

# Painterly

绘画性

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“绘画有一种特质，是无法用言语表述的……在某种意义上，它就是一种语言……人想要从绘画中获得一丝生活的意味……你可能不得不选择如何应对，你或许只能以一种有限的方式作出回应，但你已经意识到自己是活着的。最终的想法，最后的表述，必定不能是精妙的，但必须是情不自禁的。”

——贾斯培·琼斯

作为一种最为古老的艺术载体，绘画如何能历经上万年文明的洗礼，直至今日仍保有其独特的光辉？针对理论界就“绘画已死”展开的各种论述，它如何能够摆脱窘境又获新生？全球各地的观众为何始终能受到绘画的

吸引甚至怂恿，而甘愿被其俘虏和左右？面对新兴媒介的不断涌现，绘画为何仍能保有其无可取代的地位，同时又为其它介质所嫁接？答案都归咎于“绘画性”之所在。

“绘画性”，顾名思义即绘画的特性，而它已远远超越绘画这一媒介本身而存在。沪上新晋的艺术空间BANK携手风格迥异的国内外艺术大师与新星，以各自的作品来定义“绘画性”，唤起观者对其物质性的感知。作为一名参与中国当代艺术超过二十年的美国策展人及艺术评论者，马修·伯利塞维兹于2012年创立MABSOCIETY策展工作室，今年6月终于落户上海外

滩，一座始建于上世纪三十年代的前海关，故命名该空间为BANK。此次开幕大展以多视角地呈现“为艺术而艺术”的纯粹性，涵盖多样化的绘画，也不乏摄影、雕塑、影像等。透过空间的玻璃门，欧阳春的作品《小丑》最先进入你的视线。作为一名毕业于中央美术学院油画系的70后艺术家，欧阳春的作品通常具有：大胆的用色，粗犷的笔触，天真无邪的童趣。显著的特征：他乐于探索材料带来的可能性。此次在BANK展出的作品《绘画机器》便是运用了实际的颜料管、抽完的烟蒂以及画笔都



展览现场  
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ing has a nature which is not entirely  
able into verbal language...It's linguistic  
...one wants from painting a sense  
...to choose how to respond and you may  
...but you have been aware that you are  
...the final statement, has to be not a  
...helpless statement.

Jasper Johns  
medium of art, how can painting  
...after thousands of years of cultural  
...are voices in the theoretical circles  
...ing is dead", how can it overcome these  
...its new life? Why are the audiences  
...attracted or even instigated by it to  
...its rein and influence? With all these  
...how can it keep being irreplaceable and  
...other media? The answer to all these  
...the word "painterly".

as the name suggests, is a feature of  
...way beyond the painting as a medium.  
...in Shanghai named "BANK" joined  
...and new stars in different styles from  
...define the word "painterly" with  
...the awareness of its materiality among

the audience. As an American curator and art critic who has been engaged in the development of Chinese contemporary art for more than 20 years, Mathieu Borysevicz established MABSOCIETY in 2012. Then in June this year, it was based in a building on the Bund that was built in 1930s and was formerly occupied by bank's trade union, hence the name. Its inaugural exhibition "PAINT(erly)" aimed to present those works that embodies "art for art's sake" from all directions and multiple perspectives. It not only included various kinds of paintings, but also plenty of photos, sculptures, videos, performances and installations.

Through the glass door of the exhibition room, the first piece that jumps in your view is Ouyang Chun's splash-color on a cloth—"Clown". Ouyang Chun is a post-70s artist and a graduate from Xi'an Academy of Fine Arts. His works often lead people to think of folk art—bodacious colors, rough brushwork and innocent atmosphere are his most obvious features. He likes to explore the unlimited possibility of various materials. Another exhibit of his is named "Painting Machine" in which he made a collage of objects—he stuck empty paint tubes, cigarette butts and brushes directly to the canvas. The texture produced by piling up layers of paint is his tribute to materials. The zeal for materials can also be seen in Zhu Jinshi's "Pure Green Has no Yellow"—it is as if the

paint is directly removed to the canvas from its container. As one of the few abstract expressionism artists in China, Zhu Jinshi pushed formalism to its extreme with his pure pictorial language. The "Distanced Light" besides the last painting is a new piece of Zheng Zhongbin, a master of Chinese ink. Ever since the 1980s, he has endeavored to expand the territory of neo-ink. He kept the traditional Chinese ink and rice paper, but added the acrylic from western paintings so as to experiment on the boundary between western abstract expressionism and traditional Chinese ink. Recently, he took his experiments one step further by hollowing out the "blank space" in Chinese ink paintings thus make the once flat piece into a three-dimensional one and establish a dialogue with the space. The "One Big Love" series of Leslie Wayne, a New York artist, went ahead and jumped out the frame all together. He stacked the thick and heavy paint directly on the plank. The powerful texture and roughness, the shifting colors, and the fantasies aroused in the audience all make them understand the true meaning of "painting as an object".

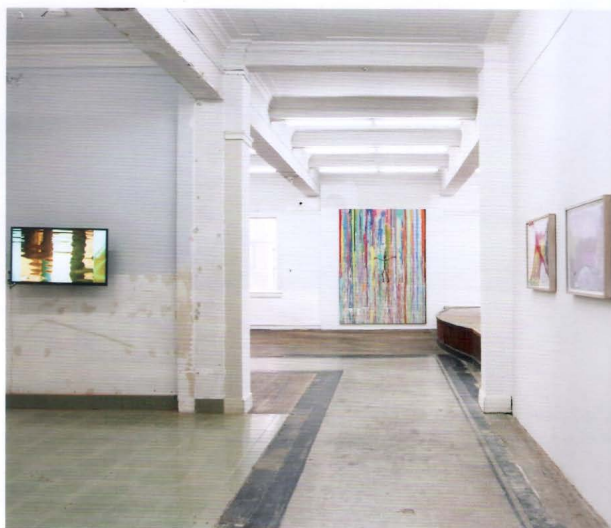
If you turn right after entering the door, you will walk into a relatively independent small space. The first piece you can see would be the "Writing" by Howard Hodgkin in 1993. He was awarded English knighthood and is also a master in abstract painting. He once said, "I have never painted an



上,经过颜料的堆叠所呈现的质感与肌理是他对材料的致敬。对于材料的热衷同样可见于朱金石的《大绿无黄》,颜料就如同是直接从容容中被挪到了画布上。作为中国少有的抽象表现主义画家,朱金石用纯粹的语言将形式主义推向了极致。其旁的《光距离》是擅长用墨的大师郑重寅的新作。郑自上世纪八十年代开始便力图开拓中国新水墨主义的领域,保留了中国传统的墨与宣纸,掺入了由西方引进的丙烯,以此探索西方抽象表现主义和中国传统水墨之间的界限。近期,他又进一步大胆尝试,将中国画中的“留白”直接镂空,将单一的平面作品带入了三维的领域,建立起一种与空间的对话机制。纽约艺术家Leslie Wayne的绘画作品《一份大大的爱》系列索性跳脱了画框的束缚,而直接将厚重粘稠的颜料堆叠在方寸间的木板之上,强烈的质感与肌理,色彩间的跳跃性转变,萦绕于心的迷幻感,让观者真正感受到“绘画作为一个物体”的含义。

若你进门后向右入到一个相对独立的小空间,Howard Hodgkin 1993年的作品《写作》首先跃入眼帘,这位被授予英国骑士勋章的抽象绘画大师曾经说过,“我这辈子都没有画过一幅抽象画”。约翰·伯格在《观看的方式》一书中有过这样的表述,“一件绘画作品可与灵魂对话——是通过其所指涉的含义,而从来都不是人所正视的内容”。在艺术家的眼里,浓重的色彩,豪放的笔墨,看似随意的布局所描绘的是他脑海中的一段过往回忆。上海艺术家方巍展出的一组新绘制的水彩画中,模糊的人面,婆娑的树影,“似曾相识”的情节,皆出自画家本人的“意”世界——“先真切地看,然后把目光移开,努力想像自己刚才看到的画面”,这是他乐于探究的体验。如果这还不是“绘画性”最强有力的证明,那洛杉矶新锐艺术家Matthew Brandt的影像作品一定是最佳实例。他将其拍摄的七彩湖照片用其本身的湖水作为冲洗的介质,营造出了如同手工绘制般的效果,每一件都是独一无二的七彩湖“肖像画”。同样地,哥伦比亚艺术家Monika Bravo将相机化作绘画的工具,创作出一幅幅色彩丰富的“抽象画”。

站在主展厅之中,耳边时不时地传来唤起观者好奇心的声音,这正是来自美国最负盛名的洛杉矶艺术家Paul McCarthy的经典之作《画家》。在这段长达50分钟的影片中,艺术家本人扮演一位成功的抽象表现主义画



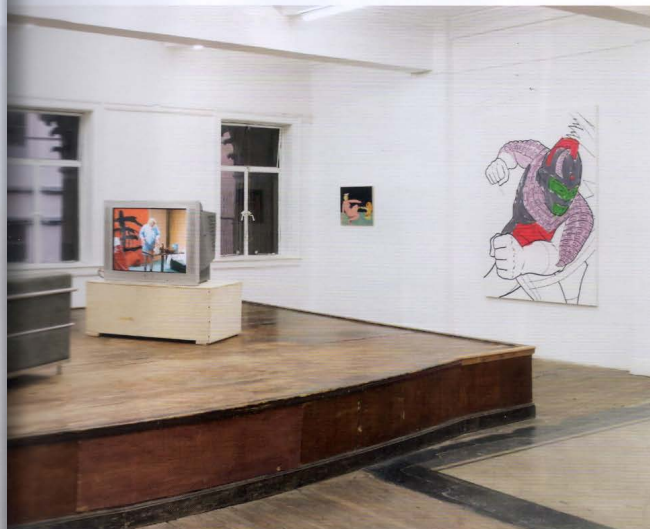
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家,发疯般地在工作室里进行各种实验性创作,其间穿插由其夫人扮演的画廊主以及收藏家造访工作室的场景。片中角色都戴着大鼻子的面具、夸张的手套,地上摆放着巨大的颜料管,画家时而痛苦,时而激情四溢地尽其所能;另一方面,他的作品价格又在不断地飙升——影片以几近荒诞之势讽刺了风靡于上世纪美国的抽象表现主义,夸张到极致,使人冷俊不禁。同样发出“反绘画”之声的,是静置其旁的台湾艺术家林明弘的作品《无题》:有别于其久负盛名的“民俗花卉风”,这件别致的作品取材自孩童的填色本,用线描的方式勾勒出卡通人物的形象,再以孩子般随意地姿态将颜色填充其间,完全剔除了“绘画性”的成分。东莞艺术家李景湖通过邀请工人画画的形式同样玩味了一把“绘画性”:在展览开幕现场,一块纯白的画布被安在墙上,一旁放有10罐最普通的基础色丙烯颜料,专门从事坯墙的工人手拿自己原用

于坯墙的工具,随意取色,肆意涂抹。最终的效果出乎意料地惊人,工最后的自赏——这一过程的转变,再命题提供了更深的注解。

回到展厅中央,目光自然落在了塔》。这件由玻璃钢塑形、表面由丙烯漆绘就的雕塑,仿佛就是里弄间搜集而来的各类废弃物的集合。但如果说,这件雕塑是艺术家方巍的“反绘画”,那么,这件雕塑就是艺术家方巍的“反绘画”。这件雕塑是艺术家方巍的“反绘画”,那么,这件雕塑就是艺术家方巍的“反绘画”。

“整个空间对我而言就是绘画性”,这是说,这场将持续两个多月的展览就是绘画性。每件作品特有的磁场,相互间生成的互动,都是在为“绘画性”注入新的生命。



“life”, John Berger said in his book titled “The Painter”, “the painting could speak to the soul - by way of the colors, but never by the way it envisaged.” In the strong colors, bold and unconstrained, the seemingly random layout are his means of memory in his mind. In the newly-finished film, the blurred images of the trees and the “déjà vu” plot all around the viewer. But if this still does not qualify as a painting, then the video of the artist himself exploring the scene, “first fixates his eyes on the scene, and then pictures in his mind what he just sees”.

colors using the water from that particular lake as the medium. He created an effect like that of hand-painted paintings. Every photo is a one and only “portrait” of that lake. Likewise, Monika Bravo, a Columbian artist, used cameras as his painting tools to create pieces of colorful “abstract paintings”.

In the main exhibition room, you can hear some sounds every now and then that would inspire your curiosity. These sounds come from the classic work “The Painter” of Paul McCarthy, the most famous L.A. artist in America. In this video that lasted 50 minutes, the artist himself appeared as a successful artist in abstract expressionism and he did all kinds of experimental creation like crazy in a studio. His wife would sometimes visit him in the studio acting as a gallery owner or a collector. All the roles in this video wore masks with big noses and exaggerated gloves. There were huge paint tubes

lying around on the ground. For one minute, the painter was in agony, and then for the next, he was again in an elevated spirit to create with passion. On the other hand, the price of the artist's works kept surging—the video made a mockery of the abstract expressionism that swiped America in the last century in a way that was so exaggerated that it almost seemed ridiculous. Another painting that also sent out “anti-painting” voices was the “Untitled”—a painting that was placed quietly nearby from Michael Lin, a Taiwanese artist. Unlike his famous paintings before that featured “folk culture, flowers and plants”, this creative piece took after children's coloring books. It drew the outlines of cartoon figures in simple lines, and then stuffed the paint between those lines at will just like children, completely excluding the “painterly” elements. The artist Li Jinhu from Dongguan also played with the concept “painterly” by inviting workers to paint. On the site of the exhibition, a white canvas was hung on the wall with ten cans of normal acrylic paint put on its side. The workers specialized in scraping walls were told to use their own tools to create a painting with any colors and in any ways as they pleased. The result was surprisingly remarkable; the workers went from being confused at first to appreciating their works in the end—again, the transformation in this process explained the proposition of “painterly” with more in-depth notes.

Back to the middle of the exhibition hall, your eyes would naturally fall on Qiu Xiaofei's “Tower of Debris”. This sculpture was made of fiberglass and painted with acrylic. It looked like a stack of thrown objects gathered from lanes and alleys and still seemed to send out a stale smell characteristic of remote and back corners. We could feel the vicissitudes and desolation of history oozing from its subtle brushworks. The artist fascinated the audience's instincts and senses with delicate pictorial language, giving out the loudest cheer for “painterly”.

“To me, the whole space is painterly,” said Mathieu Borysevicz. This exhibition lasting more than two months is like a process of dialectical discussion. The force field of every piece of art would rub against or collide with each other and the audience, which will definitely instill new energy and dynamics into the theme “Painterly”.