

雨水

徐惊

Xu Cong

Rain Drop

2019.5.11 — 2019.6.11

绘画，在布景背后 —— 徐惊和她的作品

鲍栋

和很多与她同代的中国年轻艺术家一样，徐惊也面对着一个接受了很多年但又没有真正认同的美术学院体系，虽然这个体系在她的年代早已分崩离析，但其残存的教条与惯性依然影响着每一位学习者，使他们的绘画在细节上带着独特的口音。

中国的学院美术围绕着现实主义建立了一系列的观念与技法，但起码在 1980 年代之后，整个体系的内部逐渐地互相剥离，比如写实手法逐渐脱离了现实主义的目标而独自成为了一种——或许是不完整的——风格。而在写实手法的内部，那些原本凝聚在现实主义总体论之下的各种细节也纷纷孤立了出来，就像是一个个被打散的基因组，被剪贴重组进了一直叫做当代艺术的物种体内，由此引发的症候到现在都没有消失。

就徐惊的作品而言，那些从直接画法而来的迅速和轻松，以及苏派写实主义对平涂的厌恶和对塑造性笔触的迷恋，依然出现在她的早已不属于写生与写实类型的绘画中。另一方面，即使她清楚地知道自己的创作已经近乎“抽象”，但依然忍不住地，或者下意识地在用“风景”或“静物”的题材样式去处理结构与色块。似乎，徐惊在做的是把那些早已内化于本能中的绘画与那些作为知识客体的绘画合二为一，起码连接起来。我们于是从她的作品中经常能够看到，立体主义风格的碎片被组织在一幅风景画般的结构中，而书法笔画似的形状被作为了抽象表现主义风格中的图案或符号。

但徐惊的工作并不只是把她身上的“传统”或大脑中的知识打碎再重组，她也在正视着今天的视觉经验与感性状况，尤其是被设计化与数字化了的日常视觉。在这个最新的“图式与修正”的故事中，“传统”的图式碎片被镶嵌进了当下的审美修正图景里，如我们从她的画面上所见，在放松的涂绘中，始终有着图案设计似的连续重复，而有机的笔触所形成的，却是低解析度图片似的突兀硬边与锯齿，仿佛这些布面丙烯是她早期的图像软件上完成的。

这种张力不仅是她作品中的，亦是两个时代间的。前一个时代是透视法、暗箱、素描、文学、启蒙主义、英雄与模拟的时代，后一个时代是位图、算法压缩、屏幕、GIF、微视频、观众与数字的时代。她以及我们大部分人是所学习的艺术是一种模拟的艺术，它是连续的、聚焦的、有机的，然而眼前这个数字的时代却是片段的、离散的、无机的，或许正是对这种难以调和的矛盾的感知，使徐惊的作品呈现出了一种深度性与敏感性之间的不对称——看起来，她正在以不断重作的方式来解决这种失衡。

有趣且悖谬的是，数字正在制造着模拟的幻觉，而遮掩着其拼贴的本质，正如今天的很多艺术依然在拼命的制造景观、幻觉、沉浸，虽然它们的后台只是无机的硬件与素材。二十世纪前卫艺术的核心任务就是把这个无机的后台反转过来，让观众直面那些决定着他们如何观看和思考的后台机制，即把手法与素材作为内容来驱散幻觉。在这个意义上，徐惊的绘画也是在朝着这个方向迈进，她的作品总让人想起老前卫艺术的拼贴，那些把照片、杂志、报纸、及商品包装上的图像或文字剪下来再贴到一起的拼贴，并不是为了制造幻觉，而是在面对真实的经验——我们面对的是一个失去了被总体把握可能的无机化世界。

因此，她的画面越来越呈现出未完成感：刻意保留的缝隙和留白、努力显得草率的边缘线与笔触、有意为之的普通趣味、多少显得简陋的颜色与色彩，以及任意的色彩变调和结构重复。一切仿佛是为了未来而准备，又像是对绘画过去的缅怀。就其历史功能来说，今天的绘画只能是永远无法实现的草图，一种个人化的体裁偏好，但它依然比大多数视觉媒介更能够接近真实，因为当绘画脱了社会机制与历史叙事，它也脱除了幻觉功能，而幻觉布景的背后即是真实。

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Painting, Behind the Composition — Xu Cong and Her Works

Bao Dong

Like many young Chinese artists of her generation, Xu Cong is influenced by academic art that has been known for many years but has not really been recognized. Although this system has already fallen apart in her time, its remaining dogma still affects every learner, giving their paintings an unique "accent" in the details.

Based on realism, Chinese academic art has created a series of concepts and techniques. However, the whole system started to split in the 1980s. For example, realistic painting has gradually been independent from the goal of realism and became a new perhaps incomplete style. And for realistic painting itself, a number of techniques have been independent too. Like the genomes, they've been broken up and reorganized into pieces which we name it contemporary art. The symptoms caused by this have not disappeared until now.

As for Xu Cong's works, direct painting, the aversion to "Ping Tu" and the fascination with shaping brush stroke still can be found in her non-realistic works. On the other hand, even if she clearly knows that her creation is almost "abstract", she still can't help, or subconsciously, dealing with composition and color under the theme of "landscape" or "still life" to. It seems that what Xu Cong is doing is to combine what has been internalized with paintings that are objects of knowledge. Thus, we can often discover fragments of Cubism organized in a landscape-like structure, and calligraphy-like shapes used as patterns or symbols of abstract expressionism in Xu's works.

However, Xu Cong does not just break up the "tradition" or knowledge in her mind and reorganize it. She also notices nowadays visual experience and sensibility, especially those digitalized daily vision. In this latest "pattern and correction" story, "traditional" fragments are embedded in the contemporary aesthetic picture — just as what we've seen in her paintings. There are repeated designed patterns and sharp edges and serrations which are usually seen in low-resolution pictures — as if the oil paintings were done by early image processors.

The tension in her works also reflects the two eras. The previous is the era of perspective, blackbox, sketch, literature, enlightenment, hero and simulation. The latter was the era of bitmap, algorithm, screen, GIF, micro video, audience and digital. The art she and most of us have learned is a kind of simulated art. It is continuous, focused, and organic. However, the digital era is fragmentary, discrete, and inorganic. Perhaps it's just the perception of this contradiction ends Xu Cong's works a kind of asymmetry between profundity and sensitivity. And it seems that she is trying to solve this imbalance through constant redoing.

Interestingly enough, numbers are creating the illusion of simulating, and obscuring their nature of being collages. Many of today's art are still desperately creating landscapes, hallucinations, and immersion, although their quiddity is only inorganic materials. The core task of the avant-garde art of the twentieth century is to reverse this and let the audience face the mechanism that determines how they view and think. That is, to take techniques and materials as content to dispel the illusion. In this sense, Xu Cong's paintings are also moving in this direction. Her works are always reminiscent of the collage of earlier avant-garde art. Those collages made of images and texts from photos, magazines, newspapers, and packaging are not meant to create illusions, but to reflect real-world experiences — we are facing an inorganic world that impossible to be totally grasped.

As a result, her paintings are increasingly showing an unfinished feeling: deliberately reserved gaps and spaces, struggling edge lines and strokes, intentional ordinary taste, "simplistic" pigments and colors, and arbitrarily shifted tones and repeated structures. Everything seems to be prepared for the future, and at the same time, it is like a memory of the past. As far as its historical function is concerned, today's paintings can only be sketches that can never be finished or a personal genre preference. But it is still closer to reality than most visual media, because when paintings are separated from social mechanisms and historical narratives, they are also free of illusion, and behind the illusion is reality.

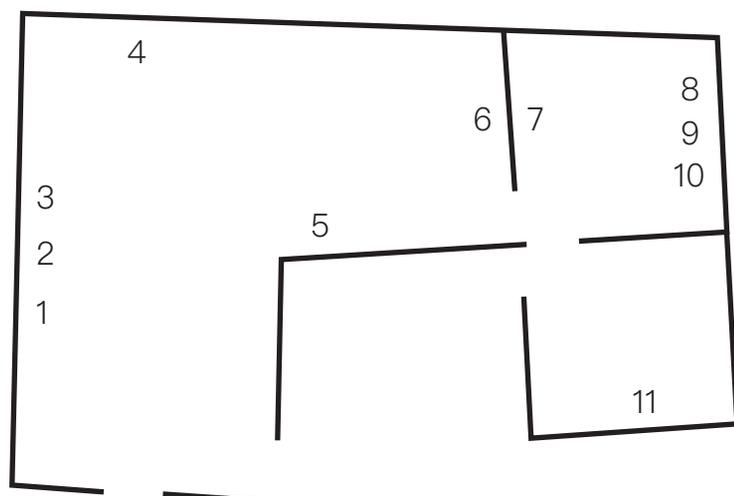
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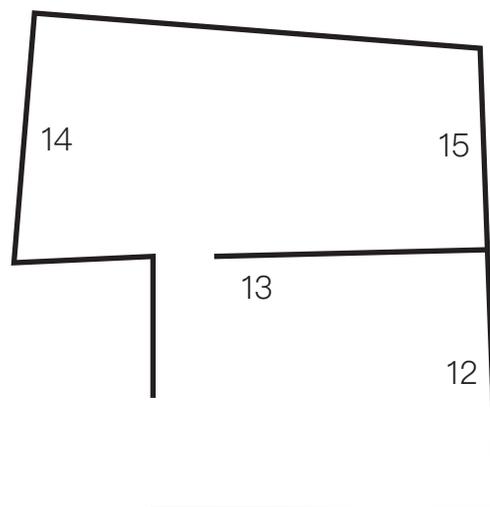
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1 F



2 F

- | | | |
|---|---|--|
| 1 无题 1917 Untitled 1917
布面丙烯 Acrylic on canvas
130x140 cm
2019 | 2 无题 1916 Untitled 1916
布面丙烯 Acrylic on canvas
130x140 cm
2019 | 3 无题 1913 Untitled 1913
布面丙烯 Acrylic on canvas
130x140 cm
2019 |
| 4 无题 1914 Untitled 1914
布面丙烯 Acrylic on canvas
180x140 cm
2019 | 5 无题 1903 Untitled 1903
布面丙烯 Acrylic on canvas
41x32 cm
2019 | 6 无题 1902 Untitled 1902
布面丙烯 Acrylic on canvas
80x120 cm
2019 |
| 7 无题 1912 Untitled 1912
布面丙烯 Acrylic on canvas
120x80 cm
2019 | 8 无题 1911 Untitled 1911
布面丙烯 Acrylic on canvas
65x50 cm
2019 | 9 无题 1910 Untitled 1910
布面丙烯 Acrylic on canvas
65x50 cm
2019 |
| 10 无题 1909 Untitled 1909
布面丙烯 Acrylic on canvas
65x50 cm
2019 | 11 无题 1901 Untitled 1901
布面丙烯 Acrylic on canvas
75x120 cm
2019 | 12 无题 1907 Untitled 1907
布面丙烯 Acrylic on canvas
120x200 cm
2019 |
| 13 无题 1904 Untitled 1904
布面丙烯 Acrylic on canvas
41x32 cm
2019 | 14 无题 1915 Untitled 1915
布面丙烯 Acrylic on canvas
120x80 cm
2019 | 15 无题 1905 Untitled 1905
布面丙烯 Acrylic on canvas
120x130 cm
2019 |