

当代中国，关于绘画的看法几乎达到了空前矛盾和复杂的程度，中国古代书画的传统与今天割裂日久，域外绘画及艺术潮流的轮番轰炸持续不断，与之相关的普及引介仍显匮乏，新老误读的重复叠加积重难返。2005年后，以市场为主导的当代绘画领域虽不断地抛出了新的话题，但由于艺术批评长期缺位，导致每一次市场繁荣过后，均留下一片新的绘画废墟。作为一种古老的艺术，绘画的阅读是如此简单也是如此困难。不同地域、不同种族、不同时代的不同文化背景下，绘画具有截然不同的标准，即便在同一画家的不同时期、不同类型的作品中，作者对于绘画也很可能有着相互矛盾的诉求；不同标准、不同诉求的实践，派生出混杂多变的绘画谱系。所知势必影响所看，面对一幅画，视网膜的反应不值得过度信赖；探寻绘画的谱系，是启动观看的必要前提。“绘画谱系研究”即是基于上述原因所产生的一次初步尝试，将有机地选取部分坚持于架上创作的艺术家的对象，以个展及讨论会的形式对其创作的“生成”因素开展考察。其目标不在于给出价值判断的结论，也不负有艰深的理论研究使命；而将关注点聚焦于最基本的事实挖掘，以“谱系研究”作为出发点，邀请艺术家、策展人、收藏家，结合每一个画家最基本的师承、交友、展览及市场活动等因素，回溯其绘画的演进过程，解析其绘画的谱系构成，来讨论“你的绘画从何而来”，并试图提炼出某些要点，以简明轻松地方式说明“当我们谈论绘画的时候，我们在谈论什么？”SSSSTART将持续关注艺术家在自身艺术创作过程中所涉及的种种艺术“生成”及“生成”之下的影响，以期在此项目中更加深入阅读和记录各类画家及研究人员对于创作源发的思考和观察。

1973年出生的娄申义，童年成长于浙江上虞的知识分子家庭，在中国美术学院附中完成了少年时代的绘画基础训练，90年代初在中央美术学院壁画系的学习期间，他逐步踏上了绘画艺术之路。1997年毕业后，他定居杭州，在中国美术学院任教并继续他的绘画实践。2005年开始，他频繁参与以“70后”为主要关注对象的艺术展览。2010年，在完成了个展“永无乡”后，他主动退出了火热的当代艺术展览现场，重新开始了一系列更为大胆的绘画试验，在不同媒介和绘画语言中进行了极富多样性的探索。在沉寂5年以后，娄申义相继举办了主题兼具戏谑与美感的个展“洋气”、“想的美”，以其个性十足的直观画风重新回到中国当代绘画的舞台。作为“绘画谱系研究”的首展，娄申义的“快感”一展将展出《思想家》、《情欲》、《痴情》、《盛宴》、《竹

林》、《无花》、《快雪时晴》、《节彩》、《金色赛亚竹》、《随风》等10幅他于2017年至2018年完成的最新作品，并将在展览结束后，基于展出期间的研讨活动，发表关于他的“绘画谱系研究报告”。

In Contemporary China, the view towards painting has reached to the extent as complicated and contradictory as never before, and the tradition of Chinese calligraphy and painting has been isolated from the present days for long. While being continuously bombarded by overseas paintings and art trends, the popularization and the introduction of which is obviously deficient, and the misreadings from now and then multiply and become inextricable. After 2005, new topics have been constantly raised by the market-oriented field of contemporary art, and yet, because of the absence of art critique, what is left after each boom of the market is nothing but a new ruin of paintings. Ancient as the art form of painting is, the reading of it could be so easy and so difficult at the same time. The criteria of paintings differs radically among different regions, races, eras and cultural backgrounds, and even the same painter would hold contradictory ideas in the works of different time periods and types; the hybrid genealogy of paintings is thus generated through the different criteria and the realizations of various pursuits. The ways of seeing would no doubt be affected by the preconceptions. While facing a work of painting, one should not rely too much on the reaction of his/her own retina; but to explore deeply in the genealogy of paintings, which is the premise of such appreciation. “Genealogy Study of Paintings” is a preliminary attempt based on the reasons above, which intends to make a selective group of artists who insist on the art form of painting as the objects of study, and start to investigate, by the means of solo exhibitions and seminars, into the factors which generate his/her artistic creations. The objective of the study does not rest with the conclusion on some value judgement, nor does it undertake the mission of some abstruse theoretical research; it will somehow focus on obtaining the most fundamental facts. By taking “genealogy study” as a starting point, we invite artists, curators and collectors, and integrating with the basic elements of a painter such as his/her teachers, friends, exhibitions and markets, in order to review the evolution process of his/her practices in retrospect, to analyze the constitution of its genealogy, and to discuss “where does your painting come from?” By extracting the essential points, we try to explain “what are we talking about when it comes to paintings” in a simple way. SSSSTART continuously focuses on the artistic “production” and the influence under

such “production” during the process of the artistic creation, hoping to record and read deeply into the thoughts and observations towards artistic creations of various painters and researchers along the project.

Born in 1973 and grew up in an intellectual family in Shangyu, Zhejiang Province, Lou Shengyi finished his boyhood training of painting in the High School Affiliated to China Academy of Art, and gradually pursued his artistic path of painting while majoring in mural painting in Central Academy of Fine Arts in early 1990s. After his graduation in 1997, he settled down in Hangzhou and taught in China Academy of Art, and continues his practices in painting. Since 2005 he frequently participated in exhibitions concentrated on the generation born in the 1970s. In 2010, after finishing his solo exhibition “Neverland”, he deliberately withdrew himself from the hit contemporary art exhibition scene and started a series of bold experiment in painting, exploring the diversities in different media and painting languages. Indulging in his exploration for 5 years, Lou Shenyi conducted his solo exhibitions “Fashion” and “Xiang De Mei” in secession, whose themes are both parodic and aesthetic, and returned to the stage of Chinese contemporary painting with his characteristic and intuitive painting style. As the premier exhibition of “Genealogy Study of Paintings”, Lou Shenyi’s latest artworks finished between 2017 and 2018 will be exhibited in “Pleasure”, including Thinker, Lust, Spooky, Feast, Bamboo Grove, No Flowers, Shift Snow Beneath the Gorgeous Sun, Color Segments, Golden Saiyan Bamboo, and Gone With the Wind. Based on the seminars during the exhibition, a “Report on Genealogy Study of Paintings” of him will be published after the exhibition.