Catalogue

Red Gate Gallery
红 门 画 廊

35 三十五周年!
Years in 2026

诸相
Phenomena
蒋龙个展
Jiang Long Exhibition

二零二五年十二月十三日至二零二六年一月二十五日
December 13.2025 - January 25.2026

开幕：二零二五年十二月十三日下午三点至五点
Opening: 3 - 5 pm, December 13.2025

图像 Image: 蒋龙 Jiang Long, 皮囊之异生 Skin – Alien, 2024, 椴木、花梨木 Basswood, rosewood, 146 x 80 x 80 cm

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798 Art District, No. 2 Jiuxianqiao Road,
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电话 Tel: +86 137 010 787 21
开放时间 | 周三至周日 9:00 - 17:00
Opening Hours | Wednesday - Sunday, 9 am - 5 pm

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Opening 开幕
3 - 5 pm
Saturday
December 13, 2025

Venue 地点
Red Gate Gallery 红门画廊

“Every form or quality of phenomena is transient and illusive. When the mind realises that the phenomena of life are not real phenomena, the Lord Buddha may then be clearly perceived."

*The Diamond Sutra (CHIN-KANG-CHING)**

“凡所有相，皆是虚妄。若见诸相非相，即见如来。”

金刚经

每一件皮囊的诞生都在应证一个“相”，

但无论是皮囊本身还是皮囊下的心皆是虚妄。

皮囊不再拥有皮囊，

心不再属于你我。

—

*Translated from The Diamond Sutra Chinese with an introduction and Notes by William Gemmell, London Kegan Paul, Trench, Trübner & Co., Ltd., Broadway House, 68–74 Carter Lane, E.C., 1912.

蒋龙 Jiang Long

皮囊 Skin

2016

椴木 Basswood

198 x 65 x 47 cm

蒋龙 Jiang Long

皮囊之行 Skin - Walk

2018

椴木 Basswood

195 x 65 x 60 cm

蒋龙 Jiang Long

树 Tree

2017

果树 Fruit tree

350 x 120 x 130 cm

每个人都有一副属于自己的皮囊，区别只是在于有心和没心，或者说一副把心忘掉的皮囊。但我们又不得不承认但凡是具皮囊，而不管这具皮囊是什么质地的，它又绝对包裹着一颗心。皮囊可以不相信自己的心，可以把心忘掉，但一颗活着、醒着的心同样无法拒绝这副皮囊。所不同的是这颗心只是一颗全心冷漠以保持凡事事不关己的距离，以自我保护；还是说会卸下日常里自甘冷漠的皮囊，去感同身受。

Everyone has their own skin, the difference is only between the heart and the heartless. But we must admit that whatever skin is, no matter what the texture of the skin, it absolutely wraps a heart. The skin cannot believe in its own heart and forget the heart, but a living, awake heart cannot refuse this skin either.

蒋龙 Jiang Long

皮囊之尘埃 Skin - Dust

2023

椴木，不锈钢 Basswood, stainless steel

112 x 140 x 93 cm

新冠疫情给人类所带来的灾害不仅仅只有死亡，还有活着的人们心理上的阴影，以及许多生活方式的改变。即使是在当下人们自称科技和医学有多么的发达，在自然灾害的面前，人类只能是以被动隔离的方式来面对，除切无奈还是只有无奈，就像尘埃一样变得渺小，而无可奈何。镜面不锈钢底座的设计象征着在当下科技发达的现代生活中，人们面对自然带来的灾害时只能是在无奈中去照见自己。

The disasters brought by the COVID-19 pandemic to humanity extend beyond mere death; they also cast psychological shadows over the living and bring about numerous changes in lifestyles. Even today, when people regard technology and medicine as highly advanced, in the face of natural disasters, humanity can only respond through passive isolation. There is nothing to do but accept helplessness, rendering us as small and powerless as dust. The design of the mirror-finished stainless steel base symbolizes that, in modern life with its advanced technology, people confronted with the calamities of nature can only come to see themselves through a lens of helplessness.

蒋龙 Jiang Long

皮囊之异生 Skin - Alien

2024

椴木，花梨木 Basswood, rosewood

146 x 80 x 80 cm

异生一方面象征着生命中的无常，另一方面代表着在无常和痛苦中的挣扎与新的希望。作品人物趴在椅背上的休憩是一种短暂的休息，代表着随时将要苏醒和出发去面对现实中的一切，包括生命中的无常和痛苦。克莱因蓝是蓝色中最纯净的一种蓝，象征着当你沉浸在自己纯净的理想与初心中时，又不得不面对现实带来的无常与痛苦时的拉扯，是在沉睡中悄然死去还是在沉默中迸发。

Alien symbolizes the impermanence of life, and the struggle and new hope amidst impermanence and suffering. The figure in the work, resting with their body draped over the back of a chair, represents a brief pause, signifying a preparedness to awaken at any moment and face everything in reality, including the impermanence and pain of life. Klein blue, one of the purest shades of blue, symbolizes the tension experienced when one is immersed in their pure ideals and original intentions, yet must confront the impermanence and suffering brought by reality. It is the question of whether one quietly dies in slumber or erupts in silence?

蒋龙 Jiang Long

皮囊之讯息 Skin - Message

2025

椴木 Basswood

63 x 20 x 20 cm

手机已经成为人们生活中最常见也是最不可少的一部分，手机的每一条讯息都在牵引着人们的每一根神经。人们在属于他们自己的皮囊之下，因为手机而又多了一层屏障，每一个讯息又多了一层包裹着的皮囊。

Mobile phones have become the most common and indispensable part of people's lives, with every message tugging at every nerve. Beneath their own physical skin, people have added an extra layer of barrier due to mobile phones, and each message carries an additional layer of skin.

蒋龙 Jiang Long

皮囊之花蕾 Skin - Bud

2025

椴木 Basswood

158 x 40 x 40 cm

花蕾是我在看了《次第花开》后的一个创作，现实中的无常与痛苦总是会让人们触不及防，而无法接受，常常会将自己包裹在皮囊之中不愿去面对。但是无常却是生命中的一种常态，四季更替，生老病死，无法避免；而痛苦则是人们对快乐的一种贪着。花刺在这里一方面象征着对现实的抗拒，另一方面象征着对自我的保护，所以我们到底是将自己层层包裹以防御一切的痛苦，还是打开皮囊去坦然面对无常与痛苦，像花蕾一样绽放。底座的设计让花蕾没有根系，犹如悬在空中象征着无常的不确定性。

The Bud is a creation I made after read 'The Path: A Guide to Happiness'. The impermanence and suffering in reality always catch people off guard and are hard to accept, often causing them to wrap themselves in a protective shell and avoid facing it. Yet impermanence is a normal part of life—seasons change, and birth, aging, illness, and death are inevitable. Suffering is people's attachment to happiness. The thorns symbolize resistance to reality and self-protection. So ultimately, do we wrap ourselves layer by layer to defend against all suffering, or do we open our shells and calmly face impermanence and pain, blooming like a bud? The base is designed without roots, as if suspended in the air, symbolizing the uncertainty of impermanence.

蒋龙 Jiang Long

皮囊之云端　Skin - Cloud

2025

椴木 Basswood

60 x 28 x 25 cm

云端是我在观察到我的女儿沉迷于平板电脑后创作的，她还很小，只有 5 岁，但孩子本该有的活泼，以及与大自然的链接，因为平板电脑而被隔绝，让我看到原本的天真烂漫被看不见的一层皮囊包裹而与真实的世界隔离，沉浸在虚拟的世界中，让我们警醒。

Cloud was created after I observed my daughter becoming addicted to her tablet. She is still very young, only five years old, yet the liveliness and connection with nature that a child should naturally possess have been cut off by the tablet. I witnessed her innate innocence being wrapped in an invisible layer, isolating her from the real world and immersing her in a virtual one, serving as a wake-up call for us.

蒋龙 Jiang Long

在黑色上面的灰色 Gray on Top of Black

2025

木屑，石墨，碳粉 Wood chips, graphite, carbon powder

80 x 100 cm

在黑色上面的灰色，名称直接借用了罗斯科一幅画的名称，也是向罗斯科的致敬。

之前的创作一直以木雕的形式表达，木雕是一个消解的过程，而这件作品是一个重构的过程。在创作过程中，双手揉搓木屑时像极了最开始学习泥塑时摔泥揉泥的一个过程，同时双手会感受到因为木屑扎手而带来更强烈的身体与材料之间的互动。用石墨和碳粉材料一点一点的涂抹过程则将整个绘制带回到学习绘画之初，单纯使用铅笔一遍一遍练习排线时的记忆。整个创作过程都处于一种孩童时绘画的状态——自由无意识化。同时作品将图像消解，完全交给材料本身所呈现的特性，从而更接近大地的属性。不，这就是大地，就是大地带给我们的沉静。

Gray on Black directly borrows its name from a painting by Mark Rothko, serving also as a tribute to Mark Rothko. My previous works were primarily expressed through wood carving, a process of dissolution, whereas this piece is a process of reconstruction. During the creative process, kneading wood shavings with both hands closely resembles the early experience of learning clay sculpting—throwing and kneading clay—while the hands also experience a more intense interaction with the material due to the pricking of the wood shavings. The gradual application of graphite and charcoal brings the entire painting back to the very beginning of learning to draw, evoking memories of practicing line work repetitively with just a pencil. The whole creative process exists in a state reminiscent of childhood drawing—free and unconscious. At the same time, the work dissolves the image, fully relying on the inherent characteristics of the materials themselves, thereby approaching the essence of the earth. No, this is the earth itself, the calmness that the earth bestows upon us.

蒋龙 Jiang Long

光 Light

2025

火烧木屑 Charred wood chips

40 x 50 cm

《光》的创作采用木屑一遍遍燃烧最后呈现出一种大地焦黑的状态，让烧过部分与没烧的部分形成对比，同时将当代艺术的图像化，技法化通通舍弃，整个创作极简化，将整个画面完全交给材料所呈现的特性。

Light uses sawdust repeatedly burned until it reaches a charred, earth-like state, creating a contrast between the burned and unburned areas. At the same time, it abandons the pictorial and technical approaches of contemporary art, simplifying the entire process to the extreme and allowing the materials themselves to fully present their characteristics on the canvas.

About Red Gate Gallery 关于红门画廊

Brian Wallace first arrived in China in 1984 and began organizing exhibitions for young Chinese artists at the Ancient Observatory and other places from 1988 – 1990.

In 1991 he opened Red Gate Gallery in Beijing's 600-year-old Ming Dynasty Dongbianmen corner tower.

Over the last 34 years, the gallery has been engaging and promoting Chinese artists by exhibiting the best of Chinese contemporary art as well as facilitating cultural exchanges and dialogues between China and the rest of the world through its vibrant Artist-In-Residence Program established in 2001.

In 2017, Red Gate Gallery moved to 798 Art Zone focusing on Chinese contemporary art and international cultural exchange.

Red Gate is recognized both as a tour de force and trail blazer in the history and development of the contemporary Chinese art scene.

布朗·华莱士（Brian Wallace）于1984年首次来到中国，并于1988年至1990年开始在北京古观象台等地为中国年轻艺术家组织展览。1991年，布朗在具有600年历史的北京明代东便门角楼创立红门画廊。在过去的34年里，红门画廊一直致力于呈现中国当代艺术的精髓，展览和推广中国艺术家，并于2001年创建充满活力的国际驻地艺术家项目，促进中国与世界其他地区的文化交流和对话。

2017年，红门画廊迁至798艺术区，专注中国当代艺术和国际文化交流。

红门画廊被公认为中国当代艺术界历史发展进程中的持续开拓者。

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