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LEAP

结盟，不结盟

NON-ALIGNED
MOVEMENTS

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王拓: 从未走出的神话

Wang Tuo: Myths We Don't Outgrow

北京空白空间
WHITE SPACE,
BEIJING

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王拓在空白空间的个展“从未走出的神话”最显著的特征是古典与现代的对立,以及,相应的,普世性、永恒价值的显现。此外便是“群像”作为一种绘画门类的复杂特性——以《中毒》(2017)为例,古典的、历史性的群像绘画与非常现代的、典型于美国社会的、政治正确的群像(这现代群像中恰当数量的白人、黑人、亚洲人,男性及女性比例也“正正好”)被并置在一起讨论。这作品使用了一种典型于“传奇剧/音乐剧”的蒙太奇语言,这意味着一张图像和另一张图像的紧密连接关系将创造出许多并不独立于任何一个图像的意义。这也与展览的另一个强烈特质有关,这种特质同时是“传奇剧/音乐剧”式的,也是古典绘画式的:不可见但永远萦绕在画面上的观者的眼睛。突出于“传奇剧/音乐剧”中的是观众全知全能的目光——那能够同时看到影像中的嗜酒者互诫协会及简·德·布雷的《圣路加,哈勒姆协会的理事》(1675)及许多其他群像场景的只有观众,也只有这观众可以基于这种认识感知到另一个此次展览中重要的辩证对立关系:心理层面上的内部以及外部的对立(这种对立也是典型于荷兰绘画乃至哲学传统的)。

《中毒》影像中并没有过多的动态,就像展览中的其他影像作品一样——描述了一次谋杀过程的《美国疑问》(2014)则是一个例外——展览似乎在鼓励观者花时间仔细地去看那些被细致地描绘了的面孔,那些慵懒的、谨慎的或是戏剧性的话语。这些影像充满强烈情感,直接地甚至故意地显得“老派”,在形式及内容上均很好地与展览中展出的几幅绘画作品相呼应。三屏影像作品《现实与自然》(2014)以一种直白但高度复杂的方式讨论了一种被浪费了的或是被平静地花费掉了的时间,一种合适于古老绘画艺术的时间经济,一种合适于某种美国式死亡的时间。李博文

《中毒》(截屏), 2017年, 单频4K影像, 彩色有声, 16分33秒
Addicted (still), 2017, single-channel 4K video, color, sound,
16 min 33 sec



What is most evident in Wang Tuo's exhibition "Myths We Don't Outgrow" at White Space is first the dichotomy between the classical and the modern, and, by extension, the emergence of values and qualities that are apparently universal and atemporal. Adding to this is the complex nature of group portraits—images of canonical ones are in turn juxtaposed with very modern, typically American, politically correct group portraits (with just the right amount of white, black, Asian, male, and female subjects) such as in the video *Addicted* (2017). This is a classic montage trick that manifests itself most shamelessly in the genre of melodrama—one image plus another, one right after another, bringing out more in each image. Bringing us to the second point, which is again closely related to something that is classically painterly: the invisible but always haunting presence of the audience's eyes. In melodramas, only the audience as the one that sees it all—examining an Alcoholics Anonymous meeting, Jan de Bray's *The Governors of the Guild of St. Luke, Haarlem* (1675), and

many more paintings as such—gets to understand and be potentially moved by another dichotomy that operates actively in the work: that between psychological or mental interiority and exteriority (again, a dichotomy that is in fact very typical of Dutch paintings).

Motion is wanting in *Addicted*, as in other video works—the early work *Questions for America* (2014) depicting the lively and adventurous aftermath of a murder can be taken as exceptional—so the audience apparently is encouraged to contemplate the faces closely examined and words lazily, carefully, or dramatically uttered. As stark and emotionally charged as they are, the videos are openly and deliberately old-fashioned, resonating well with the paintings also shown here. The three-channel video *Real and Natural* (2014) in a plain but also highly sophisticated way speaks of a certain time that is wasted or waited, a time that is appropriate to the act of contemplating a painting, or to a certain death that is, indeed, very twentieth-century American.
Li Bowen