

山水

SHANSHUI

Pagoda — Fu Xiaodong paintings

Lu Mei 卢玫

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浮图 — 付晓东的画

By: Lu Mei 卢玫

“Pagoda”, also known as “Futu” 浮图, refers to a pagoda or a sacred place that contains relics in Buddhism. In traditional Chinese culture, the landscape space serves not only as a retreat for hermits but also carries legends and tales of sacred spaces. In an era characterized by the rationality and scientific materialism that demystifies the world, how can we restore the inherent sacred qualities of humanity? Different interpretations can lead to entirely different extraordinary aspects of nature. This series of works aims to explore how to combine natural landscapes with an understanding of sacred spaces from within and how to express the supernatural powers embedded in nature.

Fu Xiaodong began constructing her own mythological universe after graduating from the Lu Xun Academy of Fine Art, where she majored in Chinese painting. Her artistic foundation is built on both rigorous theoretical study and hands-on practice. While her work is influenced by international contemporary art, its true depth comes from her profound engagement with traditional Chinese culture, ink

art, Taoism, astrology, and shamanic traditions. Fu skillfully weaves these influences together to create spaces that resonate with sanctity, spaces that serve as sanctuaries for spiritual forces and mysterious beings, which are central to her artistic vision.

Fu's exploration of the concept of “sanctity” transcends any single religion or cultural framework. Rather, it taps into a universal, multi-dimensional aesthetic experience that speaks to something fundamental within us. Chinese culture has carried traces of surrealism since ancient times: from poetry to painting, surrealism was embodied as a spirit guiding the creation. Fu deftly manipulates this surrealist tension to transform her painted spaces into liminal realms of profound mystery. Through these spaces, she not only expresses her fascination with the unknown but also invites viewers to step into an alternate reality. In this sense, Fu assumes the role of a





《岁召图》 The Annual Summons, Ink on paper, 144x50 cm, 2024 (x2)



《布纹》

Textile Texture,

Ink on paper

40x87 cm

20x60 cm

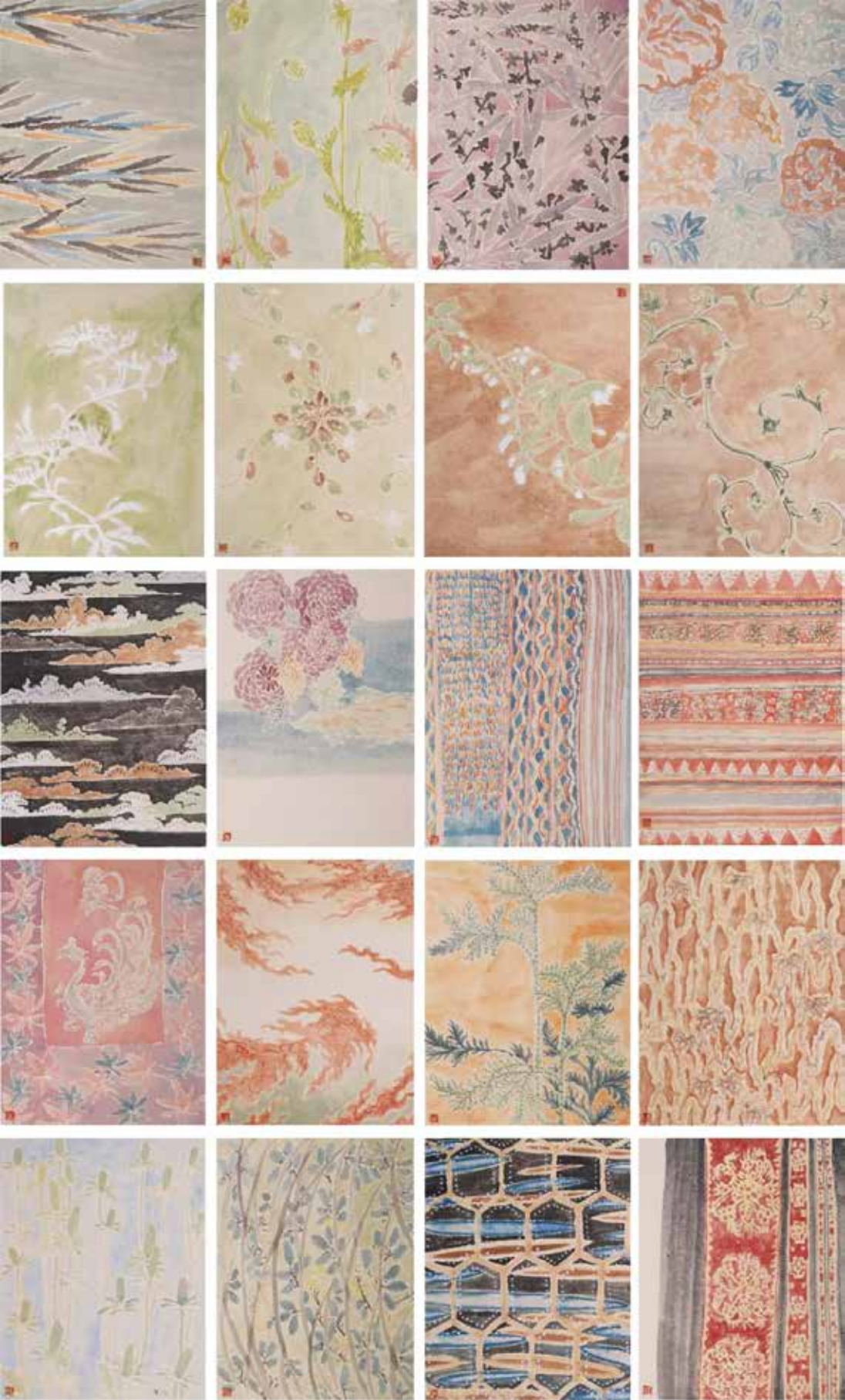
28x87 cm

2024





《布纹》 Textile Texture, Ink on paper, 16.5x10 cm, 2024 (x20)



“ferryman,” leading us toward miraculously transformative realms.

In her world of ink, Fu constructs a vibrant and unrestrained pantheon that mirrors her fascination with nature and the cosmos, regardless of the realism of these scenes and spaces. Her colors carry a lighthearted sense of humor, and her compositions often feature intricate structures that feel both natural and meticulously crafted. It is as though each piece is driven by an insatiable curiosity about life's essence and a timeless question: “In the beginning, who imparted the Way?” Her work is marked by a delicate balance of freedom and precision, subtly unveiling the limitations of the human world and, at the same time, inviting viewers into a sacred realm to explore the fluidity of life, emotion, and form.

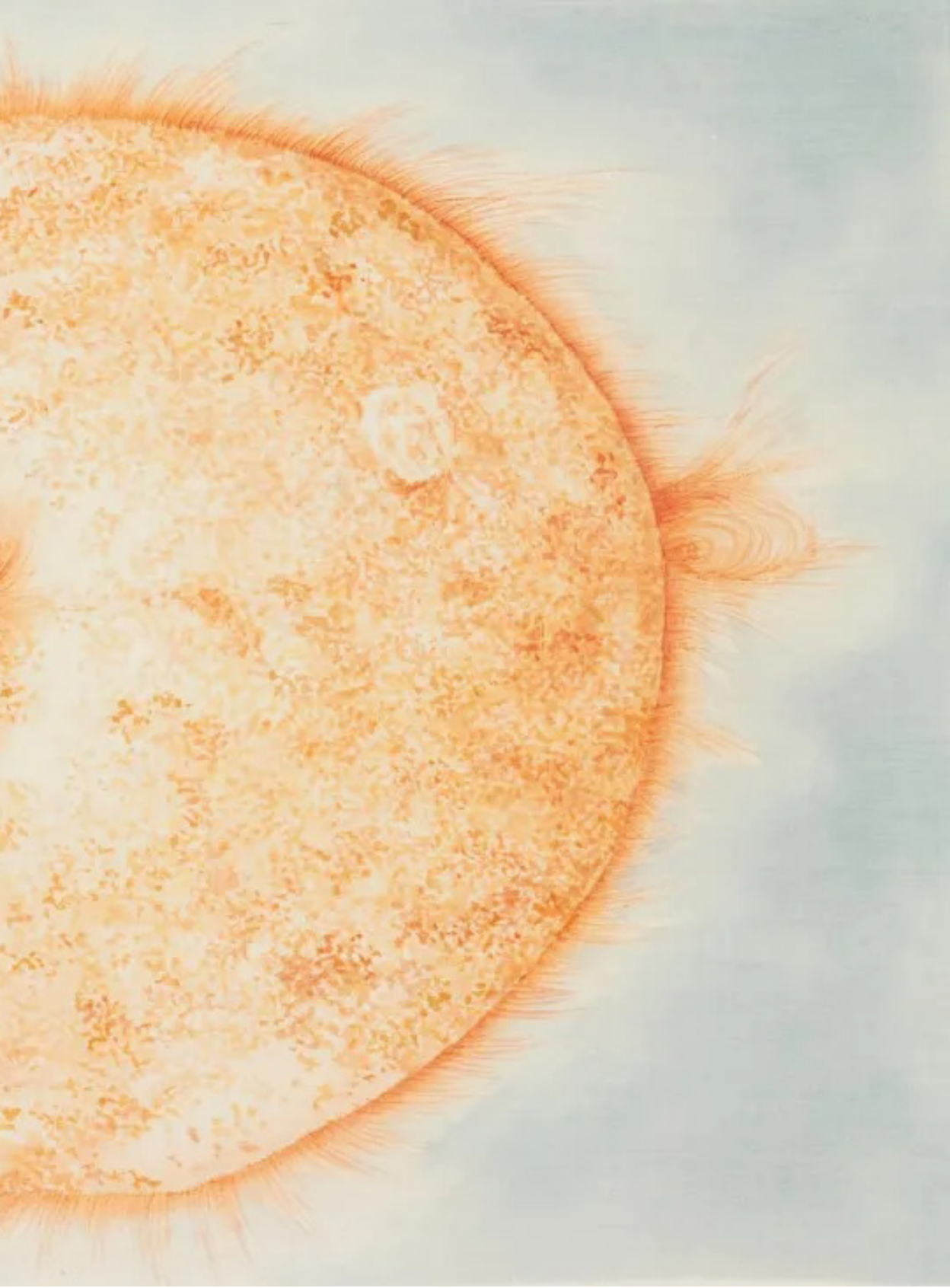
Fu's creations dissolve the boundaries between earthly and cosmic realms. She merges realism with surrealistic juxtaposition to instill in her works a distinct tension.

Strange, hybrid beings—half-plant, half-organic—inhabit scenes where planets glow alongside the sun and moon, evoking both utopian hope and a latent warning of humanity's potential decline. These dreamlike worlds occupy a space that is neither fully terrestrial nor entirely extra-terrestrial. Here, Fu explores the connection between the transformation of forms and mystical realms, offering viewers an experience that is uniquely both visual and psychological.

Through her fusion of surrealist, romanticist, and literati influences, Fu Xiaodong's work extends the expressive essence of traditional Chinese ink art into new, complex dimensions. Her art reveals an intricate, ever-evolving fantasy world that defies conventional narrative and character boundaries, enriching viewers with an expansive space for limitless imagination.



《太阳》 Sun, Ink on paper, 48x71 cm, 2024



浮图，又名浮屠，在佛教里指宝塔，或藏有圣物的神圣之地。在中国的传统之中，山水空间不仅作为隐士的出世之所，更是流传着神圣空间的典故和传说。在现代理性与科学的唯物祛魅的时代，如何返还人本内在的神圣属性？不同的理解下，则可以探索到完全不同的奇异自然。如何把自然山水结合内心中对神圣空间的理解，如何表达自然之中所蕴含的超自然之力，则是这一系列作品想要解决的问题。

付晓东，从鲁迅美术学院国画专业毕业后，从理论和实践多个维度积累了丰富的艺术经验，开始构建属于她个人的神话宇宙。虽然她的创作受到国际当代艺术的影响，但真正使其艺术世界达至完善的，是她对中国传统文化、水墨艺术、道家思想、占星术和萨满文化的深入探索，并将这些精髓巧妙地融入她的画作中。她的作品构建了充满神圣气息的空间，这些空间成为精神力量和神秘生物的栖息之地，构成了她作品的内核。

付晓东的作品展现了她对“神圣”这一概念的深刻兴趣。这种神圣并不限于某一宗教或文化，而是潜藏在我们内心深处的一种多层次的美学体验。中国文化自古便有超现实主义的影子，从诗歌到绘画，尽皆蕴含超越现实的精神色彩。付晓东巧妙地运用了这种超现实的张力，使她的画作充满神秘而深邃的转化空间，既展示了她对未知世界的热情，也使观者产生一种平行现实的错觉。在她的画作中，她似乎扮演着一位摆渡人，引导我们通向那些奇迹般的转化空间。

在她的水墨世界里，付晓东创造出一个充满活力而不受约束的万神殿，充满了她对自然和宇宙广阔天地的迷恋，不论这些景象和空间是现实的还是超自然的。她的色彩带有一种轻松的幽默感，画面时常带有繁复的结构，既自然又雕琢，仿佛是一种对生命本质好奇和深层提问——“遂古之初，谁传道之？”在她的作品中，自在与严谨并存，人类空间的局限性被轻轻揭示，同时她也邀请观者进入一个神圣的领域，去探讨生命、情感和形式的流动性。

在付晓东的创作中，在地环境和宇宙界限模糊不清，她运用了写实、超越现实并置的手法，为作品注入了独特的张力。在她的画作中，那些半植物半生物的奇异生命、星球与日月同辉的景象充满了乌托邦式的希望，同时也让人感受到它处于人类堕落的威胁。她的作品营造出一个既不完全属于地球，也不完全属于异星的空间。在这些幻境中，付晓东试图探讨形态转化与神秘世界的联系，为观者带来独特的视觉和心理体验。

付晓东的作品，不仅延续了中国传统水墨艺术的意韵，更是对人类心灵、自然和宇宙的一次融合与探索。通过超现实主义、浪漫主义和文人画的表达形式，她的作品展示了一个丰富而复杂、充满变幻的幻想世界，突破了性格与情节的固有关边界，赋予观者无限的想象空间。

《地质学》 Geology, Ink on paper, 144x69 cm, 2024





傅
1987.10.10



《火山》 Volcano, Ink on paper, 36x40 cm, 2024

Fu Xiaodong Currently resides in Beijing and Hangzhou. She is a curator, artist, founder of Space Station, and an adjunct professor at the China Academy of Art. Fu has served as the executive editor of Fine Art Literature magazine and editor of the Beauty Garden journal at Lu Xun Academy of Fine Arts. She has curated over 100 contemporary art exhibitions for both domestic and international museums and art institutions. Major group exhibitions include: the 5th Hubei Art Documentary Exhibition, the 8th Shenzhen International Ink Biennale, the 3rd Nanjing International Art Exhibition, the 5th Chengdu Biennale, Get It Louder 2010, the 14th and 16th OPEN Performance Art Festival, among others. She has curated exhibitions for institutions such as the University of Toronto Art Museum, Beijing Fine Art Academy, Today Art Museum, Suzhou Museum, He Xiangning Art Museum, Guan Shanyue Art Museum, Ullens Center for Contemporary Art (UCCA), A4 Art Museum, Jinji Lake Art Museum, Keshang Gallery (USA), BiYi Art Center, Fine Art Literature Art Center, ShanghART Gallery, Tang Contemporary Art, WHITE SPACE BEIJING, Platform China, Osage Gallery, and Soka Gallery. From 2012 to 2020, Fu Xiaodong, in collaboration with Guokr.com, launched the "8th Day: Artists Visiting Scientists' Laboratories" project.



《浮图》 Pagoda, Ink on paper, 66x66 cm, 2024

