

蓝洞

2017 年11 月18 日，青年艺术家金俊杰的首次个展于空间站揭开面纱，本次展览展出艺术家过去一年创作的数十幅抽象绘画作品，全面呈现了自天津美院公共艺术系毕业五年来独立探索出的独特的绘画语言。在和空间站合作之前，金俊杰的作品曾经参与包括今日美术馆、广西美术馆、山东美术馆等多个学术机构在内的群展，凭借旗帜鲜明的创作风格和别具一格的画面表现，成为当下最值得关注的青年艺术家之一。

个展“蓝洞”名称源自特殊的海洋现象，即冰川消融、海平面上升导致的冰川时期的洞穴入口成为一汪深蓝色水域，从高空俯视就像地球上一个蓝色的洞眼，既像眼睛，又像伤口，多元的形象延义激发人们莫衷一是的思考，也令蓝洞成为神秘的代名词。

这与金俊杰对于抽象绘画的独立探索不谋而合：他不厌其烦地一遍遍将预设好的颜料按层次涂抹至画面，再用一个个深挖的洞眼来破坏画面的稳定和秩序，过程中不时出现的意料之外的效果，激励艺术家不断重复这一探险活动。

如同迷恋蓝洞奇观的深海潜水者，金俊杰迷恋探索画面语言时不惧试错的大胆冒险，而呈现的未曾预料的结果，既是一次次潜入深海又安全返回的日渐强化的生命信念。

尽管金俊杰的创作生涯因为多重原因而断断续续，但他从来没有放弃过对于绘画这一基本母题坚持不懈的探索。艺术家通过持续探讨绘画中的视差、光影、体感等多重命题，逐渐发展出一种“不作画”的创作方式，并以此来反思传统的绘画方法，为绘画领域提供了一种全新的未曾开发的可能性。

不同于传统绘画中对象化的程序表述，金俊杰跳脱出二维创作的局限性，通过采用不同颜色的丙烯层层上色达到一定厚度后再对其进行雕刻的复杂过程来隐喻一种对时间的记录与阐述，于是创作不再是某一个孤立时刻的某一个具体笔触，而是自成一体的综合体系，其连贯性构成了金俊杰画面中不可多得的有机感和精神性。

不仅如此，融入强烈身体性雕刻出的无数个细点，在其凝固成立体状后，呈现出二维至三维转化过程的结果，亦是令艺术家的创作逻辑得以可视化的神来之笔。

Jin Junjie Solo Exhibition : The Blue Hole

The first solo exhibition of young artist, Jin Junjie, will be unveiled on November 18, 2017, at Space

Station. The exhibition will present dozens of pieces of abstract paintings created by Jin in the past year, comprehensively showing the unique artistic oeuvre independently explored by him since the graduation from the Department of Public Art at Tianjin Academy of Fine Arts. Before working with Space Station, Jin's works have been selected in a handful of group exhibitions, including Today Art Museum, Guangxi Art Museum, Shandong Art Museum and many other academic institutions; with the distinctive style and unique approach, Jin has become one of the most noteworthy young artists.

The exhibition is titled as "The Blue Hole" that originates from a special ocean phenomenon: the roughly circular, steep-walled depressions, named for the dramatic contrast between the dark blue, deep waters of their depths and the lighter blue of the shallows around them, were caused by rising sea level during past ice ages; and like, looking down from above, blue holes on the surface of the earth, or eyes, or wounds – these diverse images encourage different imaginations, so that the blue hole has become a synonym of the mysterious.

This coincided with the independent exploration of Jin for abstract painting: he buzzed over to apply the predetermined pigments to the canvas layer by layer, and then destroyed the stability and order of the painting in the course of digging holes, in which the unexpected results inspired the artist to repeat this adventure. Jin was obsessed with bold adventures in exploring peculiar visual language without fear of trial and error, as deep-sea divers obsessed with wonders of the blue hole. The unforeseen outcome is an increasingly strengthened belief in life: sneak into the depths of the sea and return safely.

Although Jin's career was intermittent for more than one reason, he never gave up the unremitting

exploration of the basic motif of painting. Through continuous discussion on various issues like parallax, light and shadow, and somatosensory in painting, he gradually developed a type of "not paint" style of creation and used it to reflect on traditional painting methods, providing a new untapped possibility for painting. In contrast to the object-oriented programming in the traditional painting, Jin broke away from the limitation of creation on a plane by the complicated process of superimposing different colors of acrylic layers in a certain thickness and engraving them, which metaphorically refer to a diachronic record and elaboration. Therefore, the creation consists not in a concrete stroke at an isolated moment, but a self-contained system whose continuity constitutes the rare organic sense and spirituality in Jin's paintings.

Moreover, the countless dots carved out in the intense physicality solidifies into a three-dimensional shape displaying the transformation from 2D to 3D -- the masterstroke that makes Jin's logic of creation visualized.