

## 翟凌: 笔记

### Zhai Liang: Notes

与上一个展览“目录——通天塔图书馆”将工作过程暴露给观众不同，在这一次的“笔记”里，翟凌选择仅仅将工作结果呈现出来。这可能跟他与知识、绘画的关系再次发生了微妙的变化有关——虽然现场的绘画仍然牵着知识和典故，但这一次观众可以选择跨过艺术家的阅读经验、直达图像本身向外界敞开的通道。

长时间以来，媒体喜欢把翟凌定义为“知识分子型艺术家”，或是热衷于提及其创作与书和知识的关系，其结果是使得人们的注意力更多地从他的画面本身转移到这些画面与一种知识经验的关系之上。但这未必是理解和判断翟凌绘画的唯一通道。事实上，艺术家对于知识经验的认同，在很大程度上还是建立在、或者说回归于他本人对于图像创作的认识上。比如，他会认为读书的好处是能够使人“常常站在外在角度来看视觉艺术，不会被艺术上的惯性所束缚”。以在知识为通道，更多是警惕于一种在单一经验范围内持续生产视觉样式的创作方式。但比起知识，艺术家还是更加信任和依赖绘画过程所带来的体验。他尝试从一个远离绘画经验的点出发，最终的目的是再深入到绘画经验中去。艺术家意识到，知识性经验并不直接联通到画面，然而它有可能通过绘画行为中的体验来内化为图像的一部分——但这种内化一定不是由叙述直接转化为图像的逻辑关系。所以在“笔记”里，最终呈现的画面虽然留有叙事的痕迹，但并不具有直接讲述的冲动，绘画自身所牵带出的意识肌理和图像能量还是占了上风。也由此让人期待翟凌的作品能够提供比“知识分子型艺术家”这个标签更丰富和有力的东西。正如翟凌自己曾坦言，“艺术家有点像荒野里的独行者”，而荒野中是没有方向标的。北京空白空间 2015.12.19 - 2016.01.31

Zhai Liang's last exhibition, "The Library of Babel," laid out the entirety of his working process. Taking a decidedly different tone, his new show, "Notes," chooses to only present the finished product. Perhaps this choice stems from a subtle shift in the ideas behind Zhai's painting. While the works in this show are

still tied to intellectual thinking and literary allusions, they give viewers a chance to move beyond the artist's personal experiences with literature and dialogue to directly engage with the image itself. Often, viewers concentrate on what the paintings mean in an intellectual context, but this is not the only way to understand and analyze Zhai's work. Zhai believes that reading's biggest positive lies in its ability to make us "see visual art from an outside perspective, allowing us to not be bound by its preconceived constructs."

The use of intellectual ideas as a means of expression is intended to guard against falling into a one-sided creative process with a focus on visual creation. Still, Zhai Liang trusts and relies more on the experience of painting than he does on thinking. He tries to start his process far from where he wants to end up, with the final goal being to insert that point deep into his paintings. One might think of internalizing the process of painting into the actual painting itself. While the final paintings in "Notes" contain the marks of a story, they are in no way a direct retelling. In its place is the painting itself: the power of the image and the texture of consciousness it embodies stand

out the strongest. This is reason enough to anticipate the multifaceted force that Zhai brings to the table, a force that goes beyond his categorization as an intellectual artist. As Zhai says, "an artist is one who walks alone in the wild." Just as in the wild, there are no road signs. **White Space, Beijing** 2015.12.19 - 2016.01.31  
(Translated by Nathaniel Brown)

《哲学家》  
2015年  
布面油画  
170 x 156 厘米  
*Philosopher*  
2015  
Oil on canvas  
170 x 156 cm

