

曾宏
ZENG HONG

杨画廊

YANG GALLERY

2015.03.07-2015.04.19



上:《序列12012》, 2013年, 录像装置, 2分9秒
Upper: *Sequence No. 12012*, 2013, video installation, 2 min 9 sec
下:《序列112201》, 2013年, 录像装置, 31秒
Lower: *Sequence No. 112201*, 2013, video installation, 31 sec

在最新个展中, 艺术家曾宏以2011年创作的双联画《公共洗衣房No.1》为底本, 绘画了一系列新作。那幅底本描绘了中国老工业区常见的建筑墙面, 其上镂空的窗口有序地排列成具有透视感的梯形。曾宏保留了梯形的轮廓, 缩小其内部窗格的比例, 抹去窗格花纹的纵深感, 让它们像马赛克般更密集地排列, 并通过色彩和笔触的几次变奏, 挖掘这一图样的潜能。对色彩的把握是艺术家在近作中呈现的重点之一。在《三块白色》中, 曾宏展现了不同纯度和厚度的白色之间的丰富差异。他先用马克笔打出网格, 再用多种颜料的覆盖和调整将梯形区分为三个层次的“白”色块; 每个色块内部的颜色也呈现出韵律和节奏。曾宏选用灰色的大笔触刷出梯形之外的画布空间。于是, 梯形之外的画面颜色稀薄、笔触写意, 与精耕细作、层层

覆盖的梯形互为对比, 形成张力——之间蓝色的“轮廓线”走势曲折, 是两种不同的绘画手法之间的缓冲地带。

即便曾宏并没有利用透视呈现任何空间关系, 他的绘画还总是能取得“扁平的景深”, 在另一幅《公共洗衣房No.1》的变奏作品《绿色上的红色》中, 曾宏采用黄、黑两种颜料反复涂抹, 以处理梯形之外的画面, 呈现出两种色彩不断角力、互相抑制的状态。黑色因此而“透气”, 黄色也不至于过分活泼。两种性格迥异的颜色最终没有妥协地混成一团, 却不断流动, 形成复杂的空间关系。

有意识地削减作品与现实的联系无可避免地让作品走向抽象的视觉表象, 但对曾宏来说, 无论是抽象的语言还是现实主义的创作方法都是为了更加冷静与克制地介入记忆中的场景——上世纪70年代曾宏生于资阳, 在他

的青年时期, 改革的春风远没有波及这个处于四川盆地中部的贫穷地区, 许多人的生活还围绕着当地的“三线国有企业”而展开, 早年的生活经历给曾宏留下了深刻的烙印——试图进而表现那些景象的内在实质。在以上提到的绘画中, 在坚固的大结构内, 每一个小窗格都具有各异的生动表情——这几乎是对普遍人类生存状态的隐喻; 作品《红色上的白色》中的巨大方块悬浮在黑色的背景中, 像一座纪念碑。这一系列的作品相比起之前描绘职工宿舍、公共洗衣房、工矿商店的绘画来得抽象, 艺术家似乎有意识地在观众与现实之间建立起某种个人经验的中介, 让其创作方式规避落入对个人身份贩卖的俗套, 同时也可被视为对这个时代的人们普遍而盲目寻求个体“存在感”的反思。在本次展览展出的三屏录像作品《序列》中, 其中一屏是艺术家将低保真摄像机放置在工厂车间里标尺轨道的机械台上左右移动拍摄而成的。曾宏以机械的视角代替自己的眼睛, 同时也邀请观众也沉浸到这种主体性被替代的幻觉里, 低保真所产生的噪点也对应着绘画的抽象质感。只有在录像中机械杂音戛然而止的一刻, 人们才缓回过神来——从无生命的物体兀然切回到具备“存在感”的自我, 那是一种生疼的味道。杨紫

Zeng Hong returns to the basic template of his 2011 diptych *Public Laundry No. 1*, further exploring its schematic possibilities in a new series of paintings. In that work, Zeng draws on familiar sights at China's older industrial and residential complexes—patterned brick walls and latticework window frames—organizing them into trapezoidal fields painted in perspective. In his new paintings, Zeng keeps the trapezoidal outlines but shrinks the proportions of interior windows; by shortening the field of depth, he accentuates the mosaic effect while altering color and brush effects to mine potential variations on this theme.

In *Three White Blocks* (2013), Zeng shows the rich variations in color intensity and paint thickness that can be achieved within just one color. First he draws a grid using marker pen, then applies layers of pigment to cover up the trapezoidal shapes in the background, creating three distinct white blocks of varying gradations. The effect is that, within each block, the color has a unique cadence and rhythm. Zeng paints the space between the trapezoid and the edge of the canvas in broad strokes of gray. Outside of the trapezoid, the light touch of the brush evinces the artist's presence, contrasting with the studied and layered interior. A thin, uneven outline in blue treads the narrow zone between the two different approaches.

Even when Zeng does not use perspective to exhibit

spatial relationships, his painting achieves a flattened depth of field. In *Red on Green*, another variation on *Public Laundry No. 1*, he repeatedly paints yellow and black mixed together and in alternating layers in the narrow stripes of canvas outside of the trapezoid, creating an effect where the two colors compete against and quash one another—the black appears airy, whereas the yellow is not as vibrant. Two colors with opposing characteristics do not form a cohesive whole, but rather remain free flowing in complicated spatial relationships.

When the artist intentionally reduces the connection between painting and reality, the results inevitably veer into the territory of abstract visual representation. Whether Zeng is using the symbols of abstraction or realism, he remains committed to the goal of a dispassionate and controlled return to scenes from his memory. Zeng was born in the 1970s, in the city of Ziyang. In his youth, the winds of reform had not yet arrived at this impoverished land in the Sichuan basin. The livelihoods of many were then still tightly wound around the third-tier state-owned enterprises of the region. These strong impressions of his early life leave Zeng wanting to show the essential qualities of scenes that were once familiar to him.

In these paintings and their larger framework, every small windowpane expresses distinct moments—a metaphor for the common condition of humanity. In *White on Red*, a large square hovers above a black background, like a monument. Compared with Zeng's earlier paintings of workers' dormitories, public laundry rooms, and storefronts at coal mines, these paintings are more abstract. Zeng intentionally inserts his personal experiences as an intermediary between reality and his audience. By extension, his method of painting becomes packaging for the commercialization of personal identities. Yet this painstaking meticulousness can also be viewed as an interrogation of his generation's blind search for individual experience.

Also included in the exhibition is a three-channel video work titled *Sequence*, of which one screen shows a video for which Zeng places a low-fidelity camera on a mobile mechanical platform on tracks in a factory. By substituting the machine's movement for his own eyes, he invites the audience to enter into an illusion where subjectivity has been usurped; the visual noise of the video also acts as a counterpoint to the precision of painting. When the mechanical din in the video suddenly stops, viewers are roused out of a trance, returning from a lifeless object back into the existential self—the pain of recognition is indelible. **Yang Zi** (Translated by Liu Jiajing)