

仙阳河西流

The Xianyang River Flows Westward

2026.9.5-10.11

时 间 | 2026 年 9 月 5 日至 10 月 11 日（开放时间为 10:00-18:00，周一及节假日闭馆）

偏锋画廊于 9 月 5 日至 10 月 11 日呈现邓洧个展“仙阳河西流”。这是艺术家邓洧继 2024 年“仙凡大喜剧”之后于偏锋画廊的第二次个展，展出艺术家近年来创作的三十余件架上作品和部分手稿。

仙阳河西流

我在娘子湖钓鱼

仙阳河是邓洧家乡湖南石门县境的一条河，西流汇入渫水，再汇入澧水，当地流传着很多相关的神话传说。

娘子湖是邓洧现在生活的地方——湖北武汉的一个城市内陆湖，本名梁子湖。

家乡西流的仙阳河，一直在那里，不受时空的局限。那里不止有邓洧绘画可以随手征用的文化资源和邓洧生活可以随心参照的心灵图景，倒流的仙阳河更是一个与时代与环境逆反的生生不息的存在者的启示性形象。

邓洧的绘画生活是逆反的，就像汨汨倒流的仙阳河，不舍昼夜。这种逆反，在艺术语言上，尽力摆脱了现代学院艺术的樊笼，转而向中国民间艺术尤其是佛道水陆画艺术的美学范式靠拢回归和发展运用；在题材主题上，反复清洗当代文化潮流的习染，掉头向古老家乡口口相传的神话传说、地理人文、历史现实的本源深入溯洄；在日常生活状态上，积极融入当代都市，却践行体认与中国古代隐逸文人相仿佛的生存感觉。

在中国最大的城市内陆湖——梁子湖——钓鱼，就是邓洧与古代隐逸文人——比如王维在辋川——相仿佛的生存感觉。这是邓洧家乡古老神话传说的一个当代繁衍：艺术家主体的自我神话建构。在邓洧自构的伸向未来的神话中，梁子湖就成了娘子湖。（何迟《仙阳河西流》2026）

关于艺术家

邓洧，1978 年生于湖南石门，土家族，毕业于广州美术学院，现任教于湖北美术学院。

关于策展人

何迟，1978 年生于甘肃，2002 年毕业于西安美术学院。2007 年组织雄黄社。2011 年组织南山绘画小组。2012 年发起创办“我们说要有空间于是就有了空间”。2012-2014 年参与编辑《艺术时代》杂志。

偏锋画廊深信艺术的体验产生于一个又一个的变革中创造的新世界。艺术家的作品，正是探索世界的第三只眼睛。对于收藏家，我们为其提供专业知识，鼓励他们发掘个人独特的视角，只因两者的充分结合才能构建卓越的收藏。我们希望更多的藏家可以秉持鉴赏家的心态，更深入的理解当代艺术以及欣赏画廊发掘、重塑并坚信的艺术家。

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Duration | September 5 - October 11, 2026, 10:00 – 18:00 (Closed on Mondays and public holidays)

The Xianyang River Flows Westward

By He Chi

The Xianyang River flows westward

I fish at Niangzi Lake

The Xianyang River – in Shimen County, Hunan Province—artist Deng Wei's hometown – flows westward into the Xieshui River, which then joins the Lishui River. The area is steeped in numerous myths and legends associated with the river.

Niangzi Lake is an inland urban lake in Wuhan, Hubei Province, where Deng Wei now lives. It was originally named Liangzi Lake.

The westbound Xianyang River in the artist's hometown has been there since eternity, which offered infinite cultural resources for Deng Wei's painting and a spiritual landscape he draws inspiration from. Through its backward course, the river also embodies a revelatory image of a vital being that reverses against the currents of its era and environment.

Deng Wei's painting practice is subversive, similar to the Xianyang River's reverse-flow, unceasing day and night. Such a contentious stance manifests in his artistic language, through which the artist aims to break free from the canon of academic art training, turning instead to the aesthetic paradigms of Chinese folk art, in particular, drawing references from the revival and development of Buddhist and Daoist water-land ritual paintings. In terms of subject matter, he gradually withdrew from the influence of contemporary cultural trends, while tracing back to the origins of ancient myths and legends passed down through oral history; and the geographical, indigenous, and historical realities of his hometown. Although Deng is actively engaged in the everyday life of a modern metropolis, his sensibility remains reminiscent of an ancient recluse.

Fishing at Liangzi Lake—the largest urban inland lake in China, embodies this sensibility that compares Deng Wei to the ancient recluse such as Wang Wei in his Wangchuan retreat. It is a contemporary iteration of ancient myths of Deng Wei's homeland: the self-mythologizing construction of the artist's subjectivity. In this mythology that Deng Wei projects toward the future, Liangzi Lake becomes Niangzi Lake. *Translated from Chinese by He Xiao.

About the Artist

Deng Wei, born in 1978 in Shimen, Hunan Province, is of the Tujia ethnic group. As a graduate of the Guangzhou Academy of Fine Arts, Deng now serves as a teacher at the Hubei Institute of Fine Arts.

About the Curator

He Chi, born in 1978, Gansu Province. Graduated from the Xi'an Academy of Fine Arts. He co-founded the Xiong Huang Group in 2007 and the Nanshan Painting Group in 2012. He was also a co-founder of the We Said Let There Be Space and There Was Space in 2012. He was co-editor of the ARTTIME magazine from 2012-14.

PIFO Gallery concentrates on the participation of the course of Chinese contemporary art and the exploration of post-war European master artists and seeking for all possibilities of art power in the dialogue and collision between the two aspects. We hope to see a growing number of collectors to take on the roles of a connoisseur, with a more in-depth understanding of Asian and Western Contemporary art, and appreciate the artists discovered, reshaped and firmly believed in by the gallery.