

## 梁上尘——关于郑江个展

文：郭芳

空间站将于2015年1月14日至2月14日举办“梁上尘”郑江个展。《本草纲目》土部中一味药方记载：“梁上尘”，古屋倒挂尘，亦名乌龙尾、烟珠。气味辛、苦、微寒，用时烧令烟尽，筛取末入药，可治反胃、噩梦等。展览中光与色的单一混合的关系中互相关联的滑动，如同古人对屋梁上虚弱的尘土能将缺陷或疾病剔除出去的想象，这一意象在画面上被具象化了。

展览作品包括两部分：2014年创作的海棠花玻璃系列，这个系列延续布面坦培拉油画媒材，表达“记忆”之中的感受。最近的两年中，郑江在画面上做减法，更趋简洁抽象，但处理的过程却体现出深刻与丰富。郑江的问题是：“当故事或叙事都去除后，记忆最终是否还会存在，它将以什么形式留存？”在地面上，他用樟脑粉末这种在常温中便可慢慢挥发的白色结晶体，组成海棠花玻璃的图案。这也暗示了展览的内在线索，关于时间、记忆，以及光和尘的关系。作品的第二个部分《尘》系列，郑江用彩色铅笔在画布上日复一日地描绘灰尘在光线中折射出的颜色。这源于他看到老家的旧房子里，阳光穿透瓦片缝隙投射在空间，灰尘在光线中摇曳的姿态。正是一个留存记忆中的例外，色彩和经验的混淆，将抽象折回为物质。此时，尘和光都变成了时空中记忆的化身。

作品中探讨了光的转瞬即逝的非物质般存在特性，他感兴趣的是那些虚无缥缈的感受如何转化为具体而切切实在的存在，那些稍纵即逝的当下体验如何通过视觉来表达。如同一个偶然瞬间被开启的白色通道，激活视觉最简单、最完整的自然和生理条件，扩展的幻觉、虚无的层面，如同一团乳白色的雾。你看见一个物体了吗？坚硬吗？有任何边缘吗？如同光的记忆一样，这是一个无限的、不确定的，模糊的发光或投影。在郑江描绘这一特殊对象时，要面临的是：一、在光的照耀下，一切物象的色彩都是分割的，要真实表达，得把不同的、纯粹色彩的笔触并列在一起。二、透过玻璃的光和物体，有光的折射，也有隔着透明体，物体被虚化后色彩微妙的变化。前者是一种精确的光的折射，后者是一种虚化的反射。

绘画发展到今天早已无数次跨越再现物体的时代，自从新印象主义（Neo-Impressionism）受到1880年美国物理学家鲁德（Ogden Rood）的著作《现代色彩学》的启发开始，修拉等人将艺术的感性与科学的理性并重起来，开始对于光和色的探索。当人们把几种纯色并置在转动的色盘上时，射入眼帘的色彩其灿烂、强烈的程度，远远超过艺术家费尽周折调和的混合色在画布上的表现力。让观众的眼睛去自行获取混合的色彩效果，既有对色的直接感受，也有对光的纯净化感知。颜色和照度无法分离，只能和自己的比较之物感应变化，在视线不断移动的显隐变化之中互相关联。在局部物理刺激和制造出来的感觉之间，没有一个固定的一一对应的关系。每一块颜色都服从于不可分解的互相关联的整体。在光和色的模糊性中生产出了绝对性，共同以彼此为标准建立一个互相服从的整体。

场地上的白色樟脑粉末，与视网膜上的白光与记忆、空间、潜意识之间建立一种有机的联系，通过自然和生理的互相转译，打开一场超感官系统的体验，产生对视觉上无法体验的东西的视觉体验。这块被隔离出来的海棠花窗作为一个触觉、视觉、味觉的基本元素单元存在，是一个具体的自我情感记忆漂浮的表面，也是一个自我抽象的复杂呈现，接近视觉客观的、自然的、生理的基础，在经验领域中还原和重组的不确定的整体。

《圣经—创世记》：神说：“要有光”就有了光，神看光是好的，就把光暗分开了。神称光为昼，称暗为夜。有晚上，有早晨，这是头一日。

## Dust in the Sunlight --- On Zheng Jiang's Solo Exhibition

Article/ Guo Fang

The Space Station is to hold Zheng Jiang's individual exhibition *Dust on the Roof Beam* from Jan. 14th to Feb. 14th, 2015. This is his third exhibition. In the *Compendium of Materia Medica*, there is a kind of medicine named "Dust on the roof beam", which was used in some aboriginal tribe and which refers to the dust deposited on the beam of the roof, so thick that it hangs like a thread. It can also be called "Oolong tail" or "smoke pearl". It tastes spicy, bitter, and cold in nature; people in the past burnt it and collected the ember to use as medicine for curing nausea, and nightmare. The interrelated slide in the simple mixture of light and color in the exhibition is just like the imagination the ancient people had towards the feeble dust on the roof beam which can eliminate defects and illness. This idea is concretized in the painting.

The exhibition consists of two parts: the 2014 *Crabapple Glass* series which continue to use Zheng's tempera painting on canvas. "Memory" seems to be what he has long been interested in, but in the past two years, he has kept "doing subtraction" on his canvas, making it more succinct and abstract, while the process and method of dealing with it has shown much more profound meaning. What Zheng intends to probe into is that "when story or narrative being stripped off, will memory continue to exist? And in what way?" Maybe what he has felt is light. On the ground of the show room, he uses camphor powder, a kind of white crystal particles which gradually volatilize in room temperature, to form the patterns of crabapple glass, which again hints the inner clue of this exhibition, that is, about the relationship between time, memory, light and dust. The second part of the work may be the second answer that Zheng has towards memory – the *Dust* series. Zheng uses colored pencil to depict, day after day, on the canvas, the color that dusts refract in lights. He said that he got inspired when he saw, at his old house in his hometown, a beam of sunlight penetrated through the rift of the tiles, and some dust flickered in the sunlight. It is by an exception beyond the remained memory and the mixing of color and experience that turns the abstract to material. At this moment, dust and light have become the incarnation of memory.

Zheng Jiang, through his work, intends exactly to explore the characteristic of this transient and nonmaterial nature of light. What interests him is how these illusory and indistinct feelings transform into concrete existence, how to use painting to represent those transient experience. Just like a white passageway incidentally and suddenly opened, activating the simplest and most complete natural and physical conditions of vision. The illusion of expansion and the level of nothingness, are just like ivory-white mist. Do you see a thing? Is it hard? Does it have any edges? This is just like the memory of light, which is an infinite, uncertain, and vague illumination or projection. When Zheng tries to depict this special target, he is facing two problems: first, in the shining of light, the color of all items are segmented; therefore, it is necessary to combine points of different, pure colors and touches to lively represent these segmented colors. Second, when seen through a piece of glass, there are both refraction of light and the separation of transparent glass, which virtualizes the item as well as changes its color. Suffice to say that the former is an exact light refraction, while the latter is a reflection after virtualization. To establish an organic relation between refracted light and memory, site, the subconscious, is a face to face game between virtuality and reality.

The development of painting until today has marched for numerous times out of the era of object representation. When Neo-Impressionism got inspired by American physicist Ogden Rood's *Modern Color Science* in 1880, artists like Georges Seurat have attached equal importance to both the sensitivity of art and the rationality of science. This exploration of light and color has gone down from

generation to generation. When people put several pure colors on a rotating color disk, the splendid and intense effect they bring to our eyes has far exceeded the expressive power of the mixed color strenuously blended by artists. This is to make the audience use their own eyes to catch the color effect of these mixed colors, which includes not only the direct feeling towards colorful lights, but also their purified perception towards the atmosphere. As the color and illuminance cannot be separated, they can only rely on their referential object to feel the changes, that is, to feel the interrelatedness in the changes occurred along with the constant moving of sights. Between partial physical stimulation and the feelings produced, there is no fixed or one-to-one relation. Each piece of color is subordinated to an inseparable and interrelated whole. Absoluteness arises from the vagueness between light and color, and a whole which requires mutual-submission is established on the standard of both parties.

The white camphor powder on the ground establishes an organic relation to the white light on the retina as well as memory, space and the subconscious. Through natural and physical translation, they open an experience that transcends the system of sense, and creates a visual experience that our eyes are incapable to experience. This isolated piece of crabapple glass window as a basic element unit of touch, sight and taste, is not only a surface on which a concrete self-emotional memory floats, but also a complicated representation of self-abstraction, approaching the eyes' objective, natural as well as physical foundation, and returning and rearranging the uncertain whole in the field of experience.

Zheng is fascinated towards this plain depiction of the object light, which is just like what is said in Genesis of the Bible: God said: "Let there be light!", and there was light. God saw that the light was good, and he separated the light from the darkness. God called the light "day," and the darkness he called "night." And there was evening, and there was morning--the first day.