

地衣

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空间站很荣幸的宣布将于 2016 年 10 月 22 日至 11 月 20 日迎来“地衣”郑江个展。这是继“梁上尘”之后，郑江在空间站的第二次个展。此次展览将呈现郑江的两个系列作品：《地衣》与《影不移》。

《地衣》源于郑江童年在江南生活的经验记忆，地衣是一种真菌与藻类共生的特殊植物，真菌用菌丝缠绕藻细胞，是一种寄生化了的共生关系。地衣紧紧匍匐于大地，在潮湿、阴暗、人迹罕至的岩石、山崖、树干和草地上蔓延，作为一种大自然的暗力，使岩石变为土壤，使沧海变为桑田。郑江用不同颜色的沙子层叠于真实的沙子之下，沙子的内部藏满蚁狮。整个展览期间，蚁狮会不间断而且缓慢的翻动这些沙子，将灿烂、绚丽而危险的内在色彩展现出来。这又如同郑江少年时在寄宿学校的经历，暗藏于床下的疥虫于夜晚爬出，寄生于人体皮肤的柔软部位，如指缝、腋窝、脐周、生殖器、腹股沟等。郑江说：“上课的时候，我们会在指缝处观察由疥虫所掘出的隧道，在隧道口用针尖挑出疥虫。伴随着身体发育的躁动和皮肤病特有的夜间巨痒，我度过了我的青春期。”这种暗藏在规范伦理的日光之下的欲望，与身体知觉结合的感觉，让人欲盖弥彰，又欲说还休。作为贪婪的、额外的欲求，它在理性的对立面，逗引，扰动，同样又在两可之间，使一种明明可以避免的痒，扩大为歇斯底里的阵痛。感觉从感知中脱离，微弱如疥虫一般的痒，扩展为不可想象的、顽固的、混合的，客观存在的巨大的疼痛。这是一种自身投射出来的潜能，感觉的潜在性成为一种抽象的强度模式，从实际上的可能，连接到虚拟的漩涡。一场不断剥离脱落、自然的、灿烂的生物蚁狮的细微的沙之表演，在这个奇幻的小丘上，鲜艳的颜色沙子显现的土地上，招待观众的是一个象征痛苦的、受虐狂般的、狂迷的戏剧展现，清楚的显示或治疗人类主体的一些假定的、已有的痛苦。

《影不移》则展现了一种绘画的自治，可见性的伟大形式，透明介质之上的海棠花纹，再造了物质与色块的工作，宣告了画作空间中的另一个帝国。郑江的海棠花纹样的语言用笔触和形象交织而成，他创新的使用光的物理变化等于颜色的晕染，使影子投射于墙上，成为观看的另一种媒介。影子，在时间性和空间性的落差中组成了另一种观看。这种落差既是对时间的预见，也是对记忆的回顾，既是纯粹形式的唯灵论，也是绘画过程的物性论。郑江用介于抽象绘画理念式的纯粹性于纯真之眼的观众的至福视像进行了一种连接，用介于抽象的理想性于集体意识的内容表现之间进行一种间接，以取代单一关系再现式的连接。郑江用一种在空间中不断翻转的画面，不构成画面的形象，不被看到的笔触，所有的可见性在光的作用下，以感知和念头呈现，仅置身于纯粹参照自身的生命里，呼唤观众一起来完成。作品本身成为了召唤光、影、观众凑齐的因缘和合的媒介，一种触动感知和图像的媒介，安置于不可见性之中，如同于剧场一般进行此情此景的投射。作品在看与不被看，知情与不知情，预期与意外之间，无与有之间，在平面之外，在幻像之中，在另一维空间中等待诗学与美学的降临。

It's such a honor to welcome Lichens—— Zheng Jiang Solo Exhibition presented from Oct.22th to Nov.20th in the year of 2016 at Space Station. After Dust in the Sunlight, Lichens will be Zheng's second solo exhibition held at Space Station. His two series of works Lichens and Motionless Shadow will be presented.

The inspiration of Lichens derives from Zheng's life experience and memory in Jiangnan, China. Lichen is a composite organism arises from algae and cyanobacteria. The hyphae of cyanobacteria wraps ceils of algae and forms the symbiotic relationship with it. Lichens firmly crawl across the earth, sprawling among the desolate rocks damp and dim, along the cliffs, trunks and meadow as the concealed power of the nature. It turns the rock into soil, sea into fields. Zheng places sand of different colors underneath the ordinary one and hides large amount of antlions inside the sand. During the exhibition, antlions will constantly go through the sand and turn the glorious but dangerous colors outside the surface. This scene coincides with the experience of Zheng living in boarding school. The sarcoptic mites hidden beneath the mattress crawled out under the darkness of nights to infest under the softest part of human skins like fingers, armpits, navels, genital organs and groin. "We used to observe the tunnels dug by the mites between our fingers in class and pick out them at the tunnel portal with needle. With the agitation of physical growth and the violent itch of my skin, I lived through my adolescence." said Zheng Jiang. The desire hidden from the daylight of moral principles combines with the physical feelings makes one denies all, but confesses all, finding out no word to say. As a greedy and excessive desire, it lies on the opposite side of rationality. It flirts, disturbs and wanders in the space of ambiguity, magnifying the evitable itch into a hysterical pain.

This is a potential projected by itself. The Potentiality of feeling becomes an abstract schema of intensity, connecting the possibility of reality to the vortex of virtuality. A constantly peeling, natural and vigorous tiny performance of sand acted by antlions will be presented on the small hill with colorful sand appearing on the earth. What welcome the visitors is a drama of pain, masochism and ecstasy, which will distinctly reveal or cure the assumptive and existing pain of human as the subject.

Motionless Shadow, otherwise, reveals the autonomy of painting. The visible great form, begonia pattern on the transparent medium and work reproducing materials and color blocks claim another empire of painting space. The language of Zheng's begonia window is formed by strokes and images. He applies creatively the physical changes of light as the smudge of colors, projecting the shadow on the wall and forming a new media for seeing. Shadow, in the fall of time and space, becomes another way of seeing. Such fall is a foresight of time as well as a review of memory, a spiritualism of pure form as well as the nature of things during the process of painting. Zheng connects his conceptual purity of abstract painting with the beatific image in visitors'innocent eyes. He uses an indirect connection between rationality resting in abstraction and content expression of collective

consciousness to replace a represented single-relationship connection. With the effect of light, Zheng using a constantly reversing picture in certain space, figures that don't form any image, invisible strokes and all the visibility are presented as perceptions and ideas, which place themselves in the mist of life taking itself as reference, calling for visitors to complete the work. The work itself serves as a media that gets light, shadow and visitors together, that touches perceptions and images, placed in the midst of invisibility, like the projection of the moment in theatre. The work, existing on other dimension, has been waiting for the descending of poetry and aesthetics between seeing and seen, between the expected and unexpected, between existence and non-existence, outside the two-dimensions, inside the illusion.