

## 吕松

吕松（生于 1982 年），2006 年毕业于英国伦敦艺术大学温布尔顿艺术学院油画专业，获硕士学位，次年归国，目前生活和工作于北京。吕松的作品以抽象的笔触、朦胧的色调和超现实的构图，通过模糊现实与虚构的边界，引发观者对时间、记忆与存在的思考。其作品常以雾气弥漫的风景、气氛稠密的空间环境为主题，呈现出一种“动态凝固感”，仿佛捕捉了转瞬即逝的瞬间，尽管看似静止，但挥洒的笔触与丰富的层次却暗示了时间的流动。艺术家偏好低饱和度的灰色调，结合微妙的光影变化，营造出静谧而疏离的氛围。在创作方法上，吕松突破传统架上绘画的边界，通过刮擦、拓印、泼溅等综合技法，使画面肌理呈现出类似地质沉积的风化痕迹，如同岁月的刻痕，提醒着我们遗忘的必然和物质的脆弱。

近期个展包括“一阵温煦的和风吹来”（东画廊，上海，2024）、“空地：阴影下的光”（Massimo De Carlo Pièce Unique, 巴黎，2023）、“日本花园”（东画廊，上海，2021）、“紫皮”（MDC 香港画廊，香港，2021）、“罗马内室”（Mattatoio, 罗马，2018）、“谿谷”（Massimo De Carlo, 香港，2018）、“楼上的房间”（Massimo De Carlo, 伦敦，2018）、“流”（OCAT 西安馆，西安，2017）、“控制点”（东画廊，上海，2017）、“马背上的醉乞丐”（Galeria Nicodim, 罗马尼亚布加勒斯特，2015）、“Hills Beyond the Backdrop”（Alexander Ochs Galleries, 柏林，2014）、“To the River till Sunrise”（Dominik Mersch Gallery, 滑铁卢/悉尼，2013）、“To One Who Has Been Long in City Pent”（Alexander Ochs Galleries, 柏林，2012）。参与群展包括“破界：觉醒之锚”（恒当代艺术中心，杭州，2025）、“是日蓝花”（元美术馆，北京，2024）、“南方故事”（和美术馆，佛山，2023）、“等待的剧场”（萃舍云集当代艺术收藏中心，南京，2023）、“感性对话”（碧云美术馆，上海，2022）、北京艺术双年展（北京，2022）及“怀景之二”（科恩画廊，上海，2015）等。

## LU Song

LU Song (b.1982) graduated from Wimbledon College of Art, University of London in 2006 with a master's degree in painting. He returned to China the following year and now currently lives and works in Beijing. LU Song's works use abstract brushstrokes, hazy tones and surreal compositions to blur the boundaries between reality and fiction, triggering viewers' thoughts on time, memory and existence. His works are often themed in foggy landscapes and dense spatial environments, presenting a sense of "dynamic solidification", as if they captured a fleeting moment. Although seemingly still, the brushstrokes and rich layers suggest the flow of time. LU Song prefers gray tones in low-saturation and combined with subtle changes in light and shadow to create a quiet and alienated atmosphere. In terms of methods of creation, LU Song breaks through the boundaries of traditional easel painting through the combination of comprehensive techniques, such as scraping, rubbing, and splashing, to present the texture in similarities of the weathering traces in geological deposits, which are like the marks of time, reminding the viewer of the inevitability of oblivion and the fragility of matter.

His recent solo exhibitions include "A Warm Breath Set the Leaves Stirring" (Don Gallery, Shanghai, 2024), "Empty Space: The light beyond the shadow" (Massimo De Carlo Pièce Unique, Paris, 2023), "Japanese Garden" (Don Gallery, Shanghai, 2021), "PURPLE SKIN" (Massimo De Carlo, Hong Kong, 2021), "Interni Romani/Roman Interiors" (Mattatoio, Roma, 2018), "Combe" (Massimo De Carlo, Hong Kong, 2018), "The Room Upstairs" (Massimo De Carlo, London, 2018), "Flow" (OCAT Xi'an, Xi'an, 2017), "Control Point" (Don Gallery, Shanghai, 2017), "The Drunken Beggar on Horseback" (Galeria Nicodim, Bucharest, Romania, 2015), "Hills Beyond the Backdrop" (Alexander Ochs Galleries, Berlin, 2014), "To the River till Sunrise" (Dominik Mersch Gallery, Waterloo/Sydney, Australia, 2013), "To One Who Has Been Long in City Pent" (Alexander Ochs Galleries, Berlin, 2012). He has also participated in numerous group exhibitions such as "Beyond Borders Awakening Anchors" (Art No Bounds, Hangzhou, 2025), "A Blue-Flowering Day" (Yuan Art Museum, Beijing, 2024), "Tales of the South" (He Art Museum, Foshan, 2023), "A Theatre of Waiting" (The Cloud Collection, Nanjing, 2023), "Un dialogue avec la sensibilité — Écriture, Désir, Amour" (Being Art Museum, Shanghai, 2022), "2022 Beijing Biennial" (Beijing, 2022) and "In Memory of a Landscape 2" (James Cohen Gallery, Shanghai, 2015), amongst others.