

## 高露迪

### Gao Ludi

绘画在现代后工业社会中的意义，它既是人类最古老的表达与接受形式延续至今的物证，也是为数不多的消除了语言、种族和地域属性的文化流通品。作为生于1990年的中国最年轻一代的画家，高露迪在空白空间的个展令人重新注意到这个问题，实际上也是近年来走入绝大多数（抽象为主）的绘画展览所必然面对的疑虑之一。他的色彩强烈的大尺幅和小品绘画，首先是关于个体在这个时代的最普遍的图像来源和存在方式——可总结为互联网带来的知识红利，社交网络的数字碎片，以及生产效率对人的奴役。尽管画家的手势、画笔与画布之间的原始关联具有本质的魅力，但这里所说的绘画的意义，并不关于熟练的画法，乳胶漆的平滑度，或丙烯色块的边长、角度、颜色。

延续自本雅明和阿多诺时代对艺术在技术革命、文化工业中的裂变的讨论，半个多世纪（或1970年末）以来的西方和中国的现代画家始终在不懈探索新的绘画语言，把经观念改造的形式、而非自然对象再现在画布上，并赋予工作过程本身以意义。尽管同样强调观念性，但保留了“绘画性”的绘画，和完全意义上的当代艺术仍然有着本质区别。

就绘画而言，一种是观念层面上对工业化生产方式的利用，如机器绘画和大工作室的流水线绘画；一种是延续自现代主义之后的绘画语言的各种变体（iPad绘画也应归为此类），仍保留着个人画室的传统。从这个角度看，艺术家是否完全依靠雇工或助手制作“绘画”，除去市场作用之外，也取决于其在认识

论意义上对于当代艺术的本质的洞察，以及创作的出发点。因此使用单一媒介的画家置身当代艺术语境，始终是作为一个单独的身份或类别参与其中。而在市场导向的行业系统中，常被调侃为硬通货的绘画作品本身，则可能成为检测创作动机的心照不宣的例证，提醒着作为创造者的画家去探问、剥离其商品属性以外的价值和意义。与之相比，真正面临意义危机的，是仍旧深陷在图像解析的套话之中，几乎不再提供新的思想价值的绘画评论。北京空白空间 2015.08.29 - 2015.10.11

Painting in postmodern industrial society is a continuation of humanity's most ancient form of expression as well as a vehicle of cultural distribution that wipes away distinctions of language, race, and place. Born in 1990, painter Gao Ludi makes large-scale paintings and smaller sketches in strong colors that sample common image references and modes of individual personality in the current era, summarizing the dividends of accumulated internet knowledge, digitized fragments of socially networked existence, and the enslavement of mankind by productive efficiency. Though the painterly gesture and the primitive connection between brush and canvas will always possess some inherent magic, here we look at painting for meaning beyond technical skill—smoothness, edge length, dimension, and tonality.

There are two kinds of painting. One uses concept

for its function in industrial production; this includes both machine painting and the assembly-line labor of large studios. The other kind of painting descends from a modernist lineage, employing lexicons and variants that have existed or evolved over time (iPad painting is included in this category), thereby retaining something of the tradition of the personal studio. An artist's consideration of whether or not to rely entirely on assistants to produce a painting depends not only on market forces but also on the artist's epistemological view of the essence of contemporary art. In a market-oriented industry where paintings are often ridiculed as a kind of currency, paintings become a tacitly understood evaluation of creative motivation—reminding artists, as creators, to strip away the status of their works as products and make more careful inquiries into the

value and meaning contained within them. By contrast, a more immediate crisis of meaning exists in painting criticism, which remains mired in stereotypes of image analysis, bringing us almost no new ideas of any value. **White Space Beijing** 2015.08.29 - 2015.10.11 (Translated by Katy Pinke)

《保险箱》  
2015年  
布面丙烯，喷漆  
200 × 150 厘米

Safe  
2015  
Acrylic and spraypaint on canvas  
200 x 150 cm

