赵半狄：创造不止 温暖不息

**Zhao Bandi: Creating Endlessly Warming Forever**

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泰康美术馆

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Taikang Art Museum

1-2F, Building 1,Yard 16, Jinghui Street, Beijing Taikang Group Building

**不止的创造，不息的温暖**

时代、社会总有很多限制让人无奈，艺术是另一个平行世界，可以尽情想象和创造。更奇妙的是，当才华和机会碰撞时，艺术还可以改变现实世界。

赵半狄在8年的美术学院生涯里掌握了高超的绘画技艺，年纪轻轻就被誉为绘画天才。从大学时期到1990年代早期的那些绘画，至今仍被传颂赞叹。但因为对艺术的挚爱和旺盛的创造欲，他决然放弃绘画，在世人惋惜至今的各种声音中尽情开放，全面出击。

赵半狄的创造层出不穷，让人眼花缭乱：变换各种材料的装置艺术、关注各种问题的行为艺术，甚至一些至今仍天马行空无法实现的观念艺术。他还设计过时装，拍过电影。众多线索中，1999年进入北京地铁站的一系列公益广告是革命性的。这些公益广告里有非常丰富的内容，每个人都可以开放的接受。最重要的是，在当时的中国，一位当代艺术家的形象奇特的出现在社会公共领域里，不断推动公益广告。赵半狄的艺术世界在这里和现实世界重合了，他让当代艺术成为了公共艺术，他自己的形象成为了公共形象。

从此，他的想象力和创造力一发不可收拾，用狂热的行动力把艺术不断推入现实世界，如2005年《一个人的奥运会》。强烈改变现实的同时，“创造”和“温暖”也逐渐交集在了一起，成为他的明确主线，如2010年发起的“用创造力换一座孤老院”。2020年开始的总体艺术作品“赵半狄的小窝”，到现在已经走过了国内外的11个城市。小窝的亲切氛围让人打开心扉真诚地交流，感人的奇妙言行不断出现，大家在沟通中相互关怀，彼此安慰，让美善的心愿在小小空间里生长蔓延……

创造不止，温暖不息！艺术家旺盛的创造力和温暖的爱意结合时，动力和方向会互相成就。赵半狄继续激情创造着。这次展览精选了他的一部分作品，有那些让他年少成名的早期绘画，有近年来精心营造的“残片绘画”，有让人轻松交流的“赵半狄的小窝”，还有一只在推、敲、顶、扛中憨态可掬的熊猫——它温暖而倔强，充满活力，永远开放；它是创造力的温暖化身，是艺术家赵半狄，也是我们每一个人！

**早期绘画——我的青春**

1990年代前后，中国社会快速的向现代转型，方方面面发生着巨大的变化。赵半狄把学院派的传统技艺巧妙转化，画出鲜活的当代生活。这些绘画对当时正在发生的变化非常敏感，在平凡生活的整体氛围和大量细节中，活跃着青春年少时的期待、憧憬、狂放、激昂、迷茫、失落、忧伤、勇敢与坚强等。同时，微妙回应着艺术史中的古典艺术、印象派、野兽派等，魅力复杂，意味含混。高超的技巧、对当代性的敏感和传统艺术的教养，在这些绘画中生动自然的融合起来，既有当代的先锋敏锐，又有传统的优雅深远，品质卓越，美感不凡。无叙事却有话说的构图、精准的造型、优雅的色调、灵动的用笔……这些绘画在当时独树一帜，刚画完就脱颖而出。三十年后的今天再回看，依然是经典。

**新的绘画——美的残片**

三十年过去了……

世界秩序正在剧烈变动中，艺术家是敏感又善于表达的人。赵半狄对世道和人心的看法也发生了很大变化，一幅幅“残片绘画”诞生了。

这些绘画有意保留大面积的空白，让形状奇特的残片漂浮在画布上。残片的形状、位置、面积等，是画家精心安排的，和残片中的图像一样重要。残片中的人、物、事，来源于他生活中的感动，在垃圾信息泛滥的时代，被他深情的珍藏到画面上。

绘画是最古老的艺术媒介，每个细小的分支都站满了高手。深爱绘画的赵半狄，在大师云集的绘画世界里发现了一个缝隙——他有意的不画满画面，这既不同于过去西方大师们的未完成作品，也不同于中国传统绘画的留白。

身处剧变时代，命运之手中，万物分崩离析；如飞时光里，韶华转瞬即逝。一幅幅“残片绘画”里，温暖地保留着画家的钟爱、陶醉、眷恋、怜惜、哀婉、悲愁……和千篇一律的“完整”绘画相比，“残片”挑战懒惰僵化的观看习惯和平庸陈腐的艺术趣味，让感受力更加敏感开放，感受不可言说之处——这也是艺术最有魅力之处。

**无限温暖——赵半狄的小窝**

“赵半狄的小窝”由毛竹窝棚、竹叶草坪、吊床、窝棚里的小画组成。小窝像是艺术家在大洪水中的荒岛余生，安慰他自己和每一位来客。人们可以躺在吊床里休息，也可以围坐在草坪上聊天。窝棚里是赵半狄的隐私：他有感而发时画的小画，经常更换。

小窝的氛围质朴而奇特，能让来到现场的人们放松下来，平时紧闭的心门在这里敞开，真诚的彼此交流沟通——这是最关键的，很多奇妙的事情由此发生。诞生于2020年的小窝，在4年里走过了国内外的11个城市：上海、武汉、南京、厦门、沈阳、顺德、青岛、成都、常州、郑州、莫斯科。数万人来过小窝，发生了很多感人的故事。在真诚的交流中，小窝容纳着人们发自内心的倾诉和盼望，具有了越来越丰富的功能……小窝里，装置、绘画、行为、影像等结合了起来，艺术家和众人共同组成了“艺术作品”，艺术和生活在这里重合了。

本次展览由沙烨先生、王思勉女士、私人藏家、AYE GALLERY、Simian Foundation慷慨给予展品支持。展览期间泰康美术馆还将特别策划系列项目“赵半狄 +”，诚挚邀请各领域卓有影响之士来“小窝”席地而坐，开怀畅谈，分享远见卓识和灵感妙悟，营造一个栖息心灵、孕育可能的温暖空间，虚位以待大家的到来。

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**Endless Creation and Warmth**

Era and society have always set limitations that make us feel helpless. In the parallel world of art, we can imagine and create to the fullest. Even more amazingly, when talent and opportunities meet, art can change the real world.

During his 8 years in the art academy, Zhao Bandi mastered superb painting skills and was hailed as a painting genius at a young age. His paintings created from his college years to the early 1990s are still widely praised today. But due to his love for art and strong desire for creation, he resolutely gave up painting, a pity for us even today, and engaged in various fields.

Zhao’s works emerge endlessly to dazzle our eyes: installations of various materials, performance art that focuses on various issues, and some conceptual artworks of an unrestrained and vigorous style that still cannot be realized today. He has designed fashion dresses and made movies. Among the numerous clues, the series of public service advertisements displayed in Beijing subway stations in 1999 were revolutionary. They contain a wealth of content that everyone can openly accept. Most importantly, in China at that time, he was a unique contemporary artist in the public sphere, constantly promoting public service advertising. Zhao’s art world joins the real one here. He makes contemporary art and his own image public.

From then on, his imagination and creativity have flown down vigorously, and he continuously pushed art into the real world with fanatical actions, such as One Person’s Olympics in 2005. With strong intervention in reality, “creation” and “warmth” have been gradually integrated to be a clear main theme for him, such as the “Exchange Creativity for an Elderly Home” launched in 2010. The overall artwork “Zhao Bandi’s Hut” started in 2020 has now toured 11 cities at home and abroad. The warm hut allows people to open their minds and communicate sincerely, with touching and wonderful words and actions constantly emerging. Through communication, people could comfort each other, allowing the desire for beauty and kindness to grow and spread in the small space.

Warmth will go on with creation. When the artist’s strong creativity and warm emotions are combined, motivation and direction will supplement each other. Zhao continues to create with passion. This exhibition displays his selected works, including early paintings that made him famous at a young age, “fragmented paintings” carefully crafted in recent years, “Zhao Bandi’s Hut” for easy communication, and a cute giant panda that is pushing, tapping, holding, and carrying. It is warm and stubborn, full of vitality, and always open. It is a warm symbol of creativity, the artist Zhao Bandi, and every one of us.

Du Xiyun

**Early Paintings: My Youth**

Around the 1990s, Chinese society underwent a rapid transformation towards modernity and had tremendous changes in all aspects. Zhao Bandi cleverly transformed traditional academic skills to describe vivid contemporary life. These paintings are sensitive to changes at that time. In the overall atmosphere of ordinary life and numerous details, we see active expectations, longings, wildness, excitement, confusion, loss, sadness, courage, and strength in youth. At the same time, they subtly respond to classical art, Impressionism, and Fauvism in art history, with complex charm and ambiguous meanings. Superb skills, sensitivity to contemporaneity, and knowledge of traditional art are vividly and naturally integrated into these paintings, showcasing both contemporary avant-garde keen insights, traditional elegance, outstanding quality, and extraordinary beauty. With the meaningful composition without narrative, precise modeling, elegant tones, agile brushstrokes, etc., these paintings stood out at that time as soon as they were finished. Reappreciated thirty years later, they remain classic.

**New Paintings: Fragments of Beauty**

Thirty years have passed.

The world order is undergoing drastic changes, and artists are sensitive and adept at expressing themselves. Zhao Bandi’s views on the manners and morals of the time, as well as public feelings, have also undergone significant changes, and fragments of paintings have been created one after another.

These paintings are intentionally left with large blank spaces, allowing uniquely shaped fragments to float on the canvas. The shape, position, and area of the fragments are carefully arranged, which are as important as the images within. The people, objects, and events in the fragments are inspired by Zhao’s emotions in life. When junk information overflows, he affectionately records them in paintings.

Painting is the oldest medium of art, and each small branch has been occupied by masters. Zhao Bandi, who deeply loves painting, discovered a gap in the painting world filled with masters. He intentionally leaves blank spaces, which is different from the unfinished works of Western masters in the past and the blank spaces in traditional Chinese paintings.

In an era of upheaval, all things collapse and fall apart in the hands of fate. Time flies, and youth fades in an instant. In each “fragmented painting”, the painter’s love, intoxication, attachment, pity, sadness, and sorrow are warmly preserved. Compared with the monotonous “complete” paintings, “fragments” challenge lazy and rigid viewing habits and mediocre artistic interests, make perception more sensitive and open, and allow the audience to experience indescribable things, the most charming aspect of art.

**Infinite Warmth: Zhao Bandi’s Hut**

“Zhao Bandi’s Hut” consists of a bamboo shack, a bamboo leaf lawn, a hammock, and small paintings inside the shack. The hut is like a shelter on a deserted island in a flood where the artist spent the rest of his life, comforting himself and each visitor. People can rest in the hammock or sit around the lawn to chat. In the shack is Zhao’s privacy: small paintings he created based on inspirations, which are replaced frequently.

The simple and unique atmosphere of the hut helps visitors relax and open their closed minds for sincere communication and exchange, and most importantly, leads to wonders. The hut initiated in 2020, has visited 11 cities at home and abroad in four years: Shanghai, Wuhan, Nanjing, Xiamen, Shenyang, Shunde, Qingdao, Chengdu, Changzhou, Zhengzhou, and Moscow. Tens of thousands of people visited the hut, and many touching stories occurred. In sincere communication, the hut accommodates people’s inner feelings and hopes and gains more functions. Installations, paintings, performances, and videos are united here. Artists and others together form the “artwork”. Art and life overlap here.

This exhibition is generously supported by Mr Sha Ye, Ms Wang Simian, private collection, AYE GALLERY and Simian Foundation. During the exhibition period, Taikang Art Museum will curate a series of programs under the title "Zhao Bendi PLUS”. We sincerely invite influential individuals from various fields to join us in the "Hut", sharing their visionary insights and inspirations. Our aim is to create a warm and inviting space where minds can dwell, fostering possibilities. We eagerly anticipate your presence in this enriching environment.