always young with their energetic minds.

Underwater dog club

When many young people hardly determining their future, Nanchuan decided to move to Shanghai from Kunming in a blink only for a word from a friend. To him, there was no difference where to paint. But this time, he made a long, thorough decision of holding his first exhibition in Shanghai.

About the title

The title of this exhibition, “Underwater dog club”, can be comprehended by its literal means.

“A wild dog without attachments falls down into the water.
If you were the dog, would you choose to save your life or let it go?
If you choose to live, then you have to fight to survive.”

Nanchuan doesn’t reject the idea of connecting the title (“落水狗俱乐部”) to the Quentin’s “Reservoir Dogs” (in Chinese it was translated as “落水狗”). In his opinion, the ending moment of a work or an exhibition is not a signing-off or framing-up, but a deep impression marked by the contents into the memory of a viewer.

The exhibition venue is set in the first underground bar in Shanghai, which was built from a bunker 20 years ago. Following down the stairs with the guidance by the graffiti, posters and campaigns, the damp air and dim light from the bar will lead its visitors go into the world created by Nanchuan.

UNTITLED 2 无题 2
Acrylic and Oil on Canvas 布面丙烯油画
150 x 112 cm
2020



UNTITLED 4 无题 4

Acrylic and Oil on Canvas 布面丙烯油画

150 x 112 cm

2020



ARTIST PROFILE

艺术家简介

南川道盛





Nanchuan Daocheng

南川道盛

南川道盛，本名李道丞(b. 1993)。出生于中国云南省丽江市，纳西族，曾就读于美国帕森斯设计学院。在纽约生活时期，作为手绘艺术家供职于法国著名时装品牌Faith Connexion。他擅于利用高饱和度的多种对比色彩大面积进行填充，并用独特的绘画技巧使画面处于是线非线、似是而非的状态，以表达艺术家个人理想中的“自由”

Li Daocheng, professionally known as Nanchuan Daocheng, was born in 1993 at Lijiang, Yunan Province as a Nashi. He used to study at Parsons School of Design. During his time in New York, he worked for the French designer brand Faith Connexion as a graffiti design artist.

Nanchuan applies multiple complementary colors in high saturation to fill in the canvas. He has developed a unique technique to make these colors displaying in an ambiguous form between lines and blocks. In this way, to ideally achieve his personal perception of “freedom”.

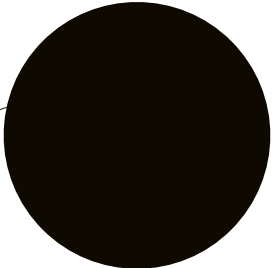


UNTITLED 1 无题 1

Acrylic and Oil on Canvas 布面丙烯油画

150 x 112 cm

2020



SELECTED WORKS
部分作品



ANTIDOTES 镇定剂

Acrylic and Oil on Canvas 布面丙烯油画

150 x 112 cm

2020



UNTITLED 1 无题 1

Acrylic and Oil on Canvas 布面丙烯油画

150 x 112 cm

2020

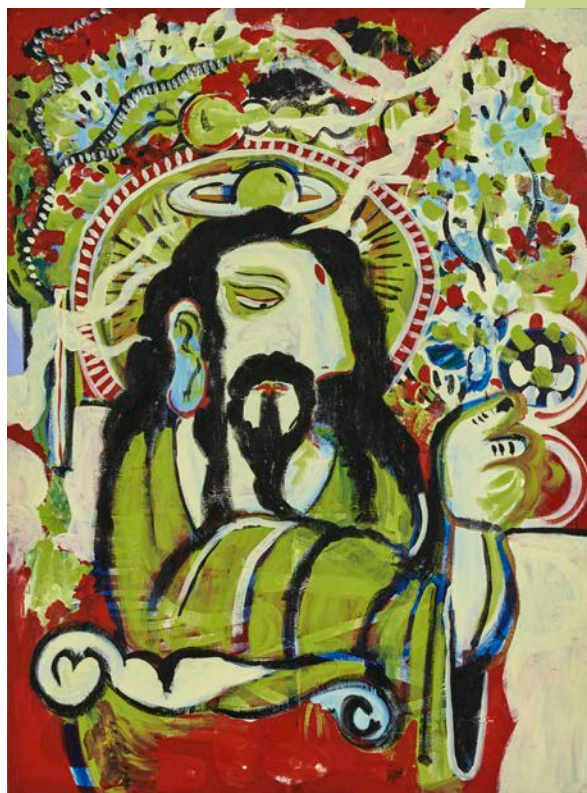


UNTITLED 2 无题 2

Acrylic and Oil on Canvas 布面丙烯油画

150 x 112 cm

2020



UNTITLED 3 无题 3

Acrylic on Canvas 布面丙烯

150 x 112 cm

2020



UNTITLED 4 无题 4

Acrylic and Oil on Canvas 布面丙烯油画

150 x 112 cm

2020



UNTRAMMELED 1 非线 1

Acrylic on Canvas 布面丙烯

150 x 112 cm

2020



UNTRAMMELED 2 非线 2

Acrylic on Canvas 布面丙烯

150 x 112 cm

2020



UNTRAMMELED 3 非线 3

Acrylic on Canvas 布面丙烯

150 x 112 cm

2020

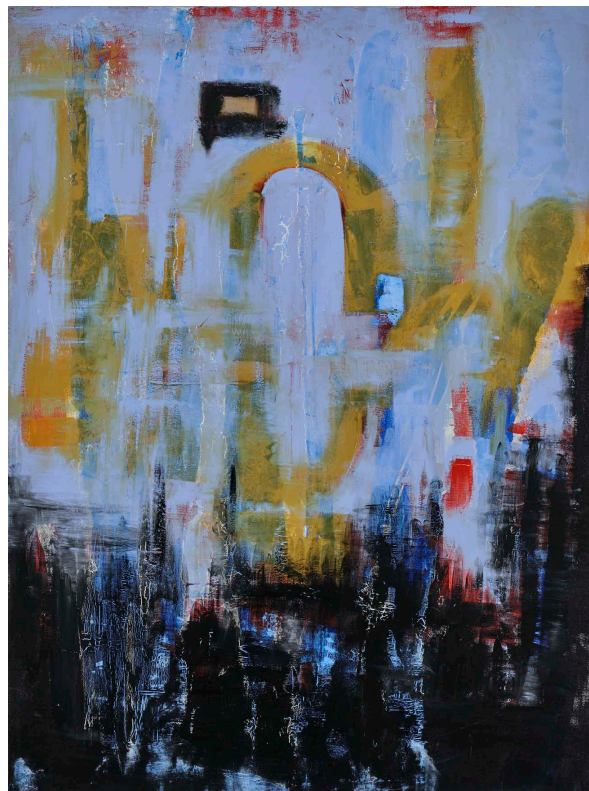


UNTRAMMELED 4 非线 4

Acrylic on Canvas 布面丙烯

150 x 112 cm

2020



UNTRAMMELED 5 非线 5

Acrylic and Oil on Canvas 布面丙烯油画

150 x 112 cm

2020



UNTRAMMELED 6 非线 6
Acrylic on Canvas 布面丙烯
150 x 112 cm
2020



UNTRAMMELED 7 非线 7
Acrylic on Canvas 布面丙烯
150 x 112 cm
2020



UNTRAMMELED 8 非线 8

Acrylic on Canvas 布面丙烯

145 x 109 cm

2020

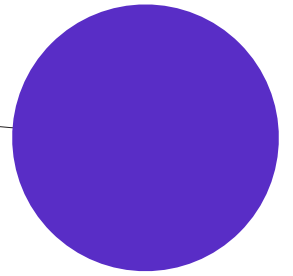


CHAIR 椅子

Acrylic on Canvas 布面丙烯

100 x 75 cm

2020

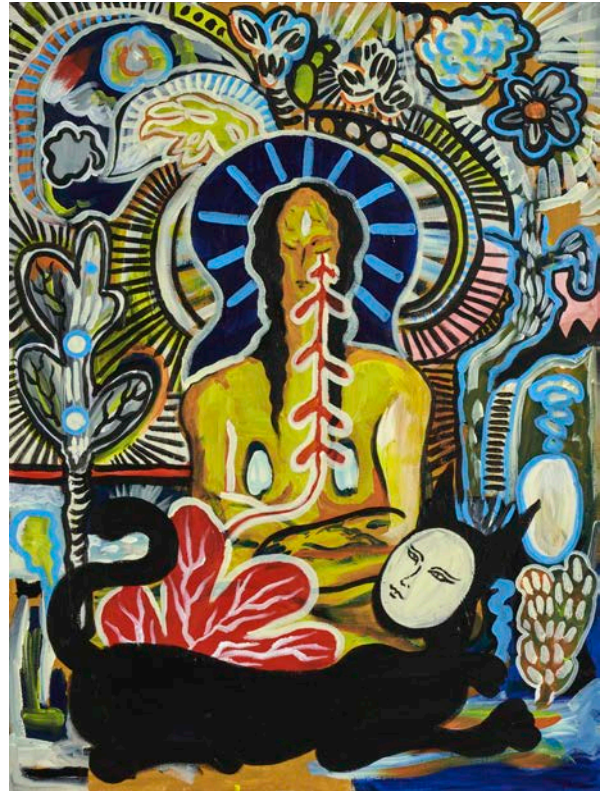


UNTRAMMELED 9 非线 9

Acrylic on Canvas 布面丙烯

100 x 75 cm

2020

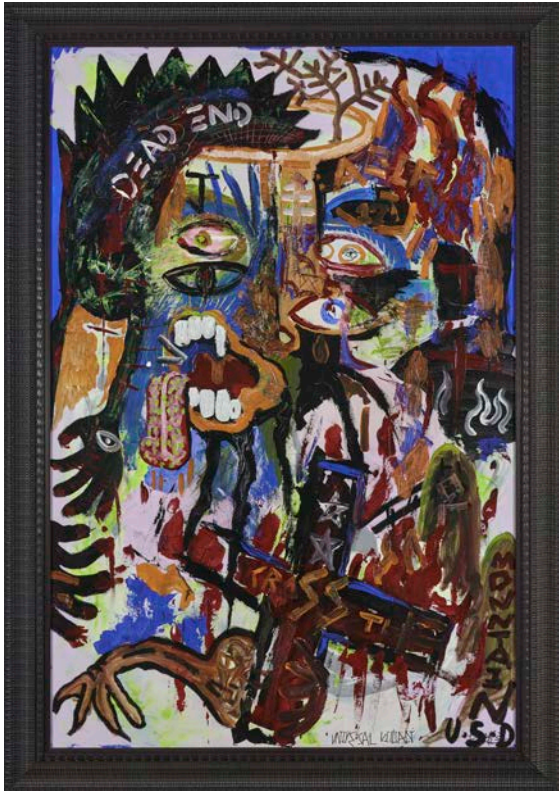


UNTRAMMELED 10 非线 10

Acrylic on Canvas 布面丙烯

100 x 75 cm

2020



UNDERWATER DOG CLUB 落水狗俱乐部

Acrylic and Spray on Canvas 布面丙烯喷漆

213 x 152 cm

2020



YELLOW SKIN JESUS 黄皮肤的耶稣

Acrylic on Canvas 布面丙烯

183 x 122 cm

2020



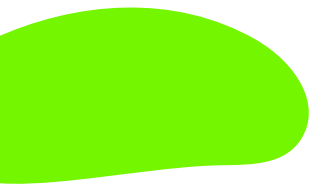
BUDDHA 1 佛 1

Digital Painting on Hahnemühle
Photo Rag® 数字绘画



BUDDHA 2 佛 2

Digital Painting on Hahnemühle
Photo Rag® 数字绘画



BUDDHA 3 佛 3
Digital Painting on Hahnemühle
Photo Rag® 数字绘画



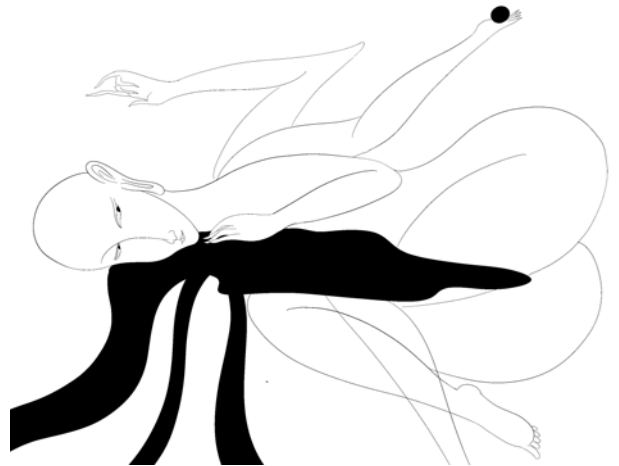
BUDDHA 4 佛 4
Digital Painting on Hahnemühle
Photo Rag® 数字绘画





BUDDHA 5 佛 5

Digital Painting on Hahnemühle
Photo Rag® 数字绘画



BUDDHA 6 佛 6

Digital Painting on Hahnemühle
Photo Rag® 数字绘画

南川道盛



ART+
SHANGHAI GALLERY

Art+ Shanghai Gallery 艺术+ 上海画廊
191 South Suzhou Road
Huangpu District, Shanghai
上海市黄浦区南苏州路191号
+86 21 6333 7223
www.artplusshanghai.com

2020