

INTERSTELLAR

A R T W O R K S B Y Z H A O X U

星际穿越 —— 赵旭作品集

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ARTWORKS BY ZHAO XU

星际

赵旭作品集

穿越

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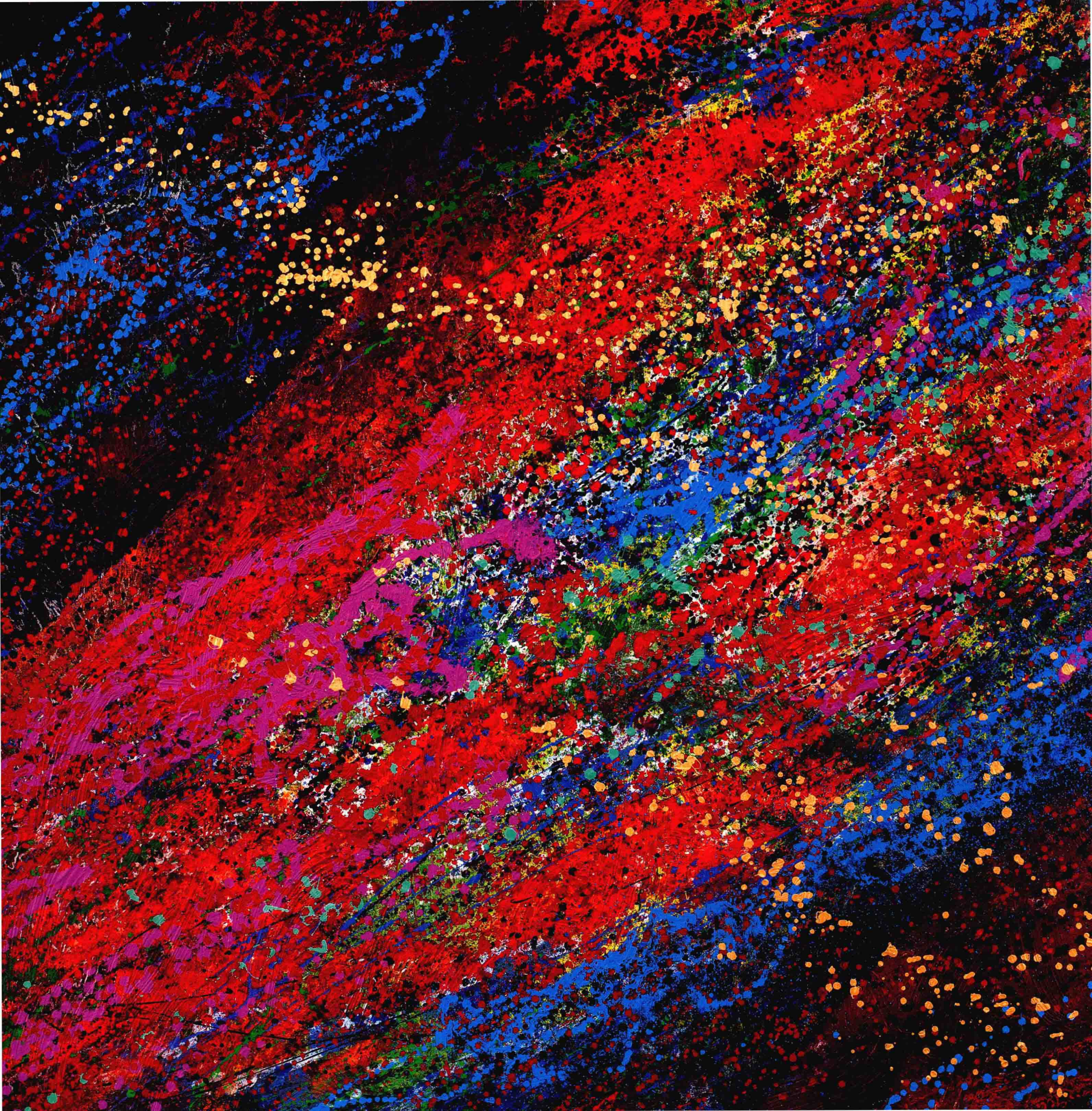
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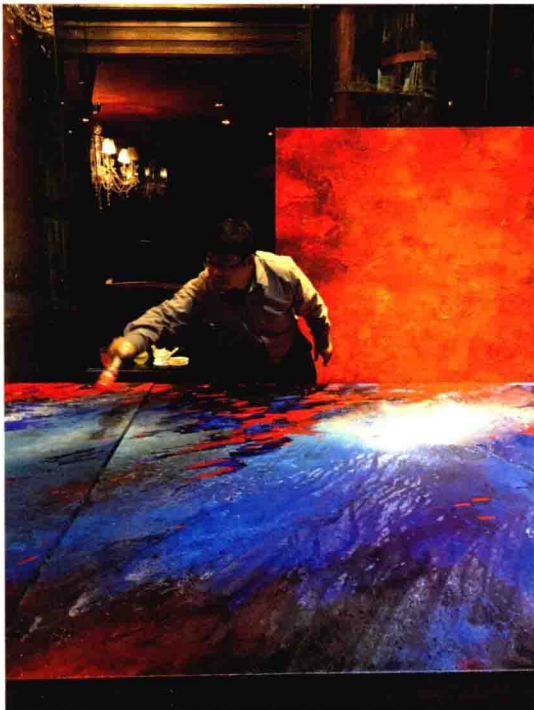






赵旭, BIG BANG! ZHAO XU, BIG BANG!

吕澎 Lv Peng



赵旭创作中

最初,几乎没有人会想到,中国当代艺术会以这样疯狂的速度冲上云霄。万事万物皆有缘起,而赵旭就是缘起。他的艺术就像他的人生那样,呈现出大爆炸式的增长。对于他个人来说也许仅仅是扇了一扇翅膀,但对于历史而言,则刮起了一场亚洲季风。

1988年赵旭毕业于北京实用美术学校后,迅速超越了当时的很多艺术家,在亚洲各处包括北京、香港和新加坡获得了很多个展机会。在20世纪80年代活跃、充满激情的理想主义气氛中,以吴冠中为代表的自由和笔墨形式对他的艺术观念存在非常深刻的影响。正是从这种自由化的精神基底出发,赵旭推动了这个时代的艺术面貌。1996年,在他不到30岁的时候,受邀在中国美术馆举办个展,吴冠中先生亲临现场并指导作品。当抽象的中国笔墨被进一步解放时,他找到在形式上更加狂放不羁的赵无极作为范式,赵无极绘画中的饱满的力量和神秘主义气氛深深地吸引着他,这构成了他此后数十年艺术创作的主旋律。

赵旭总会深入范式的本质,这种对于神秘事物以及大图景的追索是与生俱来的气质。形式绘画所关切的,不仅仅是纵横恣意的点线面体,而更加在于它背后的宇宙意识。早在1992年赵旭就开始创作具有宏大视野的绘画。对于人类的视觉而言,宇宙是广袤的、抽象的、陌生化的外部空间,但同时我们又淫浸于现代科技所构筑的宇宙意识中,宏大与微小之间的荒谬感让我们不断地重新界定自身与

外部世界的尺度,并反思我们的传统。在《六万年前的黄山》中,赵旭将文化语境中的黄山放置到脱离文化的时空下进行观照,使我们重新回到传统之前,直面真山真水。在另一些作品中,他甚至开始脱离具象的图像,而是进入到抽象化的象征宇宙中。

在这场艺术的大爆炸中,一切都惊人的迭代着,一切将被深刻地改变。而赵旭的绘画却寂然不动,仿佛一切都停留在大爆炸的第一秒钟。《云图》系列是这样,在印尼海啸中所激发出《星云》系列也是这样,所有的形式都来自于科技观测所能获得的关于外部宇宙的图像,但所有的形式都曾经真真切切地存在于由文明自身所创造的艺术史中,赵旭迫使我们在今天重新看到自身精神内部与外部宇宙之间相互连接的隐喻。那些翻滚的热浪,辐射和粒子浓汤,吞噬或创造万有。它们方生方死,方死方生,毫不以人类的自我意志为转移,但另一方面,它就是人类社会本身的形象。

从象征宇宙的角度而言,赵旭对回到大爆炸一秒钟后的宇宙图景的创作,活生生地成为今天中国当代艺术世界的镜子。一切坚固的东西都烟消云散了,马克思为一个碎片化的社会世界而欢呼,中国当代艺术也是这样。一切沉淀在社会底部的艺术形式,一切从传统割裂而产生的倾向,一切潜在的风格可能性都被激发了,无数新观念的涌现和新资本的涌入,使赵旭将一切推进到时代的前沿,而他的内心仿佛就像关于这个时代的一面镜子。遵照达芬奇的格言,艺术家应当如镜子一般地表现自然,赵

旭的艺术也是这样一面镜子，从其中可以看到关于一切的缩影，既包括我们的精神世界，也包括社会世界，最终还包括整个外部宇宙。因此，赵旭坦言自身创作的方式是放弃思考的，诉诸于冥想和禅定的。这种创作方式在无形中帮助他摒弃了 20 世纪 80 年代艺术家普遍遭遇的理论枷锁，从过度的理性主义和哲学家化的当代艺术观念中摆脱出来，更自由地对他的精神体验进行当下的呈现。

赵旭曾经花了很多时间从事中国现、当代艺术回流的工作，在这个大历史循环中，中国当代艺术逐渐壮大，并融入了全球的艺术品市场。时过境迁，赵旭重新拿起画笔时，这场文化的大爆炸仍在迅速的推进中。30 年不过弹指一挥间，对于赵旭，对于中国当代艺术而言，这段创作和冒险的生涯都是经典而难忘的。从中国传统的笔墨形式到中西合璧的抽象艺术，从新水墨到综合媒介，从亚洲到全球，赵旭从未偏离过他最初的好奇心。也正因为这种执念，赵旭成为了推动中国艺术世界的标志性人物之一，一颗粒子沸腾了一个宇宙。

Previously, nobody could predict that Chinese contemporary art is developing in such a rapid pace. All results have their reasons while Zhao Xu is the origin. His art career is similar to his life showing a bombing increase. For him, it's like waving his wings but for history, an Asian season wind crossing over.

After graduated from Beijing Applied Art School in 1988, he suddenly overstepped many artists at that time and obtained a lot of chances having solo exhibitions in Asia including Beijing, Hong Kong and Singapore. In the idealistic and passionate atmosphere of 1980s, Wu Guanzhong

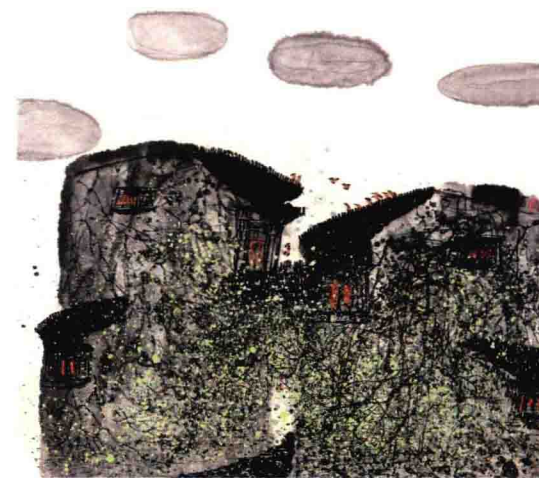
as an example gave him very profound influence of freedom and the forms to his artistic thoughts. In 1996, he was less than 30 years old, but invited by Chinese National Art Museum to have his solo exhibition. Wu Guanzhong visited and gave him suggestions there. When abstract Chinese brush painting had more freedom, he found more liberated painting forms such as Zhao Wuji. He was attracted by Zhao's strong power and mystery and which became the main theme of his following paintings.

Zhao Xu could always seeing the essence inside any format. His pursuit for mystery and magnificent pictures is a natural born character. What formal painting caring about is not just spots, lines or segments but the universal consciousness behind surface. In 1992, Zhao Xu has started his magnificent paintings. For human's visual languages, universe is a remote, abstract and unfamiliar outside world. At the same time, people are indulged in the universal consciousness constructed by modern technology, the sense of absurdity between magnificence and minimal redefines the distance between ourselves and the outside world and rethinks our tradition. In his Yellow Mountain 60,000 Years Ago, Zhao Xu puts Yellow Mountain from cultural context into the non-culture contraction which makes us witness the real landscape before we trace back to the tradition. In the other works, he even starts to throw away from figurative images and steps into the abstract universe.

In this big explosion of art, everything is changing



1989 年 3 月赵旭先生在中国美术馆举办建国画展与刘开渠先生（左一）、赵准旺先生（右二）合影
Zhao Xu at the National Art Museum of China for participating Founding Exhibition and take photo with Liu Kaiqu and Zhao Zhunwang in March, 1989



江南秋色 JiangNan Autumn, 68 × 68cm,
1989, 纸本设色 Ink and Color on Paper

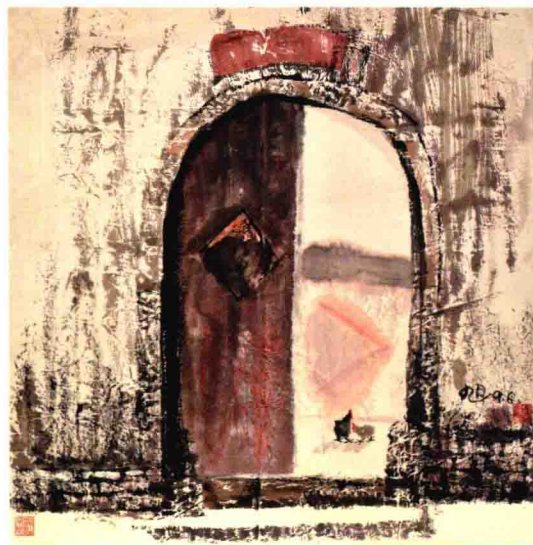


1991年 赵旭在新加坡个展与《艺术图书》何恭上先生合影

Photo of Zhao Xu He Gongshang of "Art Book" at the Zhao Xu Solo Exhibition in Singapore, 1991



1991年个展，新加坡艺术博览会
Art Singapore, Solo Exhibition, 1991



老家 Old House, 70×70cm, 1996, 纸本设色
Ink and Color on Paper

rapidly and everything will be replaced but Zhao Xu's painting. It is just like time stopped at the moment of explosion. Nephogram series and the Nephogram of Indonesia series are all like this. All the forms are originated from the universe images taken by modern technology but all the forms have existed in the art history of human's civilization. Zhao Xu forces us to see the metaphor of relation between our inner spirit and the outside universe. Those flaming waves, radiation, particle streams swallow and create everything. They live and die. They never change because of human's spirit. On the other hand, they are the images of human society.

From the symbolic perspective of universe, Zhao Xu paints the last minute of explosion and which becomes the mirror of Chinese contemporary arts. All That is Solid Melts into Air, Karl Marx applause for a segmental world, so as Chinese contemporary arts. All forms in the bottom of society, all tendency separated from tradition, all underlined style might be arose, millions of new ideas and capital rushed in, Zhao Xu pushes everything into the edge of times but his heart is the mirror of time. According to Da Vinci's motto, artists should be as natural as mirror while Zhao Xu's art is a mirror. We could see everything in miniature inside including our spiritual world, social world and eventually the outer space. Zhao Xu confesses that his way of working is abandon of thinking but appeals to meditation and dhyana. His way of working helps him get rid of the theory restriction that artists of 1980s encountered, and escape from the over-rationalism and philosopher-like contemporary

art concepts so he could express his spiritual experience with much more freedom.

Zhao Xu once spent much time on getting-back of the Chinese modern and contemporary art pieces from abroad. In this big historical circulation, Chinese contemporary art is getting stronger and gradually stepping into the world market. How time flies. The big cultural explosion is still in a rapid pace when Zhao Xu decides to hold his paint brush again. 30 years is just a flash, but for Zhao Xu and Chinese contemporary art, that period of his creation and adventure is quite unforgettable. From Chinese traditional ink painting to mixed media works, from Asia to global, Zhao Xu never gives up his curiosity. It is because of his persistence, he becomes the remarkable figure of Chinese art world. He is the particle who lights the whole universe.



我们，都曾经激情过

ONCE UPON A TIME, WE ALL HAD THE PASSIONATE MOMENTS

赵力 Zhao Li



1989年，苏州写生
Sketching in Su Zhou, 1989



素描 Sketch 31×44cm 纸本素描 Sketch on paper

我很早就认识赵旭，当时我们都是翩翩少年。认识的因缘是父辈的友谊，彼此之间的交情则是之后的事情。记得第一次见面是我刚从南方小城市到繁华大都市来读大学的第三天，我整个一个“摸不着北”的状态，而赵旭骑着一辆小摩托车跑到美院，操着一口标准的“北京腔”，热情地和我说这说那，这给我留下了深刻的印象。

在我就读美院本科的四年之中，和赵旭一直保持着持续的交往。当时的赵旭和同年龄的我们一样，对于现代主义艺术如痴如醉。只是我是学美术史出身，兼画点创作，而当时的赵旭则完全是以青年艺术家的面貌出现的。赵旭在艺术上的起步无疑是和他的家庭相关的，他的父亲赵准旺先生是一位知名的水墨画家。我把赵准旺先生称之为水墨画家而不是国画家的原因，是他的创作在当时以对形式美的追求和多变的彩墨见长，属于国画界“开拓创新”的一派。受到父亲影响的赵旭在思想观念上也不保守，尤其到了20世纪80年代中期在新潮美术运动的汹涌浪潮中他也变得更加“变本加厉”。

赵旭曾经给我看过一些他考学时期的作品，除了素描等类型之外基本都是水墨画作品，题材以江南景致为主，注重色彩的运用和画面的抒情性。但是稍后的作品则开始有所不同，他曾经一度非常倾心于吴冠中的创作，所以也尝试着将自己擅长的水墨创作发展为彩墨作品。很快赵旭就将自己的方向锁定为抽象画，这一点也很合当时的潮流。在整个20世纪80年代的中国，抽象主义简直就是现代主

义的代名称，它如此地时髦以至于成为年轻人纷纷追逐的对象。事实上这一时期的国内画坛真可谓是“百舸争流”的状态，说到当时的抽象主义绘画，则既有推崇理性的抽象，也有张扬感性的抽象，还有结合中国写意精神的所谓“意象”，林林总总，不一而足，而其中的赵旭更接近于赵无极式的抽象创作类型。

赵无极，他对于20世纪80年代国内抽象主义浪潮的崛起影响巨大，其原因是这一时期的赵无极曾经多次受邀回国教学，不仅直接带出了一批年届中年的抽象画家，而且通过学术演讲和媒体采访在社会上反响剧烈，间接影响了一代青年画者的创作。赵旭对于赵无极抽象艺术的认识应该是借助于间接的方式，在当时原作欣赏机会极为匮乏的时期最好的途径还是各种的印刷品，而他父亲的单位背景对于赵旭而言可谓是“近水楼台”，有机会接触到国外出版的各种精美画册。有人戏称“20世纪80年代是一本画册决定产生一个流派的时代”，我虽然不是太同意，然而这种说法也从一个侧面反映了美术印刷品对于当时艺术家的真实意义。赵旭很快就进入了一个“激情模仿”的状态，这在当时是很正常的状态，通过这个阶段赵旭逐渐对赵无极有了更完整的了解。

此后不久，赵旭就把自己对赵无极艺术的学习明确聚焦到他的中后期风格上，痴迷于各种的泼洒、涂抹以及各种的肌理效果。大约在20世纪90年代初，赵旭在北京、香港、新加坡等地举办或参加

了一些个展、群展，参展作品皆为这一类抽象性的画作，于是他逐渐在原来彩墨画的基础上发展出了油画、丙烯、综合材料的作品序列。

我最后在展览中见到的赵旭作品，是在1989年中国美术馆举办的“水墨新人奖”展览上，这是一张彩墨画作品，在当时引起了不少人的关注。数年不见之后的相遇则是在某个国内艺术品拍卖会的现场，这时的赵旭已经从画家的身份成功过渡为艺术经纪人。亦如他对创作的态度，“不安分”的性格总是驱使他乐于尝试各种新生事物，并逐渐历练为商场上的敏锐嗅觉。在一波又一波的中国艺术品市场急剧增长之中，“赵画家”也变成了“赵董”，如今的赵旭早已是一名成功的艺术商人，但是他年少时代的“画家梦”还存在吗？

所以，我很高兴地听到赵旭现在要举办一次自己的画展。这个画展或许不是为了证明自己画艺的高低如何，而是为了印证那个曾经的梦想、那段个人生命的经历。对于像我这样的观众而言，这或许就是一种共同的时代记忆、群体的体验分享，以及对逝去的青春岁月的某种纪念！

I have known Zhao Xu since long time ago, when we were both vibrant teenagers. We started to know each other because of the friendship between our parents, while our own friendship was something happened later. I remember our first encounter was on my third day from a small town in south China to the bustling cosmopolitan for undergraduate study. I was in a state of “cannot get the slightest clue”, while Zhao Xu rode a small motorcycle to CAFA, with a standard Beijing accent, and chatted enthusiastically with me. I was deeply impressed.

During my four years of undergraduate study at CAFA, I maintained contact with Zhao Xu. At that time, Zhao Xu was like other people of our age, being fascinated by modernism arts. The difference was that I was studying art history and painted occasionally, while Zhao Xu completely emerged as a young artist. Zhao Xu's start in arts was no doubt related to his family, especially his father Zhao Zhunwang, a well-known ink-wash painting artist. I call Mr. Zhao Zhunwang an ink-wash painting artist rather than a traditional Chinese painting artist because his creations were special in the pursue for the formal beauty and versatile use of color ink, and therefore he is one of the “pioneering and innovative” league of traditional Chinese painting. Influenced by his father, Zhao Xu's mindset is never conservative, and this was amplified especially in the turbulent New Art Movement during the mid- '80s.

Zhao Xu used to show me a few works during his school time, apart from some sketches, mostly were ink wash paintings portraying sceneries in south Yangtze River area, and emphasized on the use of colors and the lyricism of pictures. However, his later works start to be different. He used to like Wu Guanzhong's creations very much, and therefore attempted to progress from the ink-wash painting he was good at into color ink paintings. Very soon, Zhao Xu locked abstract painting as his direction, and it fitted the fashion of that time. In the China during the whole '80s, abstractism was almost the synonym for modernism, and it was so fashionable that young people were all after it. In fact, during this period of time, the domestic art community in China was



1989年 华君武先生（左）与赵旭先生（右）
Hua Junwu (Left), Zhao Xu (Right), 1989



彼岸 Riverside, 50×55cm, 1989, 纸本设色,
Ink and Color on Paper



1995 年，与白雪石先生
Zhao Xu with Bai Xueshi, 1995

full of various new ideas. Speaking of abstract paintings, there were people more inclined to rational abstractism, people advocating emotional abstractism, and people incorporating the “imagery” of traditional Chinese painting, etc. Among various derivatives of abstractism, Zhao Xu’s abstract paintings were closer to the style of Zhao Wuji.

Zhao Wuji heavily influenced the uprising abstractism trend in China during the ‘80s, because he was many times invited back to China to teach during this period of time. He had not only taught a batch of middle-age abstract artists, but deeply inspired the society through academic speeches and media interviews, and indirectly influenced a generation of young painters’ works. Zhao Xu’s understanding of Zhao Wuji’s abstract arts should be due to such indirect approach. During the time when opportunities to see the original works was extremely rare, various printed works became the best way to learn. Zhao Xu’s father’s occupation gave him plenty chances to see various beautiful albums from overseas. Some



1997 年与家人在美国家中
with Family in U.S. 1997

people joked that the ‘80s was a time when an album could create a school of art. Although I do not very much agree with it, such sayings did reflect how important printed art pieces were to artists of that time. Zhao Xu soon entered a state of “passionate imitation”, which was very normal during that time. Through this stage, Zhao Xu had a more complete understanding of Zhao Wuji.

Soon after, Zhao Xu clearly focused his study of Zhao Wuji on his middle-to-late styles, obsessed with various splashing, smearing, and other texture effects. Around the early ‘90s, Zhao Xu held a few solo or group exhibitions in Beijing, Hong Kong, Singapore and other places, and the works in display were all from this type of abstract paintings. Thereafter, he gradually developed oil painting, propylene, multi-media series of works based on his original color ink paintings.

The work by Zhao Xu I last saw in exhibition was on the “New Ink Wash Artist Prize” exhibition held by the National Art Museum of China



1997 年于美国藏家
Zhao Xu is in collector’s home in U.S., 1997

(NAMOC) in 1989. It was a color ink painting, which attracted many attentions from the crowd. After many years, I met him again in a domestic art auction site, and Zhao Xu at that time had already successfully made his transition from an artist to an art dealer. Just like his attitude to art creations, the “ambitious” nature had always driven him to try various new things, and gradually trained his acute insight in the business world. In tides after tides of rapid growths of Chinese art market, “Artist Zhao” has also become “Boss Zhao”. Nowadays, Zhao Xu is already a successful businessman in art, but does his dream of being an “artist” since his teenage still exist?

Therefore, I’m very happy to hear that Zhao Xu is going to hold his own art exhibition. This art exhibition perhaps is not an attempt to prove his ability in art creation, but to summarize his old dream and that period of life experience. For audience like me, it is probably a common memory of the times, our shared group experience, and some sort of commemoration for our lost youth!



一个纯粹的世界 A PURE WORLD

朱彤 Zhu Tong



1991年赵旭先生在写生
Sketching, 1991



水乡人家 Watertown Neighborhood ,
70×70cm, 1994, 纸本设色 Ink and Color on
Paper

人类始终试图通过自身的智慧和一切能力来了解我们所存在的这个世界，不断地尝试通过想象与知识的拓展来揭开宇宙神秘的面纱，所谓灵（思维）之所向，目（视觉）之所及，皆可成为我们探索的对象。而同样作为不可穷尽的维度，人类精神和宇宙万象亦包含着同样无尽的未知，正是这种未知的神秘感驱使我们不断地探究、发现和创造。

“如果能重新选择，只要能活下去，我就要做一个纯粹的艺术。”相信每一个熟悉赵旭的人在听到他这一席肺腑之言时都会无比惊讶。在外界的眼中，他是保利拍卖的掌门人，是一个永远充满激情、不知疲倦、敢想敢拼的企业家，而正是他身后的种种光环，让大多数人都忽略了其艺术世家的成长背景——在接受父亲的艺术启蒙后，赵旭不但先后求教于诸多名师，接受严格的训练，亦曾怀揣着成为艺术家的梦想，和当时的年轻人一起奔波于各地写生，参加过全国各种美术大展，在新加坡及欧美等地也举办过多次展览。在收获肯定和鲜花的同时，年少的赵旭也深刻感受到从艺之艰辛，看到了行家和画家之间的巨大反差，这种反差让他对艺术家群体产生了惺惺相惜的使命感，并促使他最终选择成为一名艺术经纪人而不是艺术家。时光匆匆，如今的种种赞誉和肯定是对赵旭多年付出的最好礼物，然而不惑之年的他却想在此时继续自己年少时候的梦想——做一个纯粹的艺术家，这恰如佛家所言“不忘初心，方得始终”。

自小的耳濡目染与刻苦训练让赵旭形成了对于

中国传统绘画的深刻理解；而多年游历四海所练就的广阔视野，又让他对于油画这种外来艺术形式同样地迷恋甚至欲罢不能。由是之故，赵旭在创作中从不囿于绘画的材料和形式，其作品不但传承了中国画传统中所特有的微茫意象与笔墨逸趣；同时又在层出不穷的肌理效果中诠释了西方绘画对于视觉结构及张力的推崇。天马行空般的想象力让赵旭在画面上制造出无限的空间维度，对材料的把控能力又使得一切理智的制作过程变得驾轻就熟。从近期的系列作品中，我们可以清晰地感受到形与色的强烈碰撞、混溶，在颇具表现主义视觉特征的史诗般的画面结构与色彩洪流中，感受一种具有强烈东方哲学韵味的审美体验。我们很难用一、二句来讨论赵旭的作品，也许恰恰因为丰富的艺术经历，造就了其独特的艺术语言和作品面貌。在他的作品中东方和西方、传统与当代、观念与语言表现都巧妙地混搭在一起，形成了强大的场域。也正是因为这种复杂性，形成了属于艺术家自己独特的风格。

如果仔细体会，不难发现赵旭的绘画似乎始终执着于将观者带回到人类初始的鸿蒙境地。“我们从哪里来？要到哪里去？宇宙究竟是什么？宇宙之外还有什么？时间的本质又是什么？”正是对于未知事物的强烈好奇和对自然的深刻敬畏，引领着他的创作不断迈向一个神秘莫测、唯美纯粹的宇宙世界当中。在这里，物质与精神的基本法则与永恒运动被艺术家以绚烂色彩和强烈的激情表现得淋漓尽致，震撼人心。“一个艺术家对艺术的执着态度好比科学家通过缜密的研究与科学的运算来探索

自然以及宇宙的奥秘，而我非常幸运地能够选择绘画这种方式来展现我对浩瀚星河的体验与理解。”凭借从艺多年对于艺术的理解和起伏人生所淬炼出的深刻感悟，赵旭以绘画为媒介，叙述了艺术家心中关于人和宇宙的本质，作品形成与观众“超越性”的对话。第一次见赵旭的作品是在他的工作室，那些巨大作品散发的能量展现了极强的震撼力。令我惊叹的不仅仅是作品本身所呈现出的视觉冲击与强大气场，更是因为就创作态度及水准而言，赵旭完全就是一个不折不扣的具有相当水准的艺术家。相信他对中西绘画的理解和对当代抽象绘画的探索会更深远。

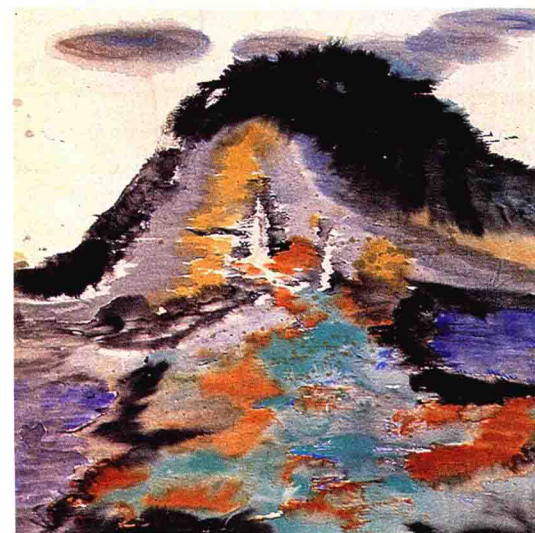
如果说 2013 年的回顾展只为圆一个艺术家的梦，那么经过近两年的进一步探索，赵旭已经在艺术创造的艰难征程上迈出了更加坚实的步伐。我想，正是这种坚定的执着与不竭的热情，让我们对于其未来的艺术生涯拥有了更多的期待。

Human are always trying to understand this existing world according to our own knowledge. We keep trying to unveil the mysterious mask of universe by our imagination and the exploration of our intelligence. We are saying that where our thoughts aim at where our vision would be and which are all what human being are studying. As also for the infinite angle, there is endless unknown hidden in the spirit of human and comprehensive universe but it is just because of the unknown mystery that pushes us to explore, discover and create persistently.

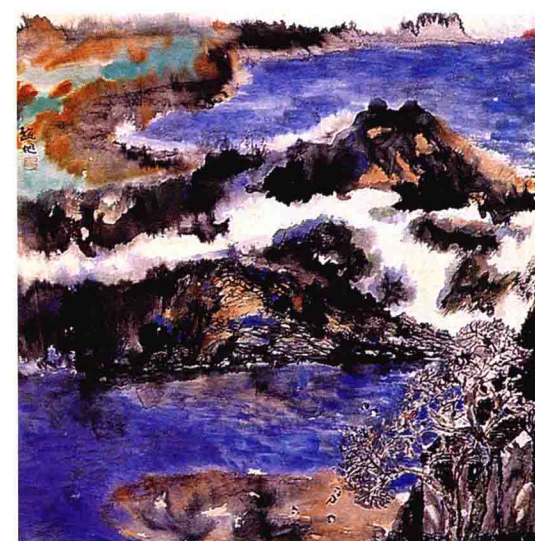
“I would like to be an artist if I could live if I could choose for a second time.” Everyone would be surprised hearing all these words from deep of his heart. In other people’ eyes, he is in charge

of Poly Auction and always full of energy. He is aggressive and he never stops but just because of all these light rings behind him people are easily neglect his artistic growing-up environment. His father gave him early art education and after that he had professional art study from many famous Chinese artists. For his dream to be an artist, he was traveling around to sketch with many other young people and participated many national art exhibitions. He had been exhibited in Singapore and Europe for many times. With the compliment and congratulations, young Zhao Xu knew how hard to chase for this artistic career. He understood the difference between experts and artists which made him feel a kind of mission on his shoulders, consequently, he became an art agent instead of an artist. Time flies, all the praise and compliment is the gifts to his efforts for so many years. However, in his 40s, he still wants to fulfill his youth time dream of being an artist. It is what buddha said Don't forget your original dream and you would achieve the goal.

Due to his hard working and living environment, he has acquired very deep understanding of Chinese traditional art while for his frequent business trip he has a crush on the imported oil painting as well. So he never restricts himself in any forms or materials. His works show both the hazy and distant feelings of Chinese literati and the brushstrokes of Chinese traditional ink painting. He also shows the layers of different textures which explains his respect to the visual structure and power from western painting. The wild imagination gives Zhao Xu the infinite space on his canvas. His mastery of materials made



夜 Night , 68×68cm, 1995, 纸本设色 Ink and Color on Paper



秋 Autumn, 68×68cm, 1995, 纸本设色 Ink and Color on Paper



2013 年 5 月，个展开幕现场
Opening of His Solo Exhibition, May 2013