

Brushwork and True Feeling

Tang Contemporary Art Bangkok is proud to announce the opening of a new group exhibition on June 23 entitled “Brushwork and True Feeling.” Curated by noted mainland Chinese curator Dai Zhuoqun, this exhibition features important works by eight key Chinese contemporary painters: Chen Yujun, Tang Yongxiang, Ma Ke, Qin Qi, Xu Xiaoguo, Xue Feng, Yin Chaoyu, and Zhang Yexing. The exhibition will present recent Chinese contemporary painting to Southeast Asia.

The distinctive quality of every painting is often the immediate reflection of the painter’s particular understanding of art and his physical and mental state in a specific time and place. In “Brushwork and True Feeling,” painting is delivered to the viewer in an exhibition. By looking, viewers enter a painter’s creation in reverse, glimpsing the idea in his heart through the visible strokes of the brush.

In confronting every painting, seeing figures full of divergent emotion and complexity is, for any viewer, like rashly charging into an obstacle-laden labyrinth. We need to steel our nerves, attempting to decipher and understand the clues hidden behind the image. The image may be chaotic and mixed, with layers of barriers, but the artist conceiving of the idea and moving the brush is itself a labyrinth. The artist moves in circles, wavering; sometimes merry, sometimes anxious, he moves forward and backward simultaneously, conveying true feeling with a heavy heart.

Whether beginning with figures or working in an abstract mode, the basic elements in a painting—points and lines, brushwork and structure, form and color, and even narrative content—represent the painter’s internalization and introspection of his ideas and experiences.

With what the eye sees, the viewer can only explore a way to access the artist through the surface of the image. Following the brush in his hand, the painter proceeds step by step to awaken his visual experience, studying and judging the skilled craftsmanship of the painting before our eyes. In spanning an eternal chasm between viewing and creating, all feedback from the viewer implies a misunderstanding of the creator; the gate of looking opens to the path of divergent emotions.

The path of divergent emotions encompasses the viewer’s misreading, as well as the creator’s misreading of himself. Painters and the ideas in their paintings are subjects and objects of subjective desire; a paradoxical topological relationship will always exist between creators and their aesthetic subjects. The subject constantly approaches the object, but it is always visible but never attainable, an object that can never be reached.

For painters, the ideal state is the unity of heart and idea and the unity of idea and brush. The brush sees with the spirit, but where does the spirit live? Shi Tao wrote, “The establishment of this one-stroke method creates a method out of no-method, and a method which covers all method. All painting comes from an understanding mind.” From brushwork to true feeling, the way of painting is the way of viewing.

笔法与心迹

当代唐人艺术中心曼谷空间荣幸地宣布，我们将于 6 月 23 日举办最新群展“笔法与心迹”。本次展览邀请中国大陆知名策展人戴卓群担纲策划，将汇集包括陈彧君、唐永祥、马轲、秦琦、徐小国、薛峰、尹朝宇、张业兴 8 位中国当代绘画领域中坚艺术家的代表性作品共同呈献，而这也将是近年来中国当代绘画又一次在东南亚地区的集体亮相。

每幅绘画的独特性，往往是画家之此时此地特定的艺术认知与身心状态的即时反映。笔法与心迹，旨在通过以展览的方式，将绘画交付观众，从观看的角度逆向进入画家的创作，从眼中可见之笔窥入心中之意象。

面对每一幅画作，充满歧感而纷繁的形象，对任何一位观者来说，都恰似冒失地闯入了一座机关重重的迷宫。此刻，我们需要调动起全副的神经，试图解读和看懂画面所隐含的蛛丝马迹。整体图景既混沌又混杂，似乎为观看设置了重重障碍，实质上，画家在运思走笔之间，自身亦如履迷宫，辗转徘徊，时而酣畅，时而警厉，顺逆交加，心迹悱恻。

无论是从形象出发，还是抽象的创作，通过画面的基本元素，点与线，笔法与结构，形式与色彩，乃至内容的叙述性，都是画家对于其自身观念和经验的内化与省察。

目之所触，观者往往只能经由画面唯一的表象，做为探入画家门径的进路，跟随画家手中画笔，循序渐进，一步步唤起自身视觉经验，并对眼前的绘画做出庖丁解牛式的研读与判断。但观看与创作之间横亘着永恒的鸿沟，观者的所有反馈都意味着对创作者的误读，观看之门亦即是歧感之途。

歧感之途，包含观者的误读，同时也包含创作者对自身的误读。画家与其画中意象，做为主体与主体欲望的客体，创作者与其审美对象物，二者之间，从来是一个悖论式的拓扑关系。主体不断接近客体，却又总是可望不可及，永远无法抵达客体。

对绘画者来说，理想的状态是，心与意齐，意与笔齐，笔之见用于神。神居何所？按石涛的说法，为一画之法，以无法生有法，以有法贯众法，无法而法，乃为至法，夫画从于心者也。从笔法到心迹，绘画之道，亦即观看之道。