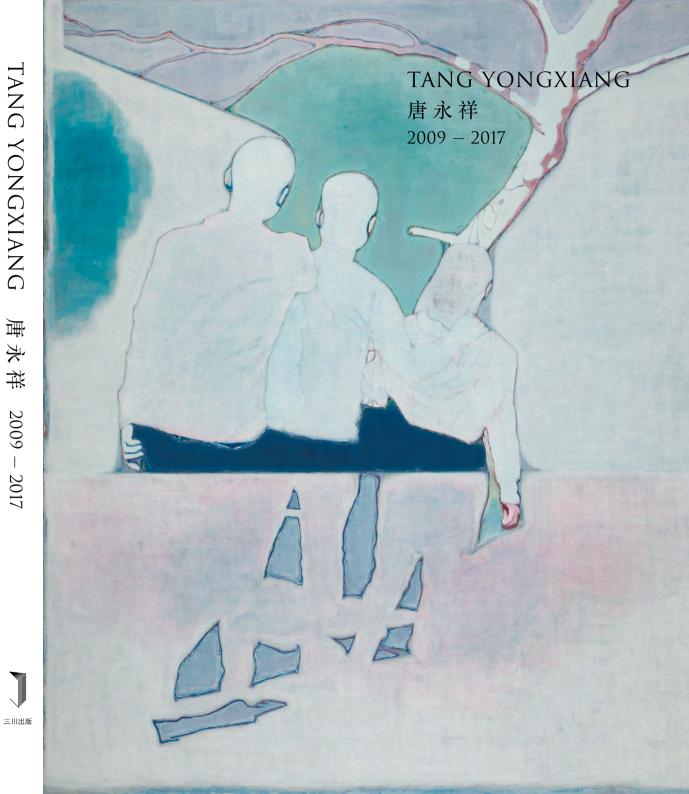
唐永祥 Tang Yongxiang

精选文章 Selected Articles



TANG YONGXIANG 唐永祥 2009 - 2017



浮泛的虚构,与暗涌的感知/织体

鲁明军

A Floating Fiction, Lurking Perceptions, and an Interwoven Form Lu Mingjun 2007年秋天,刚从湖北美术学院油画系毕业的唐 永祥,带着一脸茫然毅然决然来到了北京。这一 待,就是十年。而这十年,也是艺术系统、中国 社会乃至整个世界风起云涌、激荡澎湃的十年。 和很多艺术家一样,他亦无法回避这些外界的变 动带来的刺激、影响,包括压力,同样经历过最 艰难、最彷徨的阶段,只是不同的是,他选择了 抵御和摒弃,而这本身也已成为他语言系统的一 部分。所以,透过他的画面,我们虽看不到期间 他曾经历过什么太大的波折和起伏,但冷静、克 制的表皮下面,其实暗藏着他丰富的内心世界和 感知经验。

自五年前第一个个展"皮肤"(2012)开始,唐 永祥的绘画就有一定的辨识度了,但对他而言, 这并不是一种风格化的诉求,一直以来,他真正 关心的是绘画如何走向深度,或作为一种深度绘 画的可能性。深度绘画是一个含混不明的用语, 连唐永祥自己也不太清楚这里的深度到底所指为 何,但似乎没有别的词汇比之更能准确地表述其 所行与所欲,他宁愿将它视为一个没有目的的持 续实验和探索,就像他所说的:"虽然不知道那 是什么,但是有一种东西,一定会抓住。那个东 西就在你前面,怎么画都画不够。"1为此,他 给自己设置了一套"苛刻"的方法和要求,一切 可能性和不可知的能量都是在这一前提下或是这 一既定的语言维度内挤压出来的,亦即如何在一 个法则的必然性或因果逻辑中开启出更多去因果 化的偶然和或然。在这里,与其说是艺术家支配 着画面,不如说是画面引导着艺术家步步前行和 深入。

覆盖是唐永祥绘画一贯的方法。可以说,他的画 面就是一层一层覆盖的结果,几乎每张画都是十 几层乃至数十层笔触叠压而成的。所以,一张画 常常会耗去他很长的时间,有时甚至一两年都画 不完。当然,仅只反复的覆盖并不能显出它有多 特殊,因为其本身就是传统油画实践中的一个基 本方式,包括绘画时间,也不足以作为一个独特

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In Autumn 2007, Tang Yongxiang arrived in Beijing, alone and disorientated, but nonetheless full of determination having graduated from the oil painting department of Hubei Institute of Fine Arts. It has been ten years now, a decade that has witnessed immense transformation in terms of upheavals within the art system, Chinese society, and the wider world. Like many other artists, it has been practically impossible to escape the clamor, influence, and anxiety prompted by these outside changes. After experiencing his own difficulties and uncertainties, his decision to resist is what sets him apart from his peers, and these two factors have become essential components within his language system. While it may be difficult to locate the highs and lows of this struggle directly from the canvas, the carefully poised surfaces reveal an inner world of rich perceptual experiences.

It was as early as his debut 2012 solo exhibition HIDE where Tang first began to distinguish himself. As an artist, he has never been drawn to only stylization, but has focused more on achieving a greater depth and sense of the profound in his paintings. Profound painting is an elusive and undetermined expressive form. For Tang, it is impossible to comprehend the profound in its entirety. Yet, there is seemingly no other comparable expression to accurately express the inclinations of his pursuit. In his words, "Although I might not know what this thing might be, there will nonetheless be something captured. This thing is present in front of you. However you choose to paint it, there will never be enough painted of it."1 For these reasons, Tang has established his own ascetic methods that he strictly abides to. Within this framework of fixed premises and language, new possibilities of painting can be coaxed out from the canvas. That is to say, his practice deals with questions related to the determinacy of a given rule, looking to move away from a simple causal

 ¹转引自《唐永祥个展新闻稿》,北京: 魔金石画廊提供, 2014年。
¹ From the press release of "Tang Yongxiang Solo

Exhibition," 2014, Magician Space, Beijing.

MAGICIAN SPACE 魔金石空间



像一只手 在浅色背景上, 2015 Like a Hand on a Light Background, 2015 40×50cm

2015 — 只手 粉色背景, 2015 One Hand, Pink Background, 2015 32.5 × 40 cm



是藍色的,2015 Some Hands and Some Lines, the Background is Blue, 2015 138 × 100 cm

的参数和变量。相反,在唐永祥这里覆盖恰恰是 为了抵御或消解其在学院系统和既有的艺术史系 统中所接受和获取的覆盖经验。基于此,他还附 着了其它几个条件,所以从一开始,他就把自己 逼到了一个狭仄的角落和境地。

艺术家选择图像母题并没有特别的考虑,所有的 画面题材都来自日常随机的拍摄或观察。但要说 随机,其实也不尽然,因为他是有意选择、撷取 了那些常常不被人留意的角落或局部,一个背影, 一个手势,或者是一组静物,这些日常生活的碎 片,都是他描摹的对象或底本。不过,艺术家使 用的覆盖方式明显不同于我们习以为常的笔触经 验,他选择了一种机械的十字形的重复和叠加, 笔触很小,除了在边缘处,观者几乎看不到痕迹。 在某种意义上,这样一种方式恰恰是有意地在祛 除笔触,消解学院的痕迹。与之相应,这其实也 是在削弱手感,但有别于"新印象派"(或"点 彩派")的是,唐永祥并不完全依赖于相应的科 学规范和原理,在他的画面中,还是残存着些许 的手感和诸多不确定处。

唐永祥提醒我, 手作为母题曾反复出现在他的画 面中(如《像一只手 在浅色背景上》(2015)、《一 只手 粉色背景》(2015)、《几双手和一些线 条 背景是蓝色的》(2015)、《有一些色块 三 只手和一条分割线》(2015)等), 而且一直是 以局部的形式出现的, 大多还保留着些微写实的 特征。在我看来, 这样一种提取和隔离, 一方面 relationship in order to yield further elements of chance in his work. Rather than the artist exerting a strong hold on the canvas – instead it is the canvas that leads the artist deeper through each step of the way.

1

The application of an overlay is a technique Tang consistently employs in his work. One could argue his paintings are epitomized through these layers - each canvas comprises at least ten layers or more. Therefore, the time to complete each canvas can elapse into an exceptionally long duration, often stretching to a period of more than one or two-years. By itself, despite the importance of this fundamental technique within the long history and tradition of oil painting, the repetitive overlay of paint does not entirely explain the idiosyncrasies of his work. Likewise, neither is it sufficient to place concepts of temporality as the primary framework to gauge his painting. On the contrary, Tang employs a methodology that deliberately resists and thwarts conventions of layering acquired either through the academy or the art-history canon. So since the very beginning, he has restricted himself to the confines of a narrow corner.

There is no specific reasoning behind the

以想象他画面中的手何以要么被围困, 要么是被 挤压;另一方面,其之所以没有完全被覆盖,也 是因为他并未彻底消除手感。在感官系统中,手 通常所指的是触觉,而在沃尔夫林经典的形式主 义框架中,轮廓导向的也正是触觉和平面。但不 同于"新印象派"的是,他没有模糊或消解轮廓, 相反,他恰恰是以轮廓为基准,通过层层覆盖, 重构了基于底本的正负形关系。另外, 唐永祥同 样也是不加调和地使用管装颜料,但他并没有像 "新印象派"那样,在画面上有意识地区分颜料 和笔触,在他这里,画布更像是调色板,一层一 层描绘或覆盖本身即带有调色的功能——尽管他 并未预设也不清楚整个色调最终到何种程度,也 无法得知画面一步步的变化。同样可能关涉"新 印象派"的是,在唐永祥均质的覆盖中,几乎每 张画(或是被分割的局部)都带有些许"格式塔" (Gestalt)的特征——在均质的原子化分离中始 终保持着统一和整体,如当时与格式塔理论不无 联系的社会学家涂尔干所说的: "整体不是部分 的相加。整体是某种不同的东西,它的性质已与 构成它的零件不同……相反, (联系)是所有创 新的源泉,而创新是在事物普遍进化过程中被成 功生产出来的。"2 看上去,这一关系与其画面 中的正负形结构亦不乏重叠之处,而这里的正负 形重组,实际上即是重新分配局部或零件及其与 整体的关系。

意在祛除手感,或是将手作为物来看待,进而可



藍色的背部, 2010 - 2011 Blue Back, 2010 - 2011 80×100cm

²关于修拉《室外剧场的巡 汤》与"格式塔"心理学理论 的关系,参见乔纳森•克拉里 (Jonathan Cary):《知觉 的悬置:注意力、景观与现代 文化》,法语述、贺玉高译, 南京:江苏风凰美术出版社, 2017年,第14页。

早在七八年前,正负形关系就已隐约成为唐永祥 绘画的主题。2010-2011年完成的《蓝色的背部》 的构图形式中,正负形关系已经非常明确,它既 是一个人物上半身的背影,同时也是两种不同颜 色、不规则形"平面"色块的构成。也许是画面 母题简约的原因,正负形轮廓非常明确,所以我 们依然能够清晰地辨析其正形,何况局部还有体 块造型的痕迹,而非全然是平面关系。相形之下, 同年创作的《有点抽象上面是蓝色的》(2010) 的辨识度要低得多,它原本是一张肖像,但在这 里则几乎成了两种不同色调、不规则形平面色块 的组合。新的正负形关系瓦解了原本的叙事,形 成了一种不可名状、难以言传的新的语法结构。

choice of motifs by the artist. The subjects of his painting are derived from photographs, which are taken at random from his observation of daily life. However, to merely describe this process as random is also inappropriate because he intentionally searches for the unnoticed areas of quotidian existence. The back of a figure, a hand gesture, or an arrangement of still life objects - they are fragments gleaned from everyday life, which together form the object and lay the foundation for Tang's paintings. His method of overlaying paint differs to the brushwork we are typically accustomed to. Choosing to layer with a repetitive and mechanical technique of cross-hatching. the brushstroke is minimized so that the trace is barely perceptible aside from the edges of the canvas. The technique is used in a fashion so as to deliberately dispel, not only marks from the brushstroke, but also more to disperse the traces of the academy too. This also corresponds to the tactile quality of the artist's hand, which gradually becomes subdued by this prolonged process. What might separate him from, say the Neo-Impressionists (or Pointillists) is that Tang refrains from a reliance on the principles of science to frame his work. It is from within the canvas itself, where he pursues a feeling of indeterminacy as well as maintaining a loose connection to the hand.

Tang reminds me that hands regularly appear as a motif within his oeuvre: for example with works such as *Like a Hand on a Light Background* (2015), *One Hand, Pink Background* (2015), *Some Hands and Some Lines*, *the Background is Blue* (2015), and *Patches of Color, Three Hands and a Partition Line* (2015). Moreover, they arrive fragmented, whilst at the same time retaining certain realistic qualities with each appearance. In my view, this reveals a gesture of withdrawal and separation: firstly as it seeks for a detached feeling of the hand. For example, by

round is and a Partition Line, 2015 100 × 80 cm Her to yield further ce in his work. Rather

有一些色块 三只手和一条

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我们可以将它视为一种形式关系,但它并不纯粹, 地壳般的表皮下面暗藏着更为复杂的图像结构。 当然对于唐永祥而言,没有底本的支撑,表皮是 不成立的,底本本身就是表皮的一部分。关键在 于,底本并未完全消失,底层笔触颜料的肌理依 然清晰可辨, 如画面上部蓝色色块下面的弧线, 原本也许是底本中肖像发型的轮廓线。但艺术家 覆盖的时候并未依循这个结构,而是扩大了面部 的覆盖面,并替代为另一条不规则形的轮廓线。 表面看,下面这条被覆盖的凸出的线并不重要, 但实际它恰恰暗地支撑着整个画面的结构。

这样的方式曾多次出现在他的实践中, 也是他惯 用的方法之一,有时候为了保证画面的平衡,他 会有意保留或者描绘一条线或一个物理形状,比 如一个圆,或一个正方形等,如《三棵树 小雕塑 和一些圆》(2009-2011)中横向排列的五个圆, 在唐永祥看来,它们就像是画面的调解器一样, 支撑着画面。同时,作为一个局部的横向对称关 系也暗示着画面纵向结构的对称性或镜像关系。 类似的还有《三双腿和一只脚在浅绿色背景中走 动》(2013),画面中夹在腿脚之间的那些不规 则圆或椭圆,作为一部物理叙事,与母题中的行 走本身形成了一种巧妙的互应关系。另如同年创 作的《紫色背景上暗色的人》中左边强行植入的 那条略微弯曲的线,既是画中人物的观看之物一 其目光恰好投向此处,同时也是用以平衡画面的 形式元素。类似的线条也出现在新作《一堆东西 和几个桶 下面是一片蓝色》(2017)中,不过在 这里,这一孤立的线条又似乎是母题结构的一部 分而深嵌在画面内部,支撑着整个画面的均衡。

在反复的覆盖中,透过正负形二者之间的相互穿 插、牵扯、分隔与错置,艺术家意图探触一种繁 复的、不确定的空间话语和叙事维度。这其中, 各个块面轮廓线显得尤为突出,不同在于,这里 的线条并非是直接用笔描绘的, 而是在反复的覆 盖中,块面之间相互挤压或碰撞产生的剩余或遗 留。至于边缘线的笔触和颜料层次,我们可以将 它视为时间的刻度,或按何岸的说法,也可看作 是一种记忆的刻度³:反之,亦可简化为一种点状 approaching the hands as an object, this allows us to understand why they always appear either encircled or compressed. Conversely, they are never completely concealed by the layers - for it is not his intention to completely erase all feeling. According to our sensory system, the hand indicates our sense of touch. Meanwhile, within the framework of Wölfflin's classic formalism, a contour in a similar fashion correlates to a tactile sense of touch in addition to delineating the surface. What differentiates him from the Neo-Impressionists is that he looks to neither blur nor eliminate the contour. He instead deploys the contour as a reference point to reconstruct relationships between positive and negative form, employing an overlay within this compositional foundation through a repetition of layers. Meanwhile, similar to the Neo-Impressionists, Tang applies paint directly without mixing onto the palette. The difference in Tang's approach is his conscious separation of color from the brushwork style on the canvas. In this regard, the canvas becomes the color palette and the act of layering paint serves a double function to mix color and create outlines. Even as he proceeds without a clear preconception of the outcome, there is no way to anticipate the changes that will gradually occur within the canvas. Another shared connection with the Neo-Impressionists is his constant method of adding layers to each painting (or parts of the painting), which evoke characteristics of a gestalt: the idea that on a micro-level, all the constituent parts contribute to a single unified whole. It calls to mind a theory by sociologist Émile Durkheim: "A whole is not identical with the sum of its parts. It is something different and its properties differ from those of its component parts... On the contrary, association is the source of all the innovations which have been produced successively in the course of the general



三棵树 小雕塑和一些圆 2009 - 2011 Three Trees, Figurines and Several Circles, 2009 - 2011 $150 \times 180 \,\mathrm{cm}$

³ 何岸: 《皮肤》, 《唐永祥: 皮肤》,北京:禾木画廊出品, 2012年,第1页。



走动, 2013 Three Pairs of Legs and One Foot Walking on a Light Green Background, 2013 150 × 180 cm



三双腿和一只脚在浅绿色背景中 紫色背景上暗色的人. 2013 Dark Woman on Purple Background, 2013 $80 \times 65 \,\mathrm{cm}$



一堆东西和几个桶 下面是一片蓝色, 2017 A Pile and a Few Buckets, Below an Area of Blue, 2017 200 × 600 cm

的直觉和一种厚度消失且无关经验的点的失忆。 另外,艺术家也是希望对于绘画最基本的媒介属 性有所提示。除了这些以外,还须一提的是,遗 留的轮廓线亦像是一个空间,而非只是纯粹的线 条。此时,遗留的线条本身又形成了一个新的负 空间,而原来的负形(空间)则变成了正形(空 间)。这一点尤其体现在更为典型的《半个身体 和两个圆圈》(2010)中,因为他在遗留的线条 中间,又增加了一个线条,再次挤压出两个线条, 从而使得这一辩证关系变得更为复杂。当然,这 一辩证关系终究还是取决于我们的观看,我们甚 至可以将其看作一种视觉实验。

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维特根斯坦在《哲学研究》一书中探讨了经典的 鸭 - 兔图: 它消除了有利于"一览无余"的一 切现实主义特征,把形象简化为一个图式化的最 小化的抽象,使之看起来既不是鸭也不是兔。在 心理学家约瑟夫·加斯特罗(Joseph Jastrow)看来, 观者的身份(或身眼)和心眼决定了这里的观看, 但维特根斯坦不以为然,他提醒读者不要被这样 的"内在机制"所误导,它本身其实是一种外在 的图像模式,并用视觉和语言的相互作用取代了 "心眼"与"身眼"的逻辑关系。W.J.T. 米歇尔(WJT. Mitchell)认为,这里的"问题恰恰是要铲平探究 的领域,用不同语码和传统之间复杂交叉的表面 描写代替解释表面效果的深刻的内在原因模式。 我们不是要窥见自己的内心世界去发现一个机械 的解释,而是要自问,我们对'我看到一只兔子', 或'现在我看到一只鸭子',或'那是鸭-兔',

evolution of things."2 This gives insight into how Tang reconstitutes the relationship between positive and the negative through these layers; in a similar manner, this process in fact also amounts to a redistribution of parts in relation to a whole.

As early as seven or eight years ago, the relationship between positive and negative form gradually emerged as a prominent motif in Tang's oil painting. In the painting Blue Back (completed between 2010 and 2011) the composition already begins to establish this relationship clearly. At the same time, the form is both the back of a figure's upper body, but also becomes a surface for irregular forms, where two different colors simultaneously appear within the composition. Perhaps due to this motif, the outline between positive and negative form are exceptionally defined on the canvas. This enables us to distinguish clearly the positive side, but also traces of the painting's formulation, meaning that the painting transcends the relationship of one mere surface. In comparison to another work of the same year, this quality is less discernible in A Bit Abstract, the Upper Part is Blue (2010). Originally a portrait, it has transformed into irregular shapes consisting of two color tones. This new positive and negative relationship collapses the narrative of its original incarnation, giving form to a newer, more indefinable language structure. This could be regarded as a formal relationship,

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² Emile Durkheim, The

Rules of Sociological Method,

1895, trans. Sarah Solovay

and John Mueller (New

York: Free Press, 1964),

pp.102-103.

或'一只兔子!',这些表达方式能做出哪些不 同的解释"。换句话说,我们要做的恰恰是要剔 除这些选择性的经验释读,将它看作一个合成的、 综合的图像, 也就是说, 它既不是鸭, 也不是兔, 它就是它自己。4显然,维特根斯坦的理论无疑 是对我们视觉认知的一次解放。

此处援引这段文字的目的,并不是说唐永祥的绘 画也是像鸭 - 兔图一样的图像 / 语言游戏, 尽 管他画面中的正负形关系的确含有相似的话语逻 辑。和鸭 - 兔图一样, 唐永祥画面中的图像也 带有明显的最小化抽象的特征,只是不同的是, 它保留了颜色的层次变化、造型等部分现实主义 特征。更重要的是, 唐永祥并没有彻底抽离其内 在机制,而全然让渡给表层的描述。这里的重心 恰恰在于,表层描述与内在机制之间分离又相互 牵制的复杂关系。

在反复的覆盖中,他不仅压平了画面,在某种意 义上亦抽空了图像底本的背景。即便是保留的局 部图像,也被他处理为平面。这样一种平面化的 图式关系,就像维特根斯坦笔下的鸭-兔图一样, 也是对我们视觉认知的一次解放,而不再受限于 我们既有的图像认知经验。不过在唐永祥这里, 真正扮演解放角色的是负形本身以及正负形之间 的暧昧关系。曾有一段时间,唐永祥痴迷于《易经》 及其阴阳数术,包括与之相关的还有中国古代金 石书画中的"计白当黑"这一观看方式,其相生 相克的逻辑也为他的绘画实践提供了不少佐证和 启发。

唐永祥告诉我, 日常生活中其实更加吸引他的恰 恰是那些负形关系,多年来他已经养成了习惯, 比如看见两个人并步往前走,他的视点不在两个 人各自的实体形状,而是在两个人之间那个虚空 的部位; 面对一组静物, 他关心的是各个静物之 间的"衔接处",而不是静物本身。无论从形式 /构成的角度,还是从视觉/观看的角度,正负 形关系已然将图像底本中的人和物转化为一种物 理 / 几何结构。不过在实践中,他并没有完全停 留在简单的正负形的辩证关系,何况画面也没有

but beneath the crust-like surface belies a composition structure that is far more complex. For Tang, the surface does not make sense on its own without the support of the bottom layer - the bottom layer is part of the surface. What is pivotal here is that the bottom layer never disappears entirely, both the texture of the brushwork and traces of previous layers are still perceptible to the eye. Observe for example, how the line arcs below the blue form at the top half of the painting - this was perhaps once the outline demarcating hair from a figure, but is now hidden beneath a bottom layer. While applying a layer, the artist does not follow the initial composition set by the foundation layer. He instead enlarges the facial area and replaces it with the contour of another irregular shape. On the surface, the line that protrudes from out of the lavers initially appears insignificant, but is in fact a subtle gesture that holds together the entire canvas.

Tang has employed this method effectively on multiple occasions throughout his practice. Occasionally, he might deliberately preserve a line or shape such as a circle or square to achieve balance in the painting. For instance, Three Trees, Figurines, and Several Circles (2009 - 2011) features five horizontally aligned circles, which function like a mediator holding together the work. There is a horizontal symmetry between parts of the canvas, whilst a symmetrical relationship is also aligned to a vertical axis that appears within the composition. Similarly in Three Pairs of Legs and One Foot Walking on a Light Green Background (2013), the irregular circles between the legs work as a physical narrative, establishing a mimetic relationship between viewer and painting to evoke the act of walking in a subtle way. There is another comparable painting from the same year in Dark Woman on Purple Background (2013), where a relatively intact line is forcibly inserted into the left half of the painting.

半个身体和两个圆圈, 2010 Half Body and Two Circles, 2010 $100 \times 100 \, \text{cm}$

⁴W.J.T. 米歇尔: 《图像理论》 (Picture Theory),陈永国译, 北京:北京大学出版社,2006 年,第40-43页。

彻底消解写实的特征。如《三个盆》(2015), 如果没有局部阴影的提示,就是三个平面的椭圆 形,但有了这一提示,它又像是三个椭圆体,甚 或就是三个盆。据说莫兰迪 (Giorgio Morandi) 是 唯一影响和启发唐永祥的艺术家,若按现象学的 解释, 莫兰迪的绘画实践是一种物的还原, 亦即 回到物本身,这里的物既是绘画本身,也指向绘 画媒介,包括形式、笔触,特别是颜料。5在唐 永祥这里,的确也是一种还原,但这种还原并没 有指向作为物的媒介, 而是作为物的知识, 指向 作为一种知识或认知的绘画。这其中,自然包括 视觉与观看。在这一点上,他和莫兰迪一样,回 到不确定的真实的观看本身,即是其还原的对象。 这里所谓真实的观看,从来不只是纯视觉,而是 和知觉、触觉等不同感官共同作用的结果,因此 它并不稳定,而始终处在晃动当中。如果说这是 一种深度绘画的话,那么它一方面将观者引向凝 视,另一方面又提示我们纯粹凝视的不可能。也 即是说,这是一种关于凝视的凝视。

照片是唐永祥最重要的素材来源,照片是有焦点 的,本身就是机械凝视的结果。这意味着,通过 块面覆盖以及正负形的重构,导致的平面感本身 亦带有反凝视的特征。在唐永祥看来,无论是正 负形的重构,还是均质的平面覆盖,都是为了去 中心化或去凝视化。与此同时, 画面一贯的冷色 调其实也在不同程度地拒斥观者身体感官的介 入,本身也可视为一种反凝视的举动。问题在于, 从来没有绝对的覆盖,覆盖并不意味着底层的消 失,它还是会浮泛在上一层。即使是纯色覆盖, 最终导致的也是不同基调的灰色。最终形成的画 面中,其实渗透着所有的层次的颜料和笔触。当 然,这一方面取决于油画颜料的物理属性,另一 方面,颜料/笔触丰富的层次本身亦释放着一种 视觉性或可凝视性。

5参见蔡惠萌:《莫兰迪绘画 对于唐永祥而言, 画面的边缘线和轮廓线同等重 作品的现象学分析》,《创作 要,包括在处理方式上,也始终保持着一致性。 他有意地保留了色彩的层次,除了作为绘画性的 基本元素和保持结构上的通透以外,特别是边缘 线,其实也提示我们画面作为文本的这一特征。

Almost at once, it becomes an object observed by the figure inside the painting the object falls into alignment at the same precise area of the gaze to achieve a state of parity in the painting. Another line appears in a recent new work. A Pile and a Few Buckets. Below an Area of Blue (2017). Here, a solitary line appears as a structural motif embedded deep within the painting in order to resolve the composition.

Through repeated usage of layers, alternation, displacement, or by working within the boundaries of positive and negative form, the artist looks to initiate a complex discourse on the irresolvable and ambivalent relationship between narrative and space. In these paintings, the contour of every form is particularly noticeable: what is unusual is that the brushstroke is used not so much to accentuate a line, but rather to leave marks where different areas of color coalesce together through the repeated layers of paint. The contours of the brushwork and traces of color can be regarded as markers of time, or in the words of the artist He An, as markers indicating memory³. Intuition can be considered here as the concentration of points within the canvas or conversely the diffusion of areas created in an unmediated involuntary manner. Additionally, the artist aspires to demonstrate the specificities of painting as a medium. For example, it is important to consider traces of the contours left behind from previous layers in spatial terms as opposed to regarding only their function as an outline. The remnants of these contours constitute a new negative space, which causes the original negative area to turn into a positive one. This is notable in Half Body and Two Circles (2010) where he inserts a new line into the middle of a shape, creating further linear forms from within, and thereby rendering the initial dialectical relationship more complex. Of course, this dialectical relationship ultimately hinges on how we observe it – we can consider this to

与评论》,2016年第6期。

³ He An, "Skin," Tang

Yongxiang: HIDE, Beijing:

Hemuse Gallery, 2012, p.1.

不过,这一文本性更是体现在画面内部图形关系、 色块关系所带着的拼贴感。比较典型的如《色块 和三组人形》(2015),画面包含着两个层次的 拼贴,一是画面中三个不规则形的图像与背景之 间,不过每个图像依然保留着最低限度的正负形 结构;二是背景中几个规则的方块之间也同样是 一种相对规则的拼贴关系。图像的不规则形状以 及不规则的分布关系与背景中的秩序感显得格格 不入,它既像是拼贴的,又像是内嵌在里面。背 景中的块面由于边缘线特殊的质感, 使其看上去 又像是实体方块砌成的一堵墙的局部,两块蓝色 像是涂在墙上的一样。这一暧昧关系使得观看变 得游移不定,也由此浮现出种种不同的感知织体。 而这也再次表明,模糊底本形象及其所指只是一 种手段,他真正的目的还是在于如何打开更多不 可预知的叙事维度。

艺术家希望更多依赖直觉,希望释放出更多的不 可预见性, 但事实是, 即便再偶然的发现, 似乎 也无法从既有的感知经验和因果逻辑中彻底摆脱 出来。因为,此时这套一贯的方法本身就已经成 为支配他实践的经验法则。近两年来, 唐永祥的 画面变得越来越复杂,而他也越来越不受图像底 本的限制和方法的约束,有时候画到最后,几乎 已经完全脱离了底本。在这个过程中,他不仅通 过覆盖重构图形关系,有时还会在既有图像的基 础上,进行切割、移动、添加或复制。有时,旧 作也会成为新画的母题。这使得其最初自我规定 的那套法则似乎开始有所松动,画面也因之变得 愈加丰富和多变。

3

背影是常出现在他画面中的一个母题。如果说 2011年《蓝色的背部》的重心是试图通过正负 形的辩证话语消解母题本身的情绪感和叙事性的 话,那么,到了《两个捋头发女孩的背影》(2015) 的时候,显然不再只是一种简单的正负形关系。 母题原本是一个站立着的女孩的背影,艺术家只 是截取了其上半身,像是拼贴使然。前景中的人 物因为添加了一个半椭圆形的深紫色背景,又像

be a visual experiment.

2

In Philosophical Investigations, Wittgenstein discusses the classic duck-rabbit figure. He remarks that in this analogy, features of realism are eliminated that facilitate a glance purporting to offer a stable interpretation. The image is reduced to a schematic, minimal abstraction that 'looks like' neither a duck nor a rabbit. According to the psychologist Joseph Jastrow, what the viewer sees is determined by one's identity (or the physical eve) and the mind's eve. Wittgenstein, on the other hand, disagrees and implores to his readers not to be misguided by these internal mechanisms. For Wittgenstein, an external mode of viewing an image relies on the reciprocal relationship between vision and language, which supplants the logical connection between the 'mind's eve' and the 'physical eve'. Meanwhile, W.J.T. Mitchell believes that: "The point is rather to flatten out the field of inquiry, to go away from the model of using deep, inner causes to explain surface effects, and replacing it with a surface description of complex interactions between different codes and conventions. Instead of 'looking inside ourselves' to find a mechanical explanation, we can ask ourselves what kind of different senses can be made of expressions like 'I see a rabbit,' or 'now I see a duck,' or 'it's a duck-rabbit,' or 'rabbit!' In other words, what we need to do is to remove these selective and fixed experiential interpretations. We should view objects comprehensively as a composite image, which means it is neither a duck nor a rabbit - it is just what it is."4 Admittedly, Wittgenstein's theory becomes a call for the liberation of our visual perception.

The purpose of these references is not to equate Tang's painting to the duck-rabbit figure, or a language game, although his depiction of the relationship between











色块和三组人形,2015 Blacks of Color and Three Groups of Figures, 2015 $200 \times 300 \,\mathrm{cm}$

蓝色的背部, 2010-2011 Blue Back, 2010 - 2011 $80 \times 100 \,\mathrm{cm}$

两个将头发女孩的背影, 2015 The Backs of Two Girls Stroking Their Hair, 2015 138 X 138 cm

像三个分开的半身背影 粉绿色带, 2016 Like the Back of Three Figures with Pink and Green, 2016 $150 \times 200 \, \text{cm}$

是站立在水中。在此基础上,他又在画面的右上 部位用同样的画法添加了一个相似的背影,身体 倾斜度、两只手的位置由于有别于前景中的人物, 所以看上去是同一个人在不同时间身体动作的变 化,二者既在一个空间中,又像是两个不同的空 间,而连接它们的那个不规则形的浅蓝色带则像 是时间的间隙。另外,头部阴影的色彩、形状与 前景中半椭圆形的紫色块之间也似乎暗藏着一种 形式上的关联和纽带。此时,母题本身的情绪感 和叙事性已荡然无存,取而代之的是一个暧昧不 清又不乏冲撞和矛盾的复杂的形式部署和语言结 构。看上去,它又像是一部有关视觉认知的实验

2016年完成的《像三个分开的半身背影 粉绿色 带》中,横向排列着三个人物的半身背影,图像 的相似性意味着兴许是同一个人被复制拼贴在三 个不同位置上。除了视觉上的正负形关系以外, 在人物的头部他野蛮地添加了一块粉绿色带,再 次模糊了图像的可辨识度,亦凸显了绘画的基本 属性。在此,我们既可以视其为一部图像叙事, 也可以看作不同色层和形状的交叉与错置。值得 一提的是,他并没有让色带左右贯通,左边留了 一小段距离,只有右边出穴,这样一种设计既保 证了画面的整体平衡,也扰乱了图像母题之间可 能存在的视觉结构。与此同时,色带左边遗留的 部位与画面下边中间那条深蓝色块之间亦似乎暗 含着一种形式上的关联,其共同使得画面有一种 不完整性、未完成感,和一种"恰到好处"的通 诱感。

positive and negative forms on the canvas does indeed encapsulate the logic of this discourse. Like the duck-rabbit figure, the images painted onto the canvas clearly show traces of minimal abstraction. The difference here is the preservation of certain features of realism, such as the lavering, shaping, or sculpting of color. More significantly, Tang has not entirely discarded an internal mechanism in order to give way to pure surface description. Here, the crux of the issue lies precisely at the gap separating and defining this complex inter-relationship between a pure surface description and this inner mechanism.

Through the repetition of layers, Tang not only flattens the canvas surface, but in many ways he also empties the background of the first layer. Even with parts left from the remaining image, these areas are flattened in a similar way, becoming a simplified schematic not too dissimilar to Wittgenstein's duck-rabbit figure. Likewise, this liberates us from our visual perception and experiences that limit how we perceive an image. For Tang Yongxiang, it is precisely the ambivalence between positive and negative form, which functions as the emancipatory proponent to his work. There was a particular period for Tang when he was captivated by the I-Ching and related practices of Yin-Yang. This extended to his interest into principles espoused by ancient Chinese seal carvings and traditional painting

文本。

同年,背影再次成为《有三个背影 一棵树 下面 还有些色块》的母题,但不再是分列排布,图像 中三个人物原本就是一个整体, 而直接被挪用至 画面中。三个人物的下半身被覆盖,只是保留了 一些碎片式的负形,只有通过细看,才能辨析其 形式关系和视觉结构。在覆盖的过程中,他依然 将画面分为上下两个部分,其中比较复杂的是上 半部分,他保留了画面中后景中的树枝,然后沿 着树枝的边缘线进行覆盖,形成一个像山包一样 的负形。特别是中间部分的粉绿色,取代了人物 成了画面的重心。画面的左边,艺术家沿着三个 人物头部延长了母题的透视线,恰好与右边伸出 边缘的树枝形成了一种"对称"关系,区别在于, 一边是曲线,一边是直线。也许是为了打破这样 一个"对称"结构,他在画面的左边巧妙地涂了 一块绿色, 其半圆形与画面中心的粉绿色块则构 成了一种形式上的互应关系,而其色彩又恰好介 于上部的粉绿色与画面中间人物裤子的深蓝色之 间,甚至保留着调色的层次。另外,画面上部的 诱视线与画面下部负形碎片的右下边缘线之间还 暗藏着一个上下"对称"结构。与之相类的还有 新作《三个人两个桶》(2017),同样是上下分 隔的结构,上半部分是一组三个人物的半身背影, 下半部分像是一组静物。两个部分原本属于同一 个图像母题,然而在这里,却被分隔为两个看似 没有关联的图像。上下两部分虽有一些色调上的 差异,但线描和轮廓是二者共同的塑造方式。值 得一提的是,在背影的塑造中,他并不完全是平 面的,他保留了衣褶局部的轮廓,以及隐微的体 感和视觉深度。

可见, 层叠覆盖的画面主体虽是平面的, 但并不 意味着完全含弃了透视。画面中部分图像母题依 然暗含着不同形式的纵深结构。除了《有三个背 影 一棵树 下面还有些色块》中的透视线以外, 前面提到的《两个挦头发女孩的背影》中前后两 个背影之间, 显然也是依循于透视关系。另如《色 块和三组人形》中下面的深蓝色方块, 我们也可 以视为强烈外光下画面空间层次的一种暗示, 包 括《三条腿和一些色块》 (2015), 其中间部位 的边缘线特征和色彩区分, 同样不乏纵深感。然 such as the saying 'counting white as black' (the value of leaving spaces empty in calligraphy) – a complementary logic of interplay that has provided his practice with inspiration.

Tang Yongxiang once told me that the quality of everyday life that particularly fascinated him was a relationship to negative form. For example, in the last few years he has developed a habit, if two people walking together were to come into view, his eves will focus not on their physical shape, but rather on the empty space between them. In front of an arrangement of still objects, his interest is in the points where they link with one another, rather than in the still objects themselves. Whether from the perspective of form/composition or visual/observation, the figures or objects within the bottom layer transform into a physical/geometric structure through the positive and negative relationship. But in practice. Tang does not settle on a simple binary between positive and negative form - neither does he completely erase from the canvas characteristics taken from realist painting. For instance, in Three Basins (2015) its composition optically might only appear as three oval forms on a single plane if it were not for the effect of some partial shading. With this crucial detail, although they equally appear as three optical ellipsoids - they remain as three basins. Perhaps the only artist who could be said to have a significant influence on Tang Yongxiang is Giorgio Morandi. A phenomenological interpretation of Morandi's painting is that it functions as a return of sorts back to its own materiality. The materiality in this case is painting and its medium, which includes also

form, brushstroke, and particularly the paint itself.⁵ For Tang it indeed embodies a return of a kind that points not only to the medium as a material itself, but rather to knowledge, moving towards material knowledge and the perception of a painting. This naturally D

三条腿和一些色块, 2015 Three Legs and Blocks of Color, 2015 150 × 180 cm

⁵ Cai Huimeng, "An Epistemological Analysis of Morandi's Paintings," *Practice* and Criticism, vol.6, 2016. 而,这些纵深结构并不是孤立的,它常常与其它 形式部署交织在一起。也因此,它往往被观者所 忽略或遗漏。而这也说明,他不再完全依赖一度 支配他画面的正负形结构,就像在最新有关"树 枝"的系列作品中,负形已退居其次,画面以局 部的正负形关系和色域的重构为起点,意图展开 新的虚构,进而通往一种纠结、挣扎在主观表象 (经验的产物,或因果范畴)和虚幻表象(没有 概念的空想)之间的新的想象机制。

* * *

普鲁斯特 (Marcel Proust) 的《追忆逝水年华》 是唐永祥最喜爱的一部小说, 也是他唯一的枕边 书。作为意识流写作的经典文本,这本书没有中 心人物,没有完整的叙事,也没有情节的跌宕起 伏。这样一个语言方式和叙事结构也不同程度地 影响并启发了唐永祥的视觉编织,在他的言语系 统中,也的确带有明显的去中心、碎片化等意识 流色彩。包括他阅读此书的方式, 也是意识流式 的,随机翻开,随意阅览,无所谓整体,而只诉 诸局部、零碎的撷取,这同样暗合了他绘画语言 的逻辑和结构。我不敢肯定——也无意确认—— 以上这些分析是不是艺术家原本的思路,但可以 肯定的是,他的确埋下了很多形式伏笔,也暗藏 了不少语言机关,但所有这些设计根本上还是为 了将观者从既有的图像认知经验中解放出来,进 而将观看和解释最大限度地开放给观者,所以, 我们很难找到一条清晰的线索和路径。在他的部 署中,制造了很多阻碍和断裂,正是这些断裂处, 恰恰成为我们进入他画面的入口,就像他自己目 光所及的总是那些负形结构一样。也正是这些断 裂处,打开了新的视觉叙事的可能,且这些叙事 依然可能是断裂的。然而吊诡的是, 作为事件的 画面固然不可预知,但是其不同层次的可看性、 可读性及可解释性也意味着其并非完全不可预 见。也因此,任何逻辑化或临时因果的观看和阐 释似乎都无碍他原本就不可名状的虚构与想象。

唐永祥提到一个很多人有所不知的细节,原来他 从不为自己的作品取标题。通常情况下,画廊/ involves questions of vision and the act of seeing. In this respect, both he and Morandi share common ground, as the object of return is to go back to the uncertainty of seeking a truthful state of seeing. Here, the so-called truthful state of seeing is never purely about vision, but rather the outcome of different senses combined together such as sight, touch, and perception - therefore this state is always unstable and in continual flux. If this can be described as 'profound painting', it is because on one hand, the onlooker is guided towards a certain gaze, while on another hand it reminds us of the impossibility of a 'pure' gaze. In this way, it becomes a gaze into a gaze.

Photography is the most important source material for Tang Yongxiang. Each photograph has a focus point and therefore is the product of a mechanical gaze. The surface is a composite of reconstructed positive and negative forms with areas of color, which dictates a way of perceiving the surface that is resistant to the notion of a singular gaze. For Tang, whether it is reconstructing the positive/negative form or the flattening of the canvas surface through layers, these techniques are employed so as to remove the painting from a fixed centralized gaze. At the same time, he utilizes cool color tones to vary and subdue the influence of the viewer's corporeal sensibilities, moving towards a state that complicates the gaze. Another issue is that the painting is never entirely concealed by the layers. The bottom layer never completely disappears as it always finds a way of surfacing out of the preceding layers above. Even if the layers are produced using the same unmixed color, eventually it will yield an array of murky tones. The final form eventually appearing on the canvas is in actuality a permeation of accumulated pigment and brush marks from every layer beneath. Certainly, on one hand the outcome hinges on the physical properties of the paint, while on the other hand, the copious

美术馆工作人员收到作品后会通过电话挨个向他 确认,在确认的过程中,工作人员的描述本身便 成了作品的标题。这样一个设计与他的语言结构 无疑是高度一致的。唐永祥当然知道,工作人员 的描述大多是表面的,也没有逻辑和线索可言, 但是他们却提供了一个出乎艺术家意料的观看结 果和视觉叙事。事实是,在工作人员与艺术家之 间,本身就有一种断裂感,或存在着一个间隙。 诱过这些标题,我们亦发现,大多都混淆了正负 形关系,夹杂着有关图像、形式、色彩的各种语 汇,之间没有任何次序和逻辑。即便标题与画面 的语言结构是背离的,这种没有逻辑的描述本身 与其绘画语言依然是同构的。如在 2013 年的《蓝 色背景上有些头像》中,头像本身是倒立的,但 这一点显然被画面信息的传递者所忽视。在层层 覆盖的过程中,艺术家保留了人物的头像,并将 画面颠倒过来,而且在每个头顶他还添加了一个 细小条块,仿佛是倒立在一块板子上的雕像。联 想无逻辑的作品标题,这样一种断裂、模糊和不 确定的绘画语言似乎与之并无二致。

应该说,这也正是他抵御一切社会性或意识形态 因素介入的一种手段,但是这并不意味着他将自 己悬置了起来,更无意回到形式主义,或是传递 某个具体的观念或想法。在某种意义上,他画面 中的不确定性、包括他的工作方式实际上正是他 犹疑、反复和挣扎心理的一个表征,亦是他现实 处境和真实体认的一种视觉映射。在此,他非但 没有将自己从现实中抽离出来,且从一开始,他 就已经将自己掷于这个含混的现实场域和残酷 的游戏规则之中,混沌的现实才是其真正的绘 画母题。 layers of pigment and brush marks set free a visual sensorium for the gaze.

According to Tang Yongxiang, he has consistently treated both the edge of the canvas and contours within them with equal importance since the beginning. As a fundamental method of consolidating the structure of a painting, his treatment of these elements help draw our attention towards the inter-textual nature of painting particularly around the edges of the canvas. This textuality alludes to the feeling of a collage, bringing together pictorial and color relationships, which are embodied internally by the canvas. A typical example is Blocks of Color and Three Groups of Figures (2015), which includes a collage of two layers: firstly on the canvas there is a layer of three irregular shapes in-between a background - moreover, this composition retains the minute traces of a positive and negative form. The second is a background of several regular blocks, where at the same time, there is a relationship to a collage formed from a set of corresponding rules. Regular and irregular pictorial shapes are scattered across the canvas in a fashion incongruous to the orderliness of the background - they appear as a collage and yet the forms are seemingly embedded from within it. With the background, the uniquely textured edge of these blocks materializes as if they were part of a wall constructed by these cube forms. But at the same time, there also appears to be two blocks of blue that look similar to a wall that has been painted on. This ambivalence unsettles the way we view the painting, thereby allowing us to perceive all kinds of various objects that are interwoven into one another. Moreover, what these obscured figures within the bottom laver reveal is also another method - his real motivation is to open up a more unpredictable dimension of chance into his narratives.

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The artist wishes to rely more upon intuition in order to invite an increased role of unpredictability within his work. However, the truth is that even with each moment of chance, there can never be a complete break away from existing forms of perceptual experience or a logic of causality. Hence, his strict abidance to a set of rules and methods, which he uses to both guide and influence the experience of his daily practice of painting. In the last two years, each canvas has become increasingly complex and he is less liable now to be restricted by the compositional constraints of the original image or becoming fixated with a painting method. There are also times when it appears as if he has made a radical departure from the composition of the original image. During this process, he not only uses techniques of layering to reconstruct pictorial relationships, but he might also resort to making cuts, movement, addition, and duplication, which are applied onto an existing composition of an image. There are times when an old work becomes the subject of a new painting. This seems to have slowly loosened his initial set of selfprescribed rules, allowing his paintings to become increasingly more varied. The artist relies mainly on intuition as he looks to set free a sense of heightened unpredictability into his compositions.

The view of a figure's back is another recurring motif within his oeuvre. Whereas *Blue Back* (2011) can be regarded as an attempt to avoid sentimentality and the narratives typically associated with this motif, thereby directing a discourse towards the binary between positive and negative form. In the case of *The Backs of Two Girls Stroking Their Hair* (2015) it becomes evident that his painting is no longer confined to this simple dialectic. Taking the perspective of a female figure's back as a starting point for this motif, the artist proceeds to extract only the upper body, which brings the composition closely to a collage. The figure appears to be standing in the middle of a body of water due to the inclusion of a dark purple and half-oval shape backdrop added in front of her. From this base, he applies with the same painting technique on the top right area of the canvas a similar view of figure's back again. Due to the subtle difference in the degree the body is slanted and with the placement of her hands, it looks to be the same person, but is captured at a different moment depicting the transition into a separate stage of movement. They both seem to share the same single space, whilst simultaneously appearing separate, and a band of light blue appears like an interval separating these moments of time. Furthermore, the shape and color of the shadow around the head seemingly obscures a complementary formal relationship to the semi-oval blocks of purple in the foreground. It is in this moment, where all forms of sentimentality or existing narratives associated to this motif vanish altogether. In place of this, a complex arrangement of ambivalent forms and language structures brimming with contradictory relationships emerge in its wake. So it seems that again it appears there is a relationship between visual perception and textual experimentation.

In 2016, Like the Back of Three Figures with Pink and Green was completed. The work features the rear view of three upper torsos aligned together horizontally. Their resemblance to one another perhaps seems to suggest a collage of the same figure, which is duplicated and pieced together across three different places. Aside from the visible positive and negative relationship, he adds a harsh band of color painted with a pinkish-green hue onto the head area. This is another method he uses to obscure the discernibility of the image; whilst within this gesture he also highlights the fundamental

properties of painting itself. From here, we can either view things as a pictorial narrative or regard these overlaps as a series of displacements between different layers of color and form. It is worth mentioning here, rather than allowing the band to bind the left side of the canvas to the right side, he intentionally leaves a small gap on the left side, while on the right side it reaches to the edge. It is a device that not only retains a sense of equilibrium to the entire composition, but it also disrupts the visual structure behind the various motifs that are at work within the canvas. Meanwhile, the position of this color band to the left side in relation to the area of dark blue located below also seems to suggest a formal relationship with one another. They together evoke incompleteness and a lack of finality - vet, there is a sense of clarity within the canvas that exudes a sense of being just right'.

The back of a human figure also features as a motif again in Three Figures, a Tree and Areas of Color Underneath completed in the same year. However, they are no longer arranged separately within a row. The three people in this canvas have moved directly onto the canvas entirely in their original form. The lower parts of the three torsos are concealed with only fragments of their negative forms remaining. On close observation, one can discern the formal relationships and the structure of the image. In the process of covering the canvas with layers, as with other paintings, he divides the canvas horizontally into two halves. The artist has left the branches within the background and added lavers along the contours of its form in order to create a hill-like negative shape. What is peculiar here is how the pink green area within the middle section replaces the human figure as a focal point within the canvas. With the left side of the canvas, the artist extends the motif's line of perspective by following the heads of these three

figures. As it turns out, it aligns perfectly in 'symmetry' with the lines of the branches extending outwards towards the edges of the painting on the right hand side - the lines differ in the sense that one is curved and another forms a straight line. Perhaps to disrupt the symmetry of the composition, he deftly paints an area of green to the left side of the canvas, establishing a formal interplay between the semi-circular form and the area of pink green in the middle of the canvas. The color hue in between the pink green and the dark blue trousers of the figures is also controlled very precisely, even revealing to the viewer the layers where he blends the colors together. In addition, a perspective line on the upper half of the canvas forms very discreetly a symmetry on a vertical axis, which is created in relationship to the edges demarcating fragments of negative forms situated near the bottom right corner. In a new painting Three People, Two Buckets (2017) the composition is similarly divided into top and bottom halves. The top part features the back upper torsos of three figures, while the bottom part features an arrangement of still objects. These two parts originally derived from the same motif have become separated into two seemingly unrelated images. While the two parts differ in color tone, they share a similarity in the way they are constructed through the contours and silhouettes. What is worth noticing is that as the figure's back is molded into shape, it does not finish with a completely flat surface. He leaves behind outlines where creases from their clothes form together so as to bring a subtle haptic quality and sense of visual depth to the painting.

While it is clear that the subject submerged under the layers has become flattened onto the surface plane of the canvas, it does not imply that the artist has completely abandoned use of perspective. There are different parts of the motif's image that still evoke different forms of depth within the composition. In addition to the line of perspective featured in Three Figures, a Tree and Areas of Color Underneath, there is also another example within the previously mentioned work The Backs of Two Girls Stroking Their Hair, where the space between the backs of the figures in the foreground and background demonstrate another perspectival relationship. In another example Blocks of Color and Three Groups of Figures, the strong contrast to the dark blue squares of the bottom half of the painting suggests an intense external light that appears directed at the space between the lavers of the canvas. Another example is Three Legs and Blocks of Color (2015) where in a similar fashion, a combination between a characteristic outline in the central area of the painting and variation in color, together reveals a strong sense of depth. Yet due to the depth of these compositions they resist to be hermetically isolated as they very often are deployed at the overlap together with other forms. Because of this nature, these details more often than not are easily overlooked or neglected by the onlooker. This also illustrates that the artist is not dependent solely on exploring the relationship of positive and negative space in his paintings. Take the example of his new series of work connected to 'branches' and where the negative space takes a secondary role in relation to other elements. The starting point here is the restructuring of color in relationship to the positive and negative form within certain parts of the canvas, which then open up a new mechanism for the imagination. It is this process that leads towards an entanglement and struggle between subjective appearance (an outcome of experience and related to causality) and an illusory appearance (an a-conceptual type of fantasy).

* * *

Tang Yongxiang's favorite novel is In Search of Lost Time by Marcel Proust and is the only book by his bedside. A canonical work of stream-of-consciousness writing, the book lacks a central protagonist, a resolved narrative, and it avoids the cadences of a plot. The mode of language and narrative structure of this work has influenced to varying degrees the way Tang weaves together visual images. Within the lexicon of his work, one can indeed see this very clearly through the de-centered, fragmentary, and stream-of-conscious usage of color. Furthermore, he even reads this book in a stream-of-conscious way by randomly opening pages with an irreverent attitude to its form as a whole. He is drawn towards certain pieces of information scattered within the work, which coincides with the logic and structure that lies behind his language of painting too. I am reluctant to say this in conclusive terms whether my aforementioned analysis and interpretation matches the artist's original rationale, but what I can be certain about is his formal play of foreshadowing, as well as the plethora of language devices he uses, whose mechanisms lay submerged within the painting. All of these ploys are intended to emancipate the viewer from pre-existing experiences influenced by our cognitive functions, thereby leaving the space of interpretation as open as possible to the viewer. It is therefore difficult for us to locate a clear path or trajectory as he intentionally leaves behind obstacles and creates ruptures within his compositions. It is precisely here that these ruptures become the entry point into the canvas space just as he will always be able to see in unlimited ways a positive negative structure within a form. Just as Tang opens up new possibilities of a visual narrative within these ruptures, it is also possible that these narratives might always remain incomplete. Conversely, while the forms

within the canvas may be unpredictable, because of the many different layers they can be viewed, read, and interpreted, this also signifies how the canvases are never entirely arbitrary in their making. In this way, any provisional rationalization or causal relationship that influences the act of viewing no longer seems to impede Tang as he develops a way of imagining forms beyond methods of description.

Tang Yongxiang once mentioned to me a curious fact that many people are often unaware of: that he never personally provides the title for his own work. In a typical situation, usually it is a staff member from the gallery or museum who will telephone the artist after receiving his work. The purpose of the phone call is to identify the work and the staff member is usually required to describe the work to him, the resulting description often forms the basis of the title itself. It is an arrangement that resonates very strongly with his language structure. Of course, Tang is the first to know that the typical description from the majority of staff members will be a simple description of its appearance without giving away too much in terms of a notable logic or clue within the work. But very often than not, they will nonetheless produce a visual reaction or narrative that transcends the anticipation of the artist himself. Indeed, there is a kind of rupture or gap that emerges between the staff member and the artist. What we discover from these titles is a common misplacement in the separation between positive to negative structure, which is a dialectic mixed together with issues connected to the image such as form, color, and a whole vocabulary of other relationships without a fixed order. Even if the title deviates to the actual composition of the canvas, this irrational logic of describing something is still in keeping with the language of the painting. For example with Blue Background with a Few

Profiles (2013) the bust profiles of these figures are upside down, but this important detail within the canvas is clearly missing within theinformation provided by the title's messenger. Layer by layer, the artist preserves the profile of these figures before turning the canvas upside down. What is more, he then proceeds to add a thin block onto the top of each head as if they are sculptures resting upside down on a shelf. With the associations created by this illogical work title, there is a certain equivalence shared between his method of rupture, obfuscation, and the undetermined language of oil painting.

It could be said that in precisely this way, he forms a methodology to resist all social and ideological factors within his work. But this does not signify that he simply can keep himself unimpeded nor is there any intention to return back to a particularly style of formalism, conceptual idea, or way of thinking. In many ways, the lack of finality within his canvas and his mode of working embodies the doubt, recurrence, and struggle of his state of mind - they also provide a way for him to visually map a realization of something within reality as well as reflecting the reality that he finds himself in. Since the very beginning, rather than withdrawing himself from life, he has thrown himself into the ambiguity and rules of its cruel game - it is here, where one can determine the disorder of reality as the true motif behind oil painting.



四条腿在一个白色石头旁边,2017 Four Legs Next to a White Stone,2017 60×80cm

无人称场地

文 / 朱荧荧

Impersonal Space

Zhu Yingying

站在画的面前。站在词语的面前。

白色的面部碎片,有点抽象,上面是蓝色的,蓝 色的背部。白色和蓝色上有一些水果。一堆梨, 旁边有一根蓝色的线。五把香蕉,香蕉旁边有条 黑线。熟睡的女孩,头是紫色的,像兰花,像五 朵花,像两个碗。连在一起的两个侧脸,半个身 体和两个圆圈。没有叶子的浅蓝色树,没有叶子 的深蓝色树,像是女人的局部,蓝色背景的……

物与空间

"现实将不再不停地位于他处,而就在此处和现 在,毫无任何的暧昧。世界在它具体的、坚实的、 物质的在场中。"¹

世界被分割成三个维度,一个是物质现实本身, 一个在照片上,一个在画面中。照片和画面都是 对物质世界的意识化的呈现,照片过滤了物质内 部外部的复杂信息,同时也简化概括了物质的体 量、形状和色彩。所以,即使是一张拍得再模糊 的照片,相比起现实世界,它所携带的信息也是 确定而明晰的,这也构成了绘画往后延伸的基础。 于是,画家决定在照片归纳信息的基础上,对物 质本身进行双向溯源。

他想找回什么呢?物质在情境中的存在方式。存 在是变化的,情境也是变化的,空间在转移,时 间在流逝,经验在时间和空间的变动中形成,而 意识的存在则对先验概念产生影响。而另一方面, 在画家看来,意识的主体随时处于变动中,换言 之,意识是流动的,冥冥之中能量的守恒,让这 一处的消隐在另一处又显现出来,形态的失衡越 频繁,平衡便越来越脆弱,过度与欠缺一方面是 一种双重的失衡,另一方面,也构成了动态的新 平衡,让画面处于随时根据主观意识变动的状态 之中。

他想剔除什么呢?物质的功能、审美、类型等等 一切来自外界的附加概念。当物质以"去属性" 或"去概念"的物性本身而存在的时候,与"绘画" When you stand in front of a painting, you are also standing in front of words.

White pieces from a face. The upper area is blue that is a little abstract. A blue back. Some fruit in white and blue. Pears next to a blue line. Five bananas and a few bunches next to the black line. A sleeping girl with a purple head. Like an orchid. Like five flowers. Like two bowls. Two profiles joining together. Half a body and two circles. A light blue tree without leaves. A dark blue tree without leaves. Like the details of a woman. Amidst a blue background...

Matter and Space

"Reality would no longer be constantly situated elsewhere, but here and now, without ambiguity. The world would no longer find its justification in a hidden meaning, whatever it might be, its existence would no longer reside anywhere but in its concrete, solid, material presence."¹

The world within Tang Yongxiang's work can be divided into three dimensions: material reality, photography, and the canvas. Photography and painting shape his awareness to the material world. Photography is used to filter the complex information situated internally and externally to a material, whilst simultaneously refining its volume, form, and its color. Even when a photograph is blurred, the information retains a certainty and clarity compared to the real world, which then lays the ground to set the foundation for his paintings to further elaborate on. Hence, once the painter decides to use the compositional elements of a photograph as a foundation, an exploration of materiality emerges that opens up a twoway exchange between these realities.

What does he seek to gather from this process? Materiality comes into being within a mode of existence that is in continual

¹ 阿兰·罗伯-格里耶:《快 照集 为了一种新小说》,湖 南美术出版社,2001年10月, 第 106页。

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¹ Alain Robbe-Grillet, For a New Novel: Essays on Fiction, trans. Richard Howard (Evanston: Northwestern University Press, 1989), p.39.

这一特定媒介重合的部分有哪些?从这个角度上 说,画家仍然想用绘画语言重塑一个时空。

绘画的特点在于, 画家对照片的凝视能直接地从 画面中投射出来。其实, 几乎在每幅画中, 沿着 边框, 画家都提示了照片边缘的存在。他会用明 度和饱和度非常低的复合色, 降低灰度, 控制高 光的出现范围, 压沉整个画面的色调与氛围, 还 有经常大面积出现在背景中的灰蓝色, 它不但形 成了一种发生的场景或场地, 色块的整体性就像 一条河流, 统驭住流经的分散形体, 并填补了形 体间的缝隙, 所产生的负形被拉到画面空间的前 方, 与正形之间相互映衬, 产生了微妙的平衡。

在很多画面的主要位置,画家用贯穿中央、将构 图拦腰截断的线条,以及色块的明显分界等等, 暗示空间的变化痕迹,或具象与抽象的边界。《一 堆东西和几个桶 下面是一片蓝色》(2017)被 色块、边缘线、分隔线划分的空间在画面中重叠, 主体的物件像被一层透明的塑料薄膜罩着,从褶 皱处看见它的轮廓。在物件的边缘,闪烁着细碎 的五彩的光芒,仿佛提示着事物主体被隐去后的 存在,比先前作为整体的存在更加具有存在性。 就像一个个等待着观念去填充的括号,并且答案 不止一个。一些形象具有暗示性,另一些形象则 模棱两可,暗示是不明确的,犹如意识一般,在 划过脑海的瞬间存在无数种可塑性, 而就在意识 转化为概念或表达方式的过程中,语言词汇、物 质世界、情感感知、甚至意识本身都会成为局限 性的来源。

一个假想

"我们两人心灵的黑暗宫殿里,都一动不动地盘 踞着沉默不语的一桩桩秘密:这些秘密对自己的 专横已感到厌倦,是情愿被废黜的暴君。"²

一个空间折叠的概念驳斥了线段公理,把一张纸 对折,让两点重合,使得两点摆脱了二维空间 的禁锢。《像三个分开的半身背影 粉绿色带》 (2016),《两个捋头发女孩的背影》(2015), transformation as situations change. Spaces shift and with the flow of time, experiences form within their fluctuation. Moreover, the existence of a state of awareness influences these a priori conditions. For the artist, awareness for the large part is itself also subject to these changes. In other words, awareness can be considered as something fluid, a concentration of an otherworldly energy that perhaps might lay hidden in one place, while appearing somewhere else. The more frequent these forms are unbalanced, the more this balance increasingly becomes fragile. Either excessiveness or a deficiency can become a destabilizing force. Yet on the other hand, these factors also contribute towards a new equilibrium, aligning his painting to each change that occurs with the subjective conscience.

What does he want to discard? The concepts imposed from the outside world, which includes motives tied to an aesthetic and system of categorization used to define materiality. When materiality is enabled to exist without a fixed notion of its concrete attributes or concepts, how does one connect back to the specific medium of painting again? It is from this standpoint, where the painter persists in the process of reshaping relationships of temporality and space through the language of painting.

Perhaps the unique attribute that painting has is that the painter's gaze can be directly projected onto the canvas. Practically with the borders of almost every painting, the painter brings awareness to the edges of an image. He uses a composite of colors with a muted but saturated palette. Alongside reduced grey tones, he limits the contrast of light when it appears in the painting, and he suppresses the tone and ambience of the entire canvas. There is also the predominance of large swathes of grey-blue that often appears within the background. This is used not only to establish the scene



像两个碗, 2013 Like Two Bowls, 2013 80×100 cm

² 参见詹姆斯·乔伊斯:《尤 利西斯》,萧乾 / 文洁若译, 译林出版社,2005 年 8 月。









那张熟睡的头像, 2014 Sleeping Head Portrait, 2014 60 × 50 cm 熟睡的女人旁边有绿色,2014 Sleeping Woman Has Green to the Side,2014 150×180cm 一张弧形放置的画, 2014
An Arcuately Placed Painting, 2014
97 × 130cm

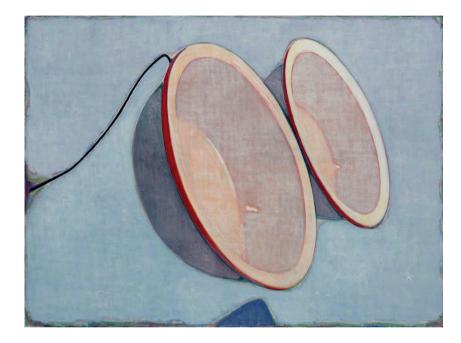
一个弧形的框, 2014 An Arcuate Frame, 2014 65 × 80 cm

这两幅画中都出现了两个几乎完全一样的形象, 它们原本属于照片中的空间,我猜想,这个转变 过程也许非常有趣,一个来自外部的力量把它们 对折重合,然后又被展开,复原在画面中,致使 过程中时空的某个错位或视角的移动也被原封不 动地保留下来。我可以去揣测照片在空间转换中 都经历了些什么,却永远也无法确定。

2014年的四幅画描述了一种更加微妙含蓄的空间 形态的变化过程,《那张熟睡的头像》(2014), 《熟睡的女人旁边有绿色》(2014),《一张弧 形放置的画》(2014),《一个弧形的框》(2014), 这是一个循序渐进的过程,像长镜头由近至远的 推进,从图像内容的局部,扩大到出现图像四方 形边缘:再扩大到周围环境,图像的放置,以及 图像内部空间;最后,图像内容的完全消失,只 剩下被扭曲的图像轮廓。她睡得沉,现在是什么 时候,她到底在哪,她的潜意识仿佛在引导身体 和空间,她似乎梦见了自己作为一张纸的存在方 式,被掷入一个精神领域之外的未知时空中。

國形凹陷的空间,就像第三维空间的点,它们 的对折也就是意识的对折,接下来会发生什么 呢?盆是画中重复出现的题材,从《像两个碗》 (2013),和《像两只盆 有红边 还有一条黑线》 (2015),盆中还有一定的具象细节,而到了《三 个盆》(2015),视角越来越俯视,盆口变成了 趋于正圆的椭圆,被处理成了纯白的黑洞,我们 仅仅能从微弱的阴影和结构线中辨认它日常的属 性,似曾相识又无法确定,就像事物的面貌一样 捉摸不定,在具象与抽象间来回变换。 or site for something to happen, but the integrity of color functions like a river, controlling the dispersal of forms and filling the small cracks within each one. All the negative forms are pulled onto and foregrounded within the space of the canvas. This creates a counterpoint to the positive forms and establishes a subtle balance.

In the predominant areas found in many of his paintings, the artist uses a line to pass through the center of the canvas to break up the composition space. He also emphasizes the separation between different colors, sometimes to indicate traces where a boundary might have changed - or perhaps the line between figurative and abstract elements will be worked onto more. The work A Pile and a Few Buckets, Below an Area of Blue (2017) features overlaps between blocks of color, contours, or lines used to demarcate different areas of space within the canvas. Sometimes the objects appear as if from within the folds of a transparent membrane that covers the painting. A fragmented mixture of colors illuminate from the edges. This seemingly reminds us of their presence, which has now become submerged within the work, paradoxically affirming more to us in comparison to its original completed version. They recall the empty space of a parenthesis waiting to be filled with an idea, but albeit not limited to a single definitive answer. There are visual forms that are evocative, while others remain ambiguous. The indicators within the paintings are indistinct, much like



像两只盆 有红边 还有一条黑线, 2015 Like Two Basins, There are Red Edges, Also a Black Line, 2015 130 × 97 cm

精神的质地

"到白天,他们变得谦恭,甚至带着骄傲: 世界的整个喑哑的存在 在它们那里找到了庇护, 一时抛却了开花的樱桃、 垂死者悲哀的心。"³

认识到感知的局限性时,进一步需要转变的是工 作方式。一幅画的起点和结点,对于画家来说尤 为重要。面对一张空白的画布,开始习惯性地浮 现某种形象,这正是需要警惕的时候,因为,此 刻意识开始显现了,人们却无法判断意识来源的 合理性和主动性,往往采取的方式是,回避意识 的来源问题,主观地向客体施加阐释和寓意。当 面对一幅已经被意识填满的画面,对自己己有的 意识进行删除和填补,反复修改,尽力祛除可以 安置意义的一切场所,这由外向内的探寻,正是 对常规过程的逆转。仍然需要面对形象取舍和抉 择,当意识转向客体,客体和主体一同显现出来, 如何去把握两者变动之中的契合点,变成了首要 的问题。

《像一只手 在浅色背景上》(2015),《一只 手 粉色背景》(2015),那是一只女性的、羸 弱的手,一朵凋萎的漂浮的花,失去任何欲望地 耷拉着,粉色薄暮映衬下,肉体散发出一只器皿 表面的冷光。它像是从平面之下的一道缝隙中伸 出,随着伸展的轮廓又隐于其中。这些图像一张 张报废的照片,我们看到的场景、行为和地点没 有任何具体意义,它们只是在时空中的某一点上 正发生着,过去或未来,记忆或预言般,一种完 全符合现实构架的超验的精神体验,当被抽离出 特征和内容后,他们的背影、颈部的姿态、手臂 的弯曲、小腿的线条,与桌面上的水果、花朵之间, 有种持恒的同一性,一切是那么类似,仅仅可以 从轮廓辨认出一些事物的标记。确实存在一个赤 裸的现实,一个抽象的现实,形成一个无人称的 场地,原始的生命就在那里被排列和分配。

吻地, 原始的生命就在か ³亚当・扎加耶夫斯基 (Adam Zagajewski): (莫

在画与画之间的空隙里, 阴天, 白炽灯的光线,

consciousness itself. The moments of thought that rush through the mind with countless possibilities – what matters is the transformation of consciousness that occurs as it turns into a concept or mode of expression, a lexicon, a material world, into emotional awareness, and even consciousness.

A Hypothesis

"Secrets, silent, stony sit in the dark palaces of both our hearts: secrets weary of their tyranny: tyrants, willing to be dethroned."²

The concept of a folding space is one way to discard the axiom that foregrounds the predominance of line within a composition. Folding a piece of paper in half allows for two points to meet together - meaning that these two points are then able to relinquish the confines of two-dimensional space. Like the Back of Three Figures with Pink and Green (2016) and The Backs of Two Girls Stroking Their Hair (2015) present the same image, which are almost entirely identical to one another. They both have origins from the same photographic space. An external force has bought them together within the same fold to become unraveled again and then restored back into the painting. Consequently, the changes through displacement and perspectival changes in time and space are left within a preserved state. Here, I can only make a conjecture as to what experiences lay in the space behind the photograph during its transformation, and it will forever always be impossible to determine this with certainty.

There are four paintings produced in 2014, which each depict a spatial change. *Sleeping Head Portrait* (2014), *Sleep Woman Has Green to the Side* (2014), *An Arcuately Placed Painting* (2014), and *An Arcuate Frame* (2014) represent a gradual process like the forward movement of a long lens moving into a

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² James Joyce, Uhsses (New

York: Everyman's Library,

兰迪》 (Morandi) 。

1997), p.43.

灰尘,潮湿的气息,咸味,一丝苦涩,像涨潮的 海水从岸边退去,泛起白色的泡沫,掺杂着砂砾 的结晶,在海滩留下一些来自蓝色深处的馈赠。 透过肉粉色半透明的皮肤,听见血液流过静脉的 声音,精神涣散,思想被置入潜意识的中间领域, 眼前的那些具体事物,都能看见,却又都不是旧 有的模样,变得和精神糅杂在一起,混沌,成为 一些时而固体,时而液体,时而又蒸发不见的胶 状物质。 close-up. Parts of an image begin to expand towards the edges of a picture. Eventually, the content of the picture completely vanishes and all that remains is the distorted form of an object's silhouette. She is in a deep sleep and it is hard to say what time it is or to locate where she is. She subconsciously appears to guide the body within the space. She seems to dream her existence as if it is a piece of paper, which is then cast out from the spiritual realm and into an unknown time and space.

This circular, sunken space is like a point in the third dimension. These folds happen within consciousness too. What will then happen next? A water basin appears as a subject in Like Two Bowls (2013), Like Two Basins, There are Red Edges, Also a Black Line (2015), where the basins retain some realistic detail. However by the time of Three Basins (2015), the perspective shifts increasingly into an angle taken from above. The basin surface turns into a full-rounded elliptical shape and treated as if a black hole in pure white. We are only barely able to distinguish its everyday features because of the faint shadow and lines outlining the contours of its structure. It is as if we have seen this before, but with no way to verify whether it is the case. They are like objects where it is impossible to grasp where they are from due to their indistinct appearance as they alternate between figurative and abstract.

The Texture of the Spirit

"By day, they grew humble, and even took pride: the whole coarse existence of the world, found refuge in them, abandoning for a time the blossoming cherry, the sorrowful hearts of the dying,"³

Upon recognizing the limitations of perception, it is a sign that one must further transform a method of working. According

³ Adam Zagajewski, "Morandi," *Without End: New and Selected Poems* (New York: Farrar, Straus, and Giroux, 2003), p.158. to the artist, the departure and end point is crucial. When looking at a blank canvas. it might be customary for a particular form to appear due to sheer habit. It is precisely in instances like these where the artist requires extra vigilance, because this is the very moment when awareness first makes an appearance. It is impossible to rationalize or ascertain where the impulses that drive consciousness originate. Typically the reaction might be to simply avoid the issue altogether, then offering a subjective explanation or conjecture about the object. When looking at a canvas filled with a state of full awareness, he removes certain parts or replenishes aspects of his own consciousness. With these repeated alterations, he tries his best to remove areas where meaning can be locked into. This search from the outside in is a reversal of conventional methods. When consciousness turns towards these objects, the subject and object appear together, and the onus is on how the artist manages their point of convergence.

In Like a Hand on a Light Background (2015) and One Hand, Pink Background (2015), a fragile hand belonging to a woman and a wilted flower float limply within the space as if all desire has been lost. Polarized by the pink dusk, the body gives off a cool light similarly to the reflection that emanates off of an object. It appears as if it extends from the cracks in the surface, concealing itself as it expands to the outlines within the composition. Out of the discarded photographs, the scenes, actions, and places within these images retain no intrinsic meaning by themselves. These are simply events that occur within a specific point between time and space, past or future, and memory or prophecy - it is a state of mentality that corresponds and then eventually transcends the structure of reality. Once they are emptied of their features and details, there is a state of equivalence

established between the posture of a figure's neck, the curve of an arm, the line of the calf, a pile of fruit or flowers on a table. They increasingly become analogous to one another, so much that it requires the viewer to pay further attention towards the contours distinguishing the outline of each form or object. This indeed attests to the raw nature of reality, an abstract one, which gives rise to the constitution of an impersonal space – it is precisely here and within this situation that the permutations of life itself were formulated and subsequently developed from.

In the gaps between painting, overcast skies, the glow from an incandescent lamp, dust, the moisture from the air, the taste of salt, and slither of bitterness - like the froth on sand as the tide recedes from the shore the gifts of things left behind comes from a deep blue abyss. Through the translucent pink flesh of skin, we hear the sound of blood as it flows through the veins. The spirit dampens and the faculty of thought moves into the nebulous realm of the subconscious. The solid objects in front of our eyes look different from before - they change as they become enmeshed with the spirit. Disorder arrives to us sometimes in solid form and at other times a liquid. In other moments, it's a viscous object, which then evaporates and disappears out of our sight.

暂时在场

文 / 钟山雨

A Provisional Presence

Shanyu Zhong

与以哲学理论为庇护或挪用重构美术史图像的方 式不同,唐永祥的创作偏向于内省的自我观照, 不寻求外部经验。他执着于内在过程而非目的性, 这一过程从无到有,再由繁至简,在多层的覆盖 后,画面最终成为一帧停格,戛然而止的表面呈 现出克制平和的色调,画中主体被面无表情的标 题总结陈辞,只有色彩繁复的线条和画布边缘让 人得以管窥作品内部的丰富层次。

记忆、直觉与潜意识使唐永祥的画面呈现出梦境 的疏离,由照片收集而来的素材被从记忆中反复 提取,因形象的不可穷尽之故,他反复描画同一 个图式,近乎重复强制(repetition compulsion) 的背影、腿、静物等形象给观者造成似曾相识的 困惑。但原型这一熟悉之物只是唐永祥作画的入 口,它始于照片,经由艺术家的记忆重塑后进入 画面,之后便从画面中逐渐淡出,陌生化,而最 终对其纪录式的呈现也仿如相机对瞬时的捕捉, 作品由此可被视为对原素材的二次拍摄。褪去了 人体的温度(但未完全消失),或是脱离了物的 日常属性,原型此时已经退场。

在创作过程中,唐永祥依赖的是长时间理性的审视与雕琢,一幅画往往要持续数年才能完成,其中的沉思与推敲近似中唐的苦吟派诗人,亦让人想起李可染所说:"我不依靠什么天才,我是困而知之,是一个苦学派。"形象脱离原型被反复打磨后,或许将如被把玩的器物一般获得精巧圆润的美感,画面也难免有趋于完美的倾向,但唐永祥却执意以"拙"的方式打开作品的罅隙。他用十字形平涂削弱了画家之手的在场,看似聚焦于中心主体的画面被诸如一只耳朵或一只手等细节分散了注意力,平衡而连绵的色块也常常被一条显眼的黑线截断。

由此,唐永祥的创作可被看作是实证主义建构的 转向。这不仅意味着他的创作是向画面内部观测 考量的结果:未经调色的颜料在不断累积叠加的 同时,实质上导致了既有元素的自我干涉与抵消, 回到艺术家所追求的"初始状态",形成一种否 定的逆向结构。它从某种意义上是拒绝有所指, What distinguishes Tang Yongxiang is an introspection of the self, rather than the inclination to seek refuge within philosophy or art history. He avoids responding in a direct way to external influences, instead adhering to a selfless process of looking inward. Through the act of painting, details begin to accrue through a progression that gradually turns complexity into a succinct form. As the canvas is submerged through the layers of paint, the picture plane turns into a frozen frame as soon as this process draws to a conclusion. With this abrupt pause, what is left within this surface reveals a restrained palette of modest color tones. The deadpan titles of the artwork summarize the subject of each painting in a matter-of-fact, almost indifferent manner. Extra significance is thereby underscored within the complex arrangement of lines or the remnants left around the canvas, which draw the attention of the viewer to the rich layers behind the work.

By engaging with memory, intuition, and the subconscious, Tang Yongxiang endows his work with an ethereal quality of estrangement. Material is culled from photographs and repeatedly function to extract information through engaging with the memory of the artist. The visual image is approached as an inexhaustible resource that offers unlimited possibilities of permutation - this also explains why similar icons frequently appear throughout his work. Suggestive of a compulsive tendency - when the back of a figure, the leg, or a still life appears, they each evoke a bewildering sense of déjà vu to the viewer. Yet these familiar archetypes and objects are merely the entry point into his paintings. They begin with a photograph, which becomes reconfigured via the artist's own memory before appearing on the canvas. From there, they gradually begin to diminish - reaching a point of defamiliarization before eventually the painting becomes a record of sorts,

也拒绝符号学阐释的,单独对图像进行空间关系 解读难免陷入形式主义的囹圄,然而挖掘艺术家 实践的美学特质又往往流于个人传记式的分析。 唐永祥所关注的是纵贯古典与当代、绘画最坚实 而基本的元素:视觉性。无论具象与抽象、实像 与拟像,都只是为达到某种视觉结果的手段,而 正是对视觉与知觉的唯一依赖使其作品无需依托 艺术史和语境来找寻自身,呈现出非时代性、无 时间感的氛围。

在唐永祥的绘画中,轮廓往往并非勾勒出而是由 底层颜料显露出来,时而成为观看的主体对象, 时而退居形象之后; 大面积编织状肌理在背景与 前景间浮动:表皮被覆盖后,又有新的表皮形 成,有如地质沉积,每一层的形象都不过是暂时 在场……当不再区分种种界线时,画面便拥有了 自主权。形象不再能够被定义为"是什么",而 游离在似是而非的"像什么"之中。观看的中心 变得涣散,目光被打断,正负二元对立的逻辑也 随之消解。同时在视觉平面之余,更多的维度生 长出来——在从底层到表皮的纵向关系中,作品 的"视觉性"与"可见性"之间产生了偏差,所 有隐而不见之物埋藏在作品纵深的褶皱中,难以 被语词还原,但又真实在场,干扰着观者的感官; 创作的漫长间隔也在画面上形成了不可见的留 白。除此之外,由于形象、色彩与轮廓的游移不定, 须要时而走近某一点沉浸其中,时而抽离退后以 观全貌,从而在观者-作品-画家之间生出一个 沉思、静观与移步的地带。打破静态,制造断层, 这种有机的流动性与空间感正是我们得以久久凝 视唐永祥画作的关键。

capturing an instantaneous moment similar to the function of a camera. Perhaps in this way, his paintings can be regarded as the second take of the original photograph. Relinquishing the warmth of the body (although this does not entirely disappear), they become removed from the common attributes tied to the quotidian everyday object.

Tang relies upon a long gestation period to both scrutinize and refine his paintings, a duration that can often last for years before the work's completion. This way of ruminating recalls the approach heralded by the Tang dynasty era school of 'Bitter Chanting' poetry, bringing to mind a particular phrase by Li Keran, "I don't depend on talent; rather, I learned through hardship. It's the School of Asperities". Liberated from its archetype mold, the object is repeatedly polished at before revealing a quality of refinement akin to the appreciation of a curio worn down through long periods of use. Whilst suggestive of an inclination towards a state of perfection, Tang persists by intentionally seeking a 'cumbersome' fashion to work within gaps opened up through his painting. He frequently employs cross-hatching with even brushstrokes to minimize the presence of the artist's hand. By varying the technique, attention towards the subject of the painting is dispersed across different areas of the canvas. The focal point might be isolated into specific details such as an ear or hand, or often using a conspicuous black line to cut across the space in order to interrupt the careful balance established through the colors of the composition.

Therefore, Tang Yongxiang's work is best regarded as a positivist method of constructing an image. This does not signify that his work is the mere result of a formal exploration dictated by a hermetic internal logic. His way of layering color directly in an unmixed form onto the canvas contributes to a form of interference, which leads to a situation where these different elements counteract with one another. One motivation behind this approach is a rejection to an overly metaphorical or symbolic reading of painting. Likewise, an analysis based solely on the spatial relationships is also problematic as the discourse becomes limited to the narrow confines of formalism. Rather, Tang's interest lays in the fundamental elements that persist in painting, encapsulating an inquiry that spans from classical into the contemporary: a way of visualizing things. Whether representational or abstract, realist or postmodern, they each provide a means to create a visual outcome. It is precisely this emphasis on the relationship between vision and perception that frees his work from an over reliance to art history - avoiding an overt historicization of the painting and establishing an atmosphere of timelessness.

With Tang Yongxiang's paintings, contours are often not drawn, but are formed through layers of paint. There are moments when these lines become the object of observation and in other instances they might retreat back to behind their form. Large swathes of interwoven textures oscillate between background and foreground; each time a layer covers the surface, a new surface layer is produced. Like a geological process of sedimentation, each layer is nothing more than a temporary presence. When we can no longer differentiate between the boundary lines, the painting acquires a form of aesthetic autonomy. Form is no longer defined as a 'what it is' but rather drifts into the ambiguity of a 'what does it resemble.' The focal area for observation loosens as the gaze becomes interrupted, the binary logic between positive and negative space is dismissed with. A divergence from base layer to the surface occurs through the discrepancy between the visuality of the image and its discernibility, while other

objects remain submerged within the folds and depths of the painting. In spite of the fact that many of these elements remain indiscernible to the eve, their presence is nonetheless tangible as well as its ability to perturb the sensorial engagement of the viewer. The intervals between the moments of painting are also palpable within the canvas as an invisible blank space embedded within the formation of the image. The unstable fluctuation between form, color, and outline often encourage different modes of immersed viewing. At certain times, the work requires you to move focus between specific points, while at other times, a step back might be needed in order to view the composition as a whole. These techniques together instil a contemplative space and a heightened state of viewing, which is created from a fluid interaction that moves between viewer, artwork, and artist.

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_{北京} 唐永祥

> 魔金石空间 | MAGICIAN SPACE 北京市朝阳区酒仙桥路2号大山子798艺术区 798东街 2020.05.15 - 2020.06.26

唐永祥画中的形象依据照片而来。画家使用 的大量平涂迫使这些形象的领地不断退却, 尽管如此,摄影镜头的单点透视关系仍然得 到相对完整的还原。在包含数个人物的《有

群人 头是蓝色的》(2020)中,勾画了弯曲后背及微颔头部的轮廓线,和反映了不同躯 体侧面的线描极为经济地再现了摄影图像原有的纵深感。这种线条给予的纵深感和大面 积平涂塑造的平面性互相挑衅,促使画面升级为线描和图绘的战场。

峻切的轮廓线还让人联想到曼·雷的超现实主义摄影,如《鸡蛋和贝壳,中途曝光》和 《足够长的绳子,中途曝光研究》。唐永祥绘画中的深色线条一如曼·雷照片里充满奇趣 的马基线(马基线指照片中亮部与暗部连接处——通常是所拍对象的轮廓区域——经过 特殊的暗房显影处理后,呈现的一种如刻刀一般的黑色线条)。这些线条游走在形象和 图形之间,成为一种深思熟虑的区隔。

相较过往通过挤压图形、减淡色彩或者去除局部的方式虚构立体感的习惯,唐永祥此次 在"形状"上展出的新作中更倾向于采用色彩的微妙变化来提示颜料铺叠的不同层次。从形 象、图形到轮廓线,稀薄的白色逐渐过渡为低纯度的蓝、粉、黄。这种具有明确方向性 和减速感的色彩配置最终在轮廓线附近的狭长地带上留下了颜料层剖面的遗址——色彩 一度于此混战。如此一来,画布上的轮廓线也就不仅仅是形象和图形之间的界域,而且 是超量平涂形成的色彩团块上深浅不定的沟渠。效果上与之类似的,还有在《有群人 头 是蓝色的》、《有一群人 在果树下 还有许多小窗户》(2020)两件作品中的小窗——网 格状的小窗和画布上的其他形象毫无关联,更像是画家钩沉颜料层时钻下的小孔。唐永 祥的绘画至此跨越了两类空间:画面的空间和画布的空间。

> 文/<u>胡昊</u> 分享

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唐永祥,《一个角》,2015,布面油画, 80×100cm.

了自己的解决之道。

唐永祥:一直在碰撞 魔金石空间 | MAGICIAN SPACE 北京市朝阳区酒仙桥路2号大山子798艺术区 798东街 2015.09.05 - 2015.10.18

在不断被提出"终结论"的当下,如何继续绘 画的行为?这是所有反思绘画的艺术家们不 可回避的问题。此次唐永祥在魔金石空间的 个展显露出一条逐渐清晰的思路:反向质疑 图像的生成原因。在一定意义上艺术家提出

绘画首要面对的第一要素是形象,而今图像的泛滥却影响了形象的生成,于是很多人选 择图像作为让绘画进入当代语境的切入点,唐永祥亦是如此。不过,图像之于绘画,艺 术家对前者更多的采取了敌对态度。在使用中,他刻意回避那些易辨别的著名图像,选 取日常照片作为绘画素材,以此减弱图像产生的共鸣效应;在对图像的分析中,他将同 一幅图像的不同局部逐步拆解,杂糅了感性的主观臆断与理性的要素提取;在绘画过程 中,他不断对图像内容进行否定,以退为进,反复肯定外部的结构和形状。而另一方 面,他又极愿意保留现代主义者的工作方式,对单一媒介的坚持,对静物、人物特定主 题的限定,对结构、色彩、空间等绘画内部问题的关注,让他的创作状态稳定而持续。

在早期作品中,他用线条切割画面时会表现出犹疑和徘徊。在这次展出的作品中,同样还是能看到分隔线、轮廓线、黑线、红线、蓝线等等线条贯穿于画面之中,但绘画内部语言的对比和较量已经减弱。如《像一只手,在浅色背景》(2015)中,坚实的黑蓝色线条维系了具象与抽象之间的关系,所构成的半封闭形状限制了表象的延伸,以一种苛刻的方式以线条和色彩消解图像本身。在大部分作品中,形状的边缘线部分显露出的色彩闪烁丰富,提示了不同画面层次之间存在的空间,将被照片压扁的图像重新拉回到平面和空间的争执之中。

认为图像即是事物的存在方式,把它作为个人认识的终点,这是一种唐永祥颇为自我中 心论的论断。他对图像的总体思考,与培根对照片的抵触和应用,和塞尚透过现象看本 质的意图颇为类似。如同德勒兹在提到照片的意义时说道:"它们不仅是看的手段,人们 看到的是它们,而且到最后,人们只看见它们。"他的绘画语言建立在对图像本身的否定 和肯定之中,而正因如此,他所竭力回避的那种狭隘的"当代性"本身也许亦将倒错回来。

对话 | 唐永祥 x 何岸

唐: 你给我写了篇文章,我看了一下写得很好。我还是想问一下你对我作品的一些看法。

何:这里面有很多的成分是……因为我知道来 北京做艺术的不容易,还有因为我跟唐永祥、王 思顺我们都很熟,天天都在一块儿聊,天天在一 块儿玩儿。我推荐他的原因是,今天我要跟别人 在一块儿说,我说现在798很多展览,每天都有 年轻的艺术家。当然这些年轻的艺术家做得越来 越好,越来越让我惊叹。但同时我感叹的就是说, 他们不够生,"生"就是…….

唐:我理解你这个意思。

何:对,就是说,他没有一个….他不知道该怎 么办的那种状态。

唐: 其实你说的那个正是我想要的。

何:也不是,我是觉得生的这种状态是艺术家根 本就不想要,这个感觉才对。根本是艺术家觉得, 我擦这种状态这哪行啊。包括我也是,我觉得这 种状态哪行啊。我也很羡慕那些对作品的判断力, 直觉性,各方面都挺牛逼的那些人。关键是我现 在看到的都挺牛逼的。就是说他们都知道作品怎 么做,知道怎么样…知道…等等,各方面都知道, 因为大家看很多展览,这跟我们那个年代不一样。 我做作品也很…我很笨,确实是不知道该怎么做, 每一步都很痛苦,也没有一个参照物,有的时候 作品在做的过程中有人就会跟我打电话说,你跟 哪个国外的艺术家撞车了,马上上网一查,果 然……就是这种。当然现在我看到的很多年轻艺 术家,他们在这个方面至少是比我,或者比我们 那个时代的很多人要知道该怎么办。那我觉得我 推荐唐永祥就是因为我喜欢他那种不知道该怎么 办的那种感觉。还有一个,"不知道该怎么办" 又跟他的生存经验有关系,因为我特别了解他。 我特别喜欢一个艺术家又不知所措又特别惶恐, 然后关键他把不知所措和那个惶恐转化成他个人 的一个极端的形式,我叫它轻微的分裂症。

唐:其实我觉得你还是算比较了解我的作品。我 在画画的时候我就喜欢把自己的路都堵死。有可 能的东西我都尽量回避,因为我确实不知道自己 该怎么画,但我知道自己不该怎么画。我一直在 尝试着做这种事情。

何:那你还没达到那种···连自己该不该画画儿都 不知道的这个地步。

唐:那可能还没达到那一步…

唐:所以说每张画画下来都特别痛苦,特别纠结。比如说这种图式啊,我画了很多张。为什么?就是说我觉得怎么做都不够,怎么画都不够。

何:实际上是这样,我插一句啊,对自己要求很 高和对自己完全没要求,然后找一个定式来套, 都一样,这两者都一样。

唐:有可能。

何:所以说真的,我们老说那个眼高手低,但是 我是觉得眼睛不能太高。眼睛太高了以后,看得 太透了,除非是绝对的天才,否则真的….我是 觉得还是要懵懂一点儿。 何: 你说为什么好?

唐:表层的纤维嘛。其实皮肤下面有很多东西, 有血有肉,但是传达出来的是特别轻松的表皮。

何:我跟你想的还不一样。

唐: 这是我的理解嘛。

何:我觉得它就是一层皮,并且它这个皮是一个 局部的。

唐: 但是我知道皮肤下面有东西。

何:我甚至就是觉得这个皮肤下面没东西上面也 没东西,就这个皮肤自然地在那儿。是这种状态。 但是要允许这种误读啊。

唐:这不是误读。我希望传达的是个表象,但是 里面有东西,这东西是我自己个人的。或许那些 画儿都很平淡,表面看着都很平淡。就像前两天 在外面,出门看到一场车祸,第二天看发现那个 树林还是那样的,马路还是那样的,都清理干净 了。但其实我知道昨天发生了一场车祸。就是这 样的。

何:我觉得你刚那个表述挺好。同样的一个树林, 同样的一个路,昨天出了车祸,今天清理完以后 这个…那么你肯定画的就是那个树林本身,而 不画车祸。

唐: 对啊。但是本身那个车祸我是知道的,是我 埋在里面的,在我意识里面。画里面也有,但是 观众看得出来的可能就是个树林,什么都没有, 就是个很简单的一个生活场景。这是我理解的皮 肤。 唐:所以你说的那个皮肤的概念特别合我的想法。

何:那也许是词语本身合,我们两个想得不一样。

唐:我是一直觉得画面有个东西在等着我。我在挖,往里面挖,它是什么我确实不知道。

何:一般是这么说,如果感觉到,每时每刻感觉 到画面有个东西在等着,这个算是保守主义了。

唐:那我不谈什么主义。但确实这个东西我想抓 住它但始终抓不住。就这样,看也看不见,就是 有一种感觉有一个东西在前面,但是始终抓不住。 所以我画面有很多的犹疑啊,包括不断地来回去 找那些东西。

何:他不断地来把过去的画儿覆盖掉,然后再清 理,像清理一个记忆一样。但是记忆是清理不干 净的,然后有一个大的符号来替代。我不说这个 想法是多么的完善,但是至少我看到的艺术家… 我还是强调这个艺术家的挣扎,只有挣扎才是最 真实的。

唐:嗯,我不知道那个看不见的东西是不是真实, 我就是这种状态吧。

何:对,我当然强调这个…作为旁观者其实我…

唐:我觉得在思考这个作品的时候,总是恍恍惚 惚的一种状态,有点像梦游一样。有时候确实自 己都不知道怎么去把握。

何:也有宗教的情结么。

唐:有可能。

MAGICIAN SPACE 魔金石空间

像皮肤一样;回到更高层,它是很肤浅的一个东西。既然很肤浅,就像你开车到高速公路上,然 后你试外面的风有多大,你用皮肤去试,它是一个…

唐:感觉一样。

何:对,它是一个试探性的东西。但这个感觉是不用眼睛的,因为眼睛在这儿是失效的。因为我们现在强调的…你比方说艺术家,你必须要用眼睛或是怎么。当然看你的东西也必须停留在眼睛上面,但是"眼睛"以后你必须调用其它的感觉。因为现在的很多艺术,它是必须得强调各方面的感觉,调动各方面的能力。当你在高速公路上试外面的风的时候,你肯定是要用皮肤去感知的。感知它的速度,甚至它能够给你带来的多大程度上的痛苦,甚至是皮肤的冷暖程度、温度。我是希望说唐永祥的东西,确实是在用这方面的感知来认识社会,真的。

唐: 其实咱们有一些分叉的地方。

何:我想的多一点儿。

唐:我其实画画儿的时候没考虑那么多, 画完之 后可能会想一下。画的时候就像你刚才说的, 用 宗教般的情结去挖一个东西, 抓住一个东西, 但 始终都抓不住, 这东西让自己又兴奋又纠结。挖 那个东西的时候你不知道它是什么, 但是它就在 你前面。

何:同行和同行之间观察就是…他既是观众又是 艺术家。我观察你的时候,那肯定我要归纳,我 用我的知识系统去归纳,这个肯定的。 唐:我觉得怎么画,为什么反复用这个图像,就
是我觉得怎么画都不够,不断地…这样也不够,
那样也不够,就不断地……

何:这种图像不能往深了研究,研究图像必须 得….

唐:不是,我跟那图像本身没关系…

何:那当然有关系。这是你自己的一个说法。用 心理学的话说这是你对他妈的青春的残留记忆的 一个追随,这是你对青春的一点儿荷尔蒙记忆的 一个残像,所以说你才选择了一个人的背部和一 个女人的半截身体,这其中也有你的欲望的关系, 也有你他妈的个人的梦想的关系,这是肯定的。

唐: 我没考虑过这些。

何:但是我跟你说,就像一个人写的笔记一样,你留下来了这么多,我捕捉到的就是这么多信息。 只不过就是说我们现在不把这个事儿挑明,因为挑明以后这个事儿就牵扯到人性的另外一方面, 它比较阴暗的一方面。

唐:有可能。

何:那不是有可能,绝对是这样的。

唐: 我确实没想到这么多。因为当时….

何: 你所有露出来的, 我肯定, 我作为我的捕捉 器, 我肯定能捕捉得到。但这个很好, 艺术是需 要罪恶的。这是很好的一个东西。对啊, 一个艺 术如果没有罪恶那就…. 但你的罪恶是埋在所有 的这种绘画关系里面的, 挺好。你跟这种关系我 觉得是一直在碰撞, 你一直在寻找。 求,我觉得整个揉在一块儿,他想找一个东西突 破出去,但他又完全找不到。也就是说在这一点 上面,他的东西给我带来的就是我能够强硬地感 觉到那种我刚才说的"生",就是那种无能为力, 就是我说像一张皮,扔在地上,下面又没有血肉, 上面又直接地接触到一些空气,让它迅速地感觉 到痛苦啊、欢乐啊各方面,但是它的感知又传达 不了到它的这个血肉上面。

唐:你这个描述也挺对,我那确实是一种无能为 力。

何:那怎么办,所以我说这个展览就叫《皮肤》。

唐:是,当时你取这个名字我就觉得你太了解我 了。

何:比你的老婆还了解你。真的。

唐:因为我想传达的就是个表象,所有的表象都 是表象。

何:哥们之间永远会比老婆要了解你,是吧?

唐:谢谢,谢谢。

燃点 Ran Dian

逾越概念,直指本真, 文/李山 **Beyond the** conceptual, towards the essential, by Alessandro Rolandi

唐永祥、《一堆梨 旁边 有一根蓝色的线》, 布 面油画, 65×80cm, 2015 (图片由艺术家和魔金 石空间提供) / Tang Yongxiang, "Pears Next to Blue Line", oil on canvas 65×80 cm 2015 (Courtesy: the artist and Magician

唐永祥,《三个盆》, 布面油画, 150×180cm 2015 (图片由艺术家和 魔金石空间提供) / Tang Yongxiang, "Three sins", oil on canvas 150 × 180 cm, 2015 (Courtesy: the artist and Magician Space



Tang Yongxiang solo exhibition

is a mental thing). The echo of Leonardo's aphorism seems to have become a puzzling impasse for many contemporary painters.

Tang Yongxiang, a Chinese painter born in 1977. has turned it into a question he asks himself constantly. Visiting his second solo show at Magician Space, I became aware of two kinds of tension One is on the surface: that of a Chinese artist dealing with oil painting as a medium amid today's contemporary art scene with a pragmatic and methodical attitude, both technically and conceptually. The other one, less visible, and for me more interesting, is that of a man questioning his own personal and cultural content through oil painting by way of a long-term discipline; his purpose is to get closer to something more essential, regardless of whether this "closer" is never enough. The paintings at Magician Space literally embody these two dimensions and the resulting contradiction, as the show conveys the feeling of an artist who is not very young anymore. but who is "still searching" and exploring possible paths.

The suggested reading, reinforced by the gallery's introductory text, articulates a postmodern frame which legitimates and embraces any contradiction: paintings (and artworks at large) are always nothing more than an antinarrative recombination of reinterpreted and preexisting elements which can no longer form a whole, as it is simply not possible. They could be seen as islands floating in the same section of an anonymous existentialist sea, colliding randomly, once in a while, because of the currents. In this sense, Tang's palette of mild and nuanced yellows, purples, light blues, and pinks provides the necessary exterior and an ephemeral coherence between the works to support the notion of their unresolved and fragmented nature. Furthermore, the artist has named the paintings using

评论 REVIEW

一种实用性和方法性的态度——同时是技术层 面上和概念层面上的。其二、则显得更加无 形,对我来说也更加有趣:一个画家借着得 自长期训练的油画技艺质问他自身及文化之 内涵;他的目标是趋近更为本真之物,不管 这种"趋近"是否永无餍足。

魔金石空间所展出的画作率直地体现着这两 种维度及其引发的冲突。这场画展表达着一 位不复为青春少年、却仍在"探索之中"并 且寻求各种可能途径的艺术家的情感。

唐永祥,《两个捋头发 女孩的背影》,布面油 ■, 138×138 cm, 2015 (图片由艺术家和魔 金石空间提供)/Tang Yongxiang, "The Backs of Two Girls Stroking Their Hair", oil on canvas, 138 × 138 cm, 2015 (Courtesy: the artist and Magician Space)

唐永祥,《一群人 中间 是一些色块 背景偏黄》 布面油画, 200×300 cm 2015(图片由艺术家和魔 金石空间提供) / Tang Yongxiang, "A Group of People, Some Blocks of Color in the Middle, Background with a Touch of Yellow", oil on canvas, 200 x 300 cm 2015 (Courtesy: the artist and Magician Space)

画廊引导文字所强调的推荐阅读清楚地表达 了一种后现代框架——此种框架容留并合理化 了任何冲突:绘画(大而化之而言,任何艺 术品)永远不过是对于不复能构成整体的再 解和先存元素之反叙事再构。它们可以被视 为漂荡在存在主义无名之海上的浮岛,偶尔 因为洋流而无目的地互相冲撞。在此意义 上, 唐的调色板上微妙而柔和的黄色、紫 色、浅蓝色和粉红色提供了作品之间必要的 外在即时性连贯,以支持它们未决及片断化 的意象。另外,艺术家用塑造了作品形象的 元素的清单来命名画作,这为概念性框架增 添了语言和幽默的层次。

lists of the elements that formally characterize them, adding a layer of language and humor to the conceptual frame.

If this is the case, then everything would be as expected: another conceptual painter proposing his version of the current discourse. My objection is that, if this frame is valid for the larger paintings, wherein the rhythm of the flat fields of color in the background is interrupted by overlapping, enclosed areas including human figures or other representational elements, when it comes to the still life paintings, Tang's work is exploring a substantially different and riskier direction. Although I cannot prove it. I believe he is conscious of this difference and the inadequacy that follows, and that this is part of his personal testing process.

Four smaller paintings in the show communicate a deeper sense of intimacy and otherness: they depict respectively an "Angle", "A flower", some "Apples", and "Three bowls". Their size (ranging from around 100 × 130 to 65 × 80 to 80×100 cm) is moderate compared to the bold scale of the bigger canvases (200 × 300 cm); their shape has abandoned the panoramic format for calmer proportions, erring towards the stability of the square. Instead of multiple viewpoints, the composition is central and a variety of figurative elements has been replaced by a single one, which attracts and concentrates the gaze instead of dispersing it.

The technique remains the same, but in the still lifes, Tang reduces, instead of accentuating, passages between the different planes and layers, allowing the oil medium to express a more ambiguous transparency which, in certain moments, reminds one of tempera as it was used by the primitive Italians. In this way he creates suspension and indeterminacy around the centrality of the object, and gives greater autonomy and presence to the whole image. If, in "A flower with.." and "A group of apples with.." he maintains the convention of including recognizable elements in a distinct pictorial area separated from



"唐永祥"北京 魔金石空间 2015年9月5日至10月18日

"绘画乃心灵之事",这句达・芬奇名言的回声对 于许多当代的画家来说似乎成了惑人的迷局。

唐永祥,一位出生于1977年的中国画家将此 转化为时常自问的话头。通过参观他在魔金 石空间的第二次个展,我开始意识到两种张 力。其一是表层上的:一位中国艺术家使用 油画技法作为厕身当代艺坛之媒介,伴随着

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若情况即是如此,那么一切都将是不出乎意 料的:另一个概念画家提出了对于当下话语 的个人版本。我的异议在于, 如果这一框架 对于更大型的绘画也是有效的,其中背景的 色彩平域之节律为包括人像或其他具象元素 的重叠封闭部分所打破, 当这发生在静物画 上时,艺术家可谓是在探索一个全然不同的 领域,并且向着冒险的方向行进。尽管我不 能证明,但我深信他意识到了此种不同及随 之而来的缺陷,而这也组成了他个人试验进 程的一部分。

展览中四幅较小的画作对于亲密性和他者性 在更深度的意义上做了感通:它们分别描绘 了一个"角"、"一朵花"、一些"苹果"和 "三个碗"。它们的尺寸(从100×130 cm 到 唐永祥,《一只手 65×85 cm 及 80×100 cm 不等) 相对于画布 粉色背景》, 布面油 的大型尺寸(200×300 cm)而言显得简约而 节制。它们的形制抛弃了全景式格式,转而 石空间提供) / Tang Yongxiang, "One Hand, 采用更加沉静比例及更加稳定的四方形。多 Pink Background", oil 视角被中央视角替代、多样化元素被单一元 on canvas, 32.5 × 40 cm, 素取代,以此达致吸引和汇聚目光的效果, 2015 (Courtesy: the artist and Magician 而非令其分散。 Snace)

虽然技法本身并无改变,但在静物画中,唐 对于不同平面和层次间的通路做了减法而非 加法,以使油画颜料表现出更为朦胧的通透 性,这种手法在某些节点上会让人想起古代 意大利的蛋彩画。通过此途径,他围绕着物 件的中心营造了悬停和不定,并给予整个形 象更多的自主性及临在性。如果说,在"一 朵花及……"和"一堆苹果和……"这两幅 作品中,他还保持了将可辨识元素置于有别 于背景的可见绘画区域的惯常做法的话,那 么在"角"和"三个碗"中,他则率性放手, 让它们在一个更加传统的途径中相互作用。

这些作品感动并吸引我的地方即是"它们之 所是",而非"它们之所为""它们之所代 表":它们拥有一种奇异的力量和一种难解 的风度,和某些深奥的艺术品相似,这些特 质对抗着对作品的全面解读。

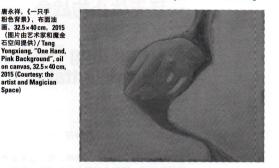
它们具备禅艺导人安止的质朴, 但同时却保持 了高度精细技巧及思想产物的见证。在大型画 作的具象元素中,我既看见了现代主义画家导 向抽象极简形式的过渡阶段(正如早期具象主 义艺术中的罗斯科),也看见了一种主观主 义,反叙事的后现代具象表现主义绘画变体(明 显参考了从超前卫主义到大卫・萨利乃至图伊 曼斯的风格)。这确实是合情合理的。替之以 静物绘画、唐得以与传统整合交洽。

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the background, in "Angle" and "Three bowls" he lets go of it, leaving them to interact in a more traditional way.

These works interest and intrigue me for what they are, not for what they stand for or for what they represent: they have a strange power and an elusive presence, which, as it happens with certain artworks, resists full disclosure.

They possess the hypnotic simplicity of Zen images, but retain evidence of being the result of an utterly complex technical and mental process. In the large



paintings with figurative elements, I see either the transitory stage of the modernist painters heading towards an abstract simplification of forms, as in the earliest figurative Rothkos, or a subjective, antinarrative variation of postmodern representational painting (with obvious references from the Transavanguardia to David Salle until Tuymans). This would be possible and reasonable. With the still lifes, instead, Tang could engage with the tradition as a whole.

It is difficult to predict which direction Tang Yongxiang will choose, or if he will go for something totally different; but as he approaches midcareer age. Tang works and thinks a lot, doesn't show his works too much, choses his venues, and keeps pushing himself to carefully eliminate heavy conceptual and personal burdens.

评论 REVIEW

很难预料唐将选择何种方向, 也无从确定他是 否会走向一些全然不同的事物:不过作为一个 走到其艺术生涯之中途的画家,其进路显示出 他做了大量的工作和思考,但是却不过多展示 自己的作品,择地而处,精勤其业,无休止无 间断地献身于理念和个人的担负。

显然,来自艺术界制度性游戏的生活、机遇 和压力在塑形其未来上扮演着重要的角色. 但他自己的态度亦是相当坚决的,此次魔金 石空间所展出的画作以谦卑却又华丽的力量 证实着此种实践。■译/陈煜峰

Obviously, life, chance, and pressure from the institutional game of the art world will play an important role in shaping his future, but his attitude is solid. Meanwhile, I wish him well in the difficult search for an increasingly honest and essential practice to which some of these paintings at Magician Space testify with humble and brilliant force.

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唐永祥的画面质朴,甚至有些笨拙,画面形象层层累积,每一个画面的覆盖和清理都是一次次"挣扎"和"纠结"的结果,在愈来愈趋向 于干净和纯粹的画面之下所覆盖着的是艺术家每个阶段对前一时期思考的自我否定。

唐永祥参加的展览并不多, 2012 年在禾木 和感觉到"的"表象"是两个概念, 唐永祥 积很多层以形象覆盖形象以颜料掩埋颜料, 祥》。

种未完成的残缺和遗憾。"表皮"与"表象" 是唐永祥在谈到自己的作品时涉及最多的 定性之中摸索,要理解并"感觉到""表象" 词汇,或许我们在他的画面中看到的缺憾和 未完成就是唐永祥口中的"表象"。"表象" 了解。 所涉及到的人的感觉器官不仅仅是眼睛,还

空间所做的《皮肤》是其第一个个展,去年 所说的"推动我前进的直觉"更多地是"看 冬天魔金石空间为其做了第二次个展《唐永 到并感觉到的"内容。唐永祥的画面所调动

这种"感觉"离不开日常视觉经验积累的潜 清理的过程。覆盖与清理是一对矛盾,覆盖 象和思考方向的一个找寻过程。被掩盖和清 在影响。因此,"看到"的"表象"与"看到 是加法,清理是减法。唐永祥的画面往往累 理的不仅仅是画面中已有的形象及其所表

我们在画面中所看到的是一个简陋和不完 整的人的侧影或者仅仅是一个不规则的多 的"看"更多地是视觉感官的,而"感觉到的" 边体,而在这画面之下或许掩盖了与之相关 则涉及意识中更多未知的成分,"表象"之的线索和来龙去脉,甚至,隐藏了一个与之 唐永祥的作品总是让人感觉意犹未尽,有一下的未知并不仅仅针对观者,对于艺术家本毫不相关的另一个"花花世界"。这层画面 人来说, 作画的过程就是在各种未知和不确 之下被覆盖了的形象是什么我们不得而知, 似乎也并不重要,重要的是每一层的覆盖和 之下的内容, 就须对艺术家绘画的过程有所 清理的过程都如实地记录了唐永祥不同阶 段的思考过程和自我否定的过程。这个清理 有两层指向,既是对已有的规范和形象的 有更多不可描述和不知来路的"感觉",而 唐永祥的绘画是一个不断自我覆盖和自我 清理和摒弃过程,同时,又是对下一阶段形

院体制之下的艺术规则和艺术教育模式的 一个形象之后再去思考它里面的东西"。"边 我让画廊的工作人员帮忙命名,都是描述性 来给别人做过助手,也接过零活,都是写实 始对学院里的那一查产生怀疑,接着就是 越走越远的背离,这个抽离的过程是很痛苦 零后"艺术家不同的相对质朴的面貌。

"我并不会提前对一件作品做完整的构思, 果在画之前就把它构思好,那么这幅画就没

一种逃离和清理。"我在学校期间属于比较 画边思考"与"边思考边画"是不同的,前者 的,他们看到什么就描述什么"。于是,"粉 听话的学生,学院里教的都是写实的,我后 是完全凭直觉的推动力作用于画面,逻辑理 色背景上的蓝色方块"蓝色背景上有些头像"、 性的思考在行动之后,而后者则是侧重前期 "四只手和几块白色"、"手和粉色裤子"、"三 类的,后来觉得这种形式越来越陈旧,就开的规划和整合的,尽管这个规划仅仅比行动观腿和一只脚在浅绿色背景中走动"……这 提前了一小步。对于一个接受过正规绘画训 些"不知所云"或"若知所云"的词语或句 练的艺术家来说,很难说唐永祥所强调的直 子就成为唐永祥作品的名称。这些名称与唐 的。"虽然背离写实越来越远,唐永祥也并 觉在他"边画边思考"的过程中起到了多大 永祥画面的形象一样,有着某种残缺的遗憾 没有走向纯粹的抽象,而是保持着与其他"七 程度的决定性作用,因此,唐永祥所说的这 和不完整的隐藏。将作品的命名权出让,并 种工作方式和思考方式难免带有了某种"鬼力图以描述性的语言"再现"画面的"表皮", 使神差"和"鬼打墙"意味。

往往是今天画出什么算什么, 画出多少算多 可以说, 唐永祥的画面中所呈现出来的形象 述就是为了取消某种单一的引导性, 甚至以 少,至于明天画什么和画多少明天再说,如 是他对艺术的思考的"表皮",而某件具体 最"看似接近画面真实"的形式来反映真实, 作品的名称则是这件作品自身的"表皮"甚至, 必要去画了。"由于唐永祥把自己置于这样 唐永祥将这"表皮"的解释权和命名权出让 图直白地呈现真实,同时,又是以"看似最 的不确定和未知状态中,他的画面呈现出一给不相关的他者,完全取消和摒弃自我的主真实"的文字语言来掩埋画面中所隐藏的 种质朴和笨拙。他把偶然性和随机性置于重体性在其中所可能发挥的潜在的主题导向真实。唐永祥的绘画就是在这"清理一覆盖一

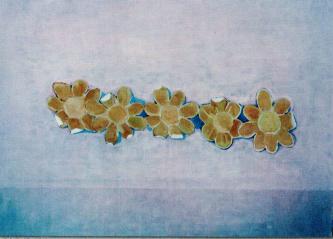
征的某一特定阶段的思考,更重要的是对学 要的位置,"我是边画边思考的,经常画完 性。"我的作品都没有名称,做展览的时候 而每个人眼中的再现是不同的,对于同一事 物的观照也因人而异,对画面形象的直白描 这种"反映"既是通过描述性的文字语言试

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唐永祥《像五朵花》 80×100cm 布面油画 2013 年



掩埋一消解"中自我沉淀。描述与语言的再 现也仅仅是属于每个个体的描述与再现,个 体视觉和理解的差异也赋予了作品以趣味 性和随机性,"有件作品我画了三个碗,有 个朋友看了说像是两个碗,于是这件作品就 叫'像两个碗'"。

有"破"就会有与之相应的"立",有时候, 这个"立"是隐藏的、无意识的,甚至是事与 愿违的。唐永祥力图将自我的主体性隐藏于 画面背后,将"表皮"呈现于世,他者的描述 性的作品名称也试图取消艺术家个人的引 导性,而这个描述性的文字语言对于画面的 呈现与掩盖是并存的,在取消特定主题的 引导性的同时又对自身的描述性进行否定, 从而起到了与最初取消主题引导性的初衷 背道而驰的作用,因为人们总是试图在描述 性的语言背后"解读"出点什么。尽管对于 自己猜测性的解读会产生疑问,观者还是很 确信画面所呈现的必定不是这层简单的"表 皮",皮下肯定隐藏着什么。在这里,取消主 题引导性的意图起到了反作用,却将可能性 的主题泛化了带你走到了"表皮"之下的组织, 怀疑什么。

现于唐永祥对于色彩的应用上。他的画面多 以浅色平涂,偶尔会赫然出现坚硬的线条将 平涂的块面蛮横地分割。当被问到为什么画 面色彩以浅蓝、粉红、浅紫等有点"卡哇伊" 的浅色居多时, 唐永祥显得有些诧异, 这诧 异仿佛是说在被问到这个问题之前他并没有 意识到自己的作品以这些颜色居多。"我并 没有特意考虑过作品用什么颜色, 经常手边 有什么颜色的颜料就用什么,所以,如果某 个时期手边刚好有蓝色颜料,这时期的作品 就以蓝色居多,有时手边刚好是紫色的,那 就紫色作品多一些。"与他的无准备的逐层 推进的作画方式一样, 唐永祥总是将自己置 必然性就预设于某种期许之中,比如, 唐永 祥并没有特意考虑色彩的运用,但可以肯定 阶段对前一时期思考的自我否定。

却没有指出某个明确的路线。有时候就是这 的是,某个时期手边刚好有什么颜色的颜料 在一次对话中,艺术家何岸以"生"来形容 样,你越是意图明显地呈现什么,观者越是 是取决于他先前买过什么颜色的颜料的!

这样无意识地预设了必然性的偶然性也体 们不自觉地将艺术家抽离到狭小的艺术世 有余,唐永祥在魔金石空间所展出的作品 界中,艺术家也就成为艺术世界中我们所惯 世界中的必然,生活中的"呈现"成为艺术世 界中的"反映"。不抽烟、不喝酒、不吃肉、不的订购,这在一定程度上缓解了艺术家本 熬夜的唐永祥保持着深居简出的低调生活, "我每天的生活特别简单,我不喜欢参加外 面那些热闹的活动,更多时候是一个人在工在采访中,唐永祥避免谈及过多的"纠结"、 作室呆着,有时候可以一天什么都不做只是 发呆"、"我对生活的要求并不高、能过就行,享受、"百分之九十的过程是难受和痛苦的。 有时候一个人在工作室连续吃一周的白水面 不知道该如何往前推进,但往往在最后期 条,我觉得挺好"。唐永祥所说的画面的"气 限之前会有惊喜出现,豁然开朗,就知道该 质"就反映于此,低调、质朴,甚至有些笨拙, 于这样一种未知和随机之中,但是,无规划 每一个画面的覆盖和清理都是一次次"挣扎" 来临之前"匆匆"完成的,效果却往往让人 和无策略并不等于无预期,有时,不确定的 和"纠结"的结果,在愈来愈趋向于干净和 欣喜。但值得警惕的是,如果乍现的灵感能 纯粹的画面之下所覆盖着的是艺术家每个



唐永祥《灰色头像》 50×60cm 布面油画 2013 4

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唐永祥的绘画,并表示"纠结"不足以表达 唐永祥绘画中的思考,而每一个画面的叠加 首先是生活,然后才是艺术。很多时候,我 和覆盖都是一次思考的"挣扎"。时隔一年 与之前"皮肤"个展上的作品相比,形式上 常以为的那个干瘪的艺术家,于是,生活中 更加纯粹和彻底,将画面的"不完整性"表 某些随机和偶然的因素也会被解读为艺术 现得恰到好处。这次展览上的作品几乎一 售而空,并且带动了之前"皮肤"展览作品 就不宽裕的生活。在创作上, 唐永祥越来越 自由和随心所欲,逐渐远离"生"的状态。 "挣扎"等字眼,但他坦言作画的过程并不 如何画了"。唐永祥有很多作品都是在"死期" 够被人为的展览期限所左右,这样的惊喜 还算是惊喜吗?

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