

斧劈皺

Cleavages Fractures Folds

郑木彰
Tay Bak Chiang

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序言

Foreword

Helina Chan

陈薈妃

This exhibition debuts Tay Bak Chiang's first-ever solo exhibition featuring pigment and acrylic works on canvas instead of Chinese ink on the traditional rice paper. Merging the spirit of historical Chinese ink painting on canvases creates a significant exploration and breakthrough, and Bak Chiang has experimented and contemporized this genre of painting through the use of acrylic and pigments on canvas to produce distinct textures and visuals. This set of works also marks his progressive attempts to move away from representational forms and introduce new perspectives in the portrayal of nature with minimalistic simplicity. Stones, to him, are not lifeless objects, but are bestowed with worldly experiences and personal expressions. Bak Chiang skillfully expresses this through his unique visual language that is relevant in today's contemporary art scene.

This catalogue includes an incisive essay on this set of works written by Kwok Kian Chow who has in-depth knowledge of art and the Chinese culture. I recommend that you take time to read and reflect the significance of the spirit of Chinese ink painting in his ideas in the historical context of ink work. As a gallery that has always been interested in contemporary ink works and has observed many ink artists who have developed different ideas over the past decades. I must say Bak Chiang's work is both refreshing and redefining. The exhibits capture the artist's spirit of consistently reflecting, questioning and experimenting with new grounds within the traditional Chinese painting in today's contemporary art world.

Bak Chiang is a bold artist. His drive to do things that are new and different are well-complemented by his disciplined ways, and this exhibition is testament of his potential to go far and beyond. I hope you'll enjoy the works as much as I do.

眼前的艺术盛宴，是郑木彰首次通过个展，展出他舍弃宣纸这一传统画材而改用画布的胶彩设色墨画。将墨画古老的精神结合画布，自是意义重大的一种探索和突破；而木彰将胶彩和色粉施于画布，营造出别有特色的质感及视感，是为墨画这一画类成就了新尝试与当代化。眼前的一批近作标志着他与具象形态的渐行渐远，还有他采用极简画风为大自然题材注入新视角的尝试。在他看来，岩石并非死物，而是被赋予了人间的体验、个人的抒发。木彰就此作了精湛的表现，其独特的视觉语言对今日的当代美术界是颇有开示的。

本画册收录了郭建超讨论这批作品的一篇精辟的文章。他对美术和中华文化所知甚深，我建议大家花点时间去阅读，思考其理念中的中国墨画之精神在水墨发展史上的意义。我们谁先觉画廊一直以来都对当代水墨作品感兴趣，数十年来见识过许多淬炼了各种理念的水墨画家。我不得不说：木彰的作品大有新意，并且有重新界定既有范畴的力度。对于今日当代美术领域中的传统中国画，他在精神上总是不断研思、质问，闯入新的疆域探寻玩味——这一点在本展览的展品中，都已体现出来。

木彰是个有魄力的画家。他追求另辟蹊径的积极动力，配上他的自律，正是极佳的组合。这次的展览足以昭示他有巨大的潜能，其往后的成就不可限量。我在此愿各位能像我所悦，共品其美。

磊磊皺石

The Wrinkled Stone

Kwok Kian Chow

Stones have fissures but not wrinkles. Stones are not flat unless they are cut and polished. Yet Tay Bak Chiang's stones are wrinkled and flat. This much is acknowledged by Tay, who has chosen 斧劈皴 "axe-wrinkles" or "axe textural strokes" to be the title of his exhibition at the iPreciation Gallery. He is presenting the furtherance of his stones subject, now rendered on canvas rather than rice paper. A greater flatness is ensured since the canvas, unlike the rice paper, is impermeable. As a phrase, "wrinkled flat stone" may appear to be an oxymoron, but it is a useful phrase to bear in mind in looking at Tay's latest group of works.

While Tay's works are all about rocks, in *Indulgence* (page 72) we actually see a painted fold in the upper right as if the rock becomes a piece of paper. This is the only graphic hint among the works in the exhibition that suggests the crossover from rock to paper. The flatness or the plane is otherwise presented as two dimensional in both visual and physical terms, while the rocks taking on a new existence as a concept or metaphor.

The axe-textural strokes were first used in the 9th century by the landscape painter Jing Hao. Li Tang of the Northern Song and subsequently Ma Yuan and Xia Gui of the Southern Song evolved this particular system of textural stroke, a pictorial methodology to capture rock surfaces. On the one hand, the textural stroke could be interpreted as an attempt to represent verisimilitude, that is, realism. On the other hand, it could be read as Chinese theoretical text had suggested, the provision of a visual frame for calligraphic and conceptual expressions, thus bypassing realism.

This followed that the practice of the textural strokes could be contrived and formulaic if one merely adhered to it as visual grammar to capture a physical landscape. Conversely, the practice of which could provide a departure from any observance in representation. The above division is, of course, a thin line. The latter points towards painting as writing, a dictum of Chinese ink art, and is also why it is often said that Chinese ink painting has been abstract from day one.

Tay Bak Chiang's background in art was in ink painting. Ink was his medium until recent years, when he moved from ink to pigments. The current exhibition further marks his departure from the use of rice paper. The works, however, remain as "ink" in aesthetics.

Given that the ink art is inexorably entwined with rice paper, what do we make of the transition to canvas? The absorbent paper helps define an ink painting, through its interplay with brush movements, ink application, moistness, grains, texture - in other words, the sheer interactivity between the artist, the medium and the paper. Traces of how the paper responds to the ink are just as vital as how the ink has been applied onto the paper. The two are one. In this sense, just as the ink painting is flush, non-layered and unified on a single plane, with the canvas there is no hierarchy of ground and the painted subject. The choice of the canvas, then, apart from its preexisting texture, is ironic to the ink painter.

Such is the conventional perspective on ink painting which emphasizes the interactivity of brush, ink and paper, a perspective that has made paramount, if not overstated, over the physical and technical properties of ink. But what is even more important is how such aesthetic values have evolved over time, and how they continue to inspire contemporary art, even if brush and ink may be substituted by other mediums.

Hence in a twist to the convention of ink landscape painting, Tay's interpretation of stones, which have long been regarded as the fundamental elements of landscape as the latter is made up of mountains, and mountains in turn of rocks. Rocks were formed by calligraphic brushwork and yet, as in the whole point about the textural stroke, the calligraphic should also be independent of the representation of rocks. In the above chain of relations, Tay now further deconstructs the stones and the calligraphic, by replacing ink with pigments, and paper with canvas.

New sets of relations between the painted image and conventional themes are now forged. Tay first captured stones as concept or metaphor but not without providing visual hints for the physical stone; and with the use of canvas, Tay subverts the very convention of the relation between ink and the rice paper. This dual denial of realism (and abstraction in the sense of a modernist convention) and the paper at the core of the ink convention spells out the range of Tay's aesthetic syntheses and subversions. The four cardinal points represented by four mythological animals – Azure Dragon (page 22), White Tiger (page 24), Vermilion Bird (page 26), and Black Warrior (page 28) – looping through aesthetic conventions of calligraphy and textural strokes, are now given fresh new imageries.

Underpinning Tay's *Stone* series is also the economy of form, that is, a certain minimalism. Herein lies another longer lineage of ink aesthetics which is sometimes understood superficially, or even misappropriated, in modern and contemporary art as "Zen design". This term accentuates the clean line, austerity of forms and subdued colours but falls short of apprehending the intricate Chan (Zen) philosophy that values personal insight over formal doctrine. The 12th century court painter turned Chan Buddhist monk Liang Kai is regarded as the originator of the *xieyi* style in painting, one that is characterized by minimalism of form and spontaneity, as in the cursive form *cao*-calligraphy. The *xieyi* in painting, a term used often interchangeably in Singapore with ink painting, in fact traces its genealogy to Chan philosophy.

Tay's titles for his works often point towards the philosophical or literary, giving the stone imagery new interpretations and yet avoiding any direct visual links to the images. In doing so a greater room for contemplation is generated. The work 薄意 "Thin Relief" (page 34) is one to highlight. This term is usually used in connection with seal carving or low relief sculpture. The *yi* here is again the same *yi* term as in *xieyi*. The aesthetic value of subtlety or minimalism is again at play here. Three dimensionality or the relief is thought of in terms of subtlety, that it should be as close to flatness as possible. The seal, after all, is meant to be inscribed like text on to the paper.

The artist's light touch in traversing between cerebral notions of three-dimensionality and the physical reality of flush and flatness negotiates abstraction and minimalism / *xieyi*. We can look deeper into this in the context of the artist's own trajectory, in particular the timeline of the *Stone* series. The *Stone* works began "some years before 2010":

As for the Stone series, I was first inspired on a walk in the Bukit Timah nature reserve some years ago. I chanced to see rustic, unrefined granite rocks that stood with an imposing, dignified spirit amid the greenery. I thought they were like hermits, reclusive from the material world. They seemed to emit a cool quietness, an air of indifference.

Tay's recent exhibition on the series in Hong Kong carries the title *The Story of the Stone*, invoking the 18th century fiction *The Story of the Stone (Dream of Red Chamber)*, broadly recognized the greatest and most complex of Chinese fictions. It is the source material of an entire contemporary discipline of Redology (from "red"), which consists of research and discourse on the symbolism, historical references, philosophical ideas and literary dexterity encapsulated in the multilayered allegory that is The Story of the Stone.

With its story set within nothing larger than two family estate compounds, its one hundred and twenty or so chapters provide a captivating exploration of the breadth of the human psyche and its entanglement with freedom and enslavement. Equally ambitious, the world of *The Story of the Stone* comprises a full spectrum of imagery – the great expanse of a Song monumental ink landscape is as prominent as a minute and precise rendition of an inconspicuous corner of a room. According to some Redology scholars, the metaphor of a stone or a pebble is alluded to by the disinclined manner in which the protagonist Jia Baoyu comes into being in the mortal world, with the stone itself signifying the quandary between freedom and enslavement. The former alludes to the stone existing in the eternity of Nature, while the latter highlights the entrapment of everyday living within the constriction of social structure, hierarchy and human relations.

In the years immediately following Tay's art studies in the Nanyang Academy of Fine Arts, Singapore and the China Art Academy, Hangzhou, the ink painting major initially sought to capture realistic and vivid images of everyday life. His paintings later turned "abstract" – large blocks of almost flat colour field that accompanied realistic images, showing interest in the process of interpretation hinted at by this juxtaposition. This was the case with the earliest *Stone* series works which were mostly black stone blocks were accompanied by the occasional bird, suggesting a physical setting. Gradually, the monochromatic blocks became almost geometrically abstract in a new pictorial language in their own right, separating them apart from the more figurative birds. The blocks, or "stones", then became the solitary form of the later *Stone* series works as the birds disappeared.

During the interim period, notably Tay Bak Chiang's two exhibitions *In Between Breaths* (2010) and *Breath of the Sword* (2013) – the identical “breath(s)” in the English versions of the two exhibition titles were actually translations of two separate Chinese words – 呼吸 (breath as in breathing) and 气 (in *qi* of the sword, as in air, energy, power, aura, the manner or the way of the sword). The former breath was Tay's quest to move from the representation of the physical into representation of the metaphysical. The artist then found new expressions through the *wuxia* theme of *breath* as in air, movement, energy.

Tay's works, over three years and two exhibitions, have moved from the creation of images conceived as visual fields (“what is the lotus pond like in the eye of frogs...”) or visual rendition of subject matters or themes (loyalty, plots, weaponry, martial arts movement, deeds versus mis-deeds, heroes, and personalities in *wuxia*-genre...) to an abstraction that transcends these subject matters.

The artist gave a hint of what he was developing in 2010 and this direction was to bear out in the current *Stone* works – invoking fifth century poet Tao Yuanming, “if one's heart truly knows the zither's music, why bother playing a stringed one?”, the artist then said, “I thought I might as well depict a stone as a string-less zither, setting its music adrift in the world.”

If one followed the artist's logic, it was not surprising that the birds around the stone began to disappear, that the stone became a solid colour field, and that the texture of the stone became stylized in a geometrical and graphic tendency that departed from its earlier descriptiveness. This movement which may be described as heading towards greater minimalism was actually maximalist in spirit. By this I mean the process of working in a contemplative and meditative manner, allowing the eventual transformation from merely physical representation to identification with the stone through the repetitive application of pigment onto the paper.

The “stone as a string-less zither” should capture the stone and yet it should avoid the realism of stone. To do this, Tay has to set the stone in a kind of tension, so to speak, that even the pictorial elements in the painting evoke the contradiction between the usual

weightiness, hardness and texture of the stone, and what that is now rendered as a flat plane with calligraphic fields and minimalist forms. The analogy to the “string-less zither” in this case appears as the “stone-less stone”.

This carries on with the next layer of deconstruction – the denial of textural interaction between the canvas and the painted “stone”. By applying pigments (which contained actual mineral properties of stones) onto canvases, and by defying the convention of creating ink painting on absorbent paper, Tay Bak Chiang has arrived at a new reduction of capturing the spirit of ink by doing away with the “string” (technique, conventional medium, theme, descriptiveness) and achieving a unity between contemplation and abstraction. Tay's is not a non-objective abstraction in the modernist sense. Such abstraction is to be avoided. Tay has invoked the textural stroke convention as a way of a cultural or art historical access to the tradition of the representation of stones as concomitantly a calligraphic field, and yet further layered the 斧劈皴 “axe-wrinkles” with a physical flatness that is the canvas.

Kwok Kian Chow, art advisor and writer, has extensive museum management and curatorial experience of over 20 years. He is a regular commentator on Asian and global art developments and was the founding director of the Singapore Art Museum and of the National Gallery Singapore, to which he is currently senior advisor. Kwok led in the development of the world's largest collection of modern and contemporary Southeast Asian art housed in the two museums.

Kwok helped initiate the AAMDF - Asian Art Museum Directors' Forum and is also a board member of CIMAM - the International Committee of Museums and Collections of Modern Art and plays an important role in the annual CIMAM conference on current global art and museum trends and concerns. Kwok is also a member of the Guggenheim Museum Asian Art Council.

Kwok was awarded the Public Administration Silver Medal by Singapore in 2003, Chevalier de l'Ordre des Arts et des Lettres by France in 2002 and Officier of the Order in 2009.

磊磊皴石

郭建超

在实体世界，石头可裂而不可皴，而且绝不会全无凹凸，除非是已经过切削打磨。郑木彰的石头偏偏就是又皴又平。郑木彰这次在谁先觉画廊展出作品，选择以“斧劈皴”作为展览名称，是从艺术创作上提出了这样的吊诡。这一回他进一步发挥了“石头”这个题材，唯独不再使用宣纸，而是表达在画布上。画布不同于宣纸，并不透墨，立体感的消弭因而更为彻底。“皴平石”三字或许看似自我矛盾，用以概括郑木彰的这批新作，倒也有所了然。

虽然郑木彰的作品画的全是石头，《纸醉金迷》（插图页72）却让我们看到右上方画出了一道褶皱，仿佛石头已变成了一张纸。在展出作品当中，唯有此处直接通过图像显示了“石纸互化”之意。在此之外，图像的平面之状均呈现为视觉及物理意义上的二维性，岩石作为一个概念或隐喻自成一种崭新的存在。

作为皴法的斧劈皴首见于公元9世纪的山水画家荆浩。重现岩石表面的这种画法，继而在北宋的李唐以及后来南宋的马远和夏圭手上获得演变。它一方面可被视为力求逼真刻画（亦即写实）的技法；另一方面，我们也可按照中国理论文本之所言，把它理解成是在为皴法或概念创作设置某种视觉框架，实为不以写实为目的的写实。

由此观之，创作者如果把斧劈皴法当成捕捉物理风景的一套视觉理则，遵而行之，它可能就会流于造作与公式化。然而，运用斧劈皴，却又可作为脱离具象绘画法度的门径。当然，两者之间的分野并非截然分明的。后者说明“书画同源”——那正是中国墨画艺术界的名言，也是人们之所以常说中国墨画从一开始就已是抽象的。

郑木彰学画，原本学的是墨画。他向来以水墨为创作媒介，到近年才转用色粉。当前的展览正标志着他对宣纸进一步的撤离，但展出作品在美学上仍是属于水墨的范畴。鉴于墨

画艺术与宣纸的关系密不可分，我们该如何看待他转用画布之举呢？我们须记得：纸是吸水的。一幅墨画的具体形态，一定程度上有赖于纸张与几种因素的相互作用，包括画笔的动态、水墨的涂抹、此中的湿润度和纹理（换言之，即画家、媒介与纸张之间纯粹的互动性）。水墨如何涂抹于纸上固然紧要，纸张水墨有何具体反应，留下甚么样的痕迹，亦是同等重要。这两方面实为一体。于此意义上，用上画布，等于是取消了画面的底子和主体之间的主次之分，所产生的墨画可说是建构于单一平面的统一体，不分层次。于是乎，画布本身既有的肌理姑且不论，选择用画布对于水墨画家之为水墨画家，俨然似是而非。

当然，以上的说法本于强调笔、墨、纸三者之互动性的传统墨画观。这种观点，将墨的物理及技术特性的重要性推至极点，甚至是过于夸大。我们更应重视的是：此中的审美价值观如何随着时间演变，如何在传统笔墨或已被其他媒介取代的情况下，持续启迪当代美术。

长久以来，岩石被人视为山水的基本元素——毕竟，石聚而后有山，山聚而后有山水。郑木彰对岩石的诠释，敢于就水墨山水画的常规翻出变化。他的岩石以书法笔触画成，但其皴法的用意，全在凸显书家笔法本身原应无意于摹绘岩石。郑木彰抓紧上述环环相扣的关系，如今以色粉取代水墨，以画布取代纸张，是对岩石和书法意趣展开了更进一步的解构。

郑木彰为画面和传统主题缔造了新的相互关系。他笔下的岩石起初只是概念或隐喻的形象化，多少都还带有岩石实体的一些特征；但当他转用画布时，却是在颠覆水墨和宣纸之间的传统关系。于是乎，画家不仅否定了写实（以及现代主义之传统意义上的抽象表现），同时也排除了处于水墨传统之核心的纸张，展现出他的美学融汇与颠覆的深广。原为四灵——青龙（插图页22）、白虎（插图页24）、朱雀（插图页26）、玄武（插图页28）所代表的东南西北四方，现已换上新造型，从经郑木彰融汇或颠覆的书法、皴法传统美学中脱颖而出。

郑木彰《石头记》系列的底蕴，还包含形式的简约，也即是某种力求极简的画风。这背后自有墨画美学较为悠远的另一脉承传——现当代大众化审美意识对此时有肤浅的理解，甚至是不当的借用，体现于所谓的“禅意设计”。禅意设计讲究简洁的线条、朴素的形体以及收敛的色彩，但是始终未能深入掌握重个人之见道甚于正式教义的、精深的禅宗思想。曾当过宫廷画师的12世纪禅僧梁楷，据说是写意画风的开创者；此一画风的特点是像草书那样，形极简而任意气。“写意画”在新加坡经常被当成“水墨画”的代名词，而它的源头实际上正可追溯到禅宗思想。

郑木彰的画名往往指涉哲学或文学，所画的石头从而得以有新的诠释，同时又不就所指涉的文哲对象形成任何直接的视觉关联。其画作由此开辟了更大的沉思空间。比如作品《薄意》（插图页34），即是值得圈点的一个例子。“薄意”一词，通常用于篆刻或者极浅薄的浮雕。“薄意”之“意”，亦即是“写意”之“意”。崇尚精微或极简的审美价值观于此昭然——立体性或浮雕之精微，以“厚薄”之“薄”言之，即是认定其应当尽可能接近扁平。事实上，篆刻的印章之用于纸上，原意无非等如题上二维的文字。

从“立体性”之类的理论观念接通“平面性”的实体状态，画家不仅做得轻描淡写，并且顺利地融汇了抽象画法和极简画风 / 写意。我们不妨从画家本人的创作历程（特别是《石头记》系列的发展历程）出发，深入窥探。该系列始于“2010年的几年前”：

《石头记》系列缘起于几年前游武吉知马后山，遇见许多造型朴拙的大石，依势矗立于山林间。似尘世外的隐士，那淡然自在的神态。仿佛让人可以闻到清寂的气味。

郑木彰不久前在香港展出该系列作品，展览名为《石头记》，指涉的是18世纪小说《石头记》（即《红楼梦》）。此书不仅普遍被认为是中国小说中最伟大、最复杂的一部，更是当代名为“红学”的一整套学问的原始材料。作为一部多元层次的讽喻小说，《石头记》所凝聚的种种象征、历史指涉、哲学理念和文学技巧，是红学家研究与论述的着眼点。

《石头记》的故事背景大体不出两处豪门府邸，其一百二十回的情节引人入胜地探讨了人心的广阔多样，以及它的自在与为物所役。《石头记》画展的世界亦是同样的气象宏大，所包含的形象全面而多变；上至有如宋代大型水墨山水的恢弘景色，下至斗室一角的精细刻画，皆是同等突出。跟据一些红学学者的说法，小说《石头记》的主人公贾宝玉之降生凡间而不安于俗，乃是以顽石为喻，而石头本身也代表了自在与为物所役之间的困惑。所谓自在，指岩石之自存于永恒的天地之间；所谓为物所役，则是凸显了凡俗生活受社会结构、等级高下和人际关系所束缚的困境。

郑木彰自新加坡南洋艺术学院及杭州中国美术学院毕业之后的几年中，不曾放下主修的墨画，起初只寻求捕捉写实鲜明的日常生活景象。他的画后来则趋向“抽象”，以近乎平涂的大片色块搭配写实的形象，表现出画家正栖心于如此虚实相交所暗示的诠释过程。

《石头记》系列最早的作品确是如此：其画面主体多为黑色石块，偶尔配以暗示实景的禽鸟。渐渐的，他的单色色块体现了自成一格的新图像语言，凝成近乎几何式的抽象形态，异于那些相对形象化的禽鸟。《石头记》系列到了后期，色块（或者所谓“石头”）继而化作画面上众鸟散尽的孤绝形体。

此中的过渡，明显见于郑木彰的两个画展：2010年的《呼吸之间》及2013年的《剑气》。这两个展览名称中的“呼吸”和“气”，在英文都译成了“breath”。前一个“breath”，见证了郑木彰正试图从实写实体物象走向虚写形而上意境。到了后一个“breath”，画家已在带有武侠意味的“气”中，找到了新的表现方式。

经过三年两展，郑木彰的创作走出了拟想视域的形象创造（“想象从青蛙、游鱼和蜻蜓眼里看到的荷塘是什么情景”），也走出对特定题材或主题的视觉刻画（武侠小说中的“肝胆相照”、“情节”、“武器”、“招式”、“邪”“正”之分、“名门正派”、各色“人物”等等），于今成就了超越这种种题材的抽象画。

早在2010年，画家便已约略点出自己创作的发展方向，而当前的《石头记》画作正是顺应这一方向。他曾引述公元5世纪诗人陶渊明的诗句“但识琴中趣，何劳弦上音”，并续以这样的表述，说明自身的意向：“索性蘸墨把琴画成石头，留清音于天地间。”

我们若是按照画家的逻辑往下推导，以下的变化便都是顺理成章的：石头周围的禽鸟逐渐消失；石头变成充实的色块；石头的表面肌理经风格化，趋向几何式的图样，自别于其早期的描摹性。这样的转变可说是貌似进一步的极简化的，而在精神上实为迈向极繁。我这么说，是要点出画家以默想冥思之心进行创作的过程。这个过程，是通过在纸上反复涂抹色粉，让区区的实体摹绘最终转变为与石合一。

欲作为“无弦琴”的石头，应当要保有岩石的形貌，同时又不落入写实的摹绘。为了做到这一点，郑木彰必须将石头置于某种张力关系之中，以至于连根本的画面元素都反映出虚实

两面之间的矛盾：“实”的是岩石惯有的沉重、坚硬及表面纹理，“虚”的则是结合扁平面、书法场域及极简形体的、当前所画出的画面形态。由此形成的等同于“无弦琴”的物象，显现为“石而不石”的石头。

实际上，画家并不止步于此，而是再往下推导，开出更高层次的解构，否定了画布与画中之“石”之间的肌理互动。郑木彰将包含岩石实体矿物特性的色粉施于画布，同时又推翻了用吸墨的纸张创作墨画的惯常做法，实已归结出捕捉水墨之灵魂的新简化法，摒弃了“琴弦”（即技法、传统媒介、主题、描摹性之类），将默想和抽象结合起来。他的画并不是现代主义意义上的去掉实体表征的抽象画——那正是他所要避免的。画家是化用了传统的皴法，开出一条文化或艺术史路径，接通将石画同时作为书法场域的美术传统。在此之上，他还将画布本身的物理平面性融入斧劈皴之中，其绘画的层次因而更为丰富。

美术顾问兼作家郭建超先生，在美术馆管理及策展方面有超过20年的丰富经验，对亚洲及环球美术发展动态颇有评述，是新加坡美术馆及新加坡国家美术馆的创馆馆长，目前担任后者的高级顾问。两馆收藏世界最大批的现当代东南亚美术藏品，其发展曾得力于郭先生的领导。

郭先生曾参与发起亚洲美术馆馆长论坛（AAMDF），目前为国际现代美术馆和收藏委员会（CIMAM）的委员之一，于探讨当前环球美术及美术馆之趋势与关注的CIMAM年度会议中扮演重要的角色。此外，他也是古根汉美术馆亚洲艺术委员会的成员。

郭先生2003年荣获新加坡政府颁发公共管理奖章（银章），2002及2009年分别获颁法国的艺术与文学骑士勋章，以及艺术与文学军官勋章。

吴锦汉译

作品

Works

20/ 合一

As One

22/ 青龙

Azure Dragon

24/ 白虎

White Tiger

26/ 朱雀

Vermilion Bird

28/ 玄武

Black Warrior

30/ 相濡以沫

Wind Beneath My Wings

32/ 藏机

Unmasked

34/ 薄意

Thin Relief

36/ 清供

Still Life

38/ 金不换

Sterling

40/ 红披风

Scarlet Cloak

42/ 聚宝盆

Platter of Plenty

44/ 不知有汉

Recluse

46/ 一挑三

One to Three

48/ 独石

Monolith

50/ 暧昧

Courting

52/ 稚气

Innocence

54/ 田黄

Larderite

56/ 龙珠

Dragon Orb

58/ 双钩

Double Lines

60/ 戈

Dagger Axe

62/ 月如勾

Lunar Arch

64/ 通天

Celestial

66/ 猫眼

Cat's Eye

68/ 青花

Blue on White

70/ 战甲

Armour

72/ 纸醉金迷

Indulgence

74/ 四两拨千斤

Leverage

76/ 无二

Second to None

78/ 看山是山

See the Light

80/ 乱石阵之红墙

Disarray Series: Red Wall

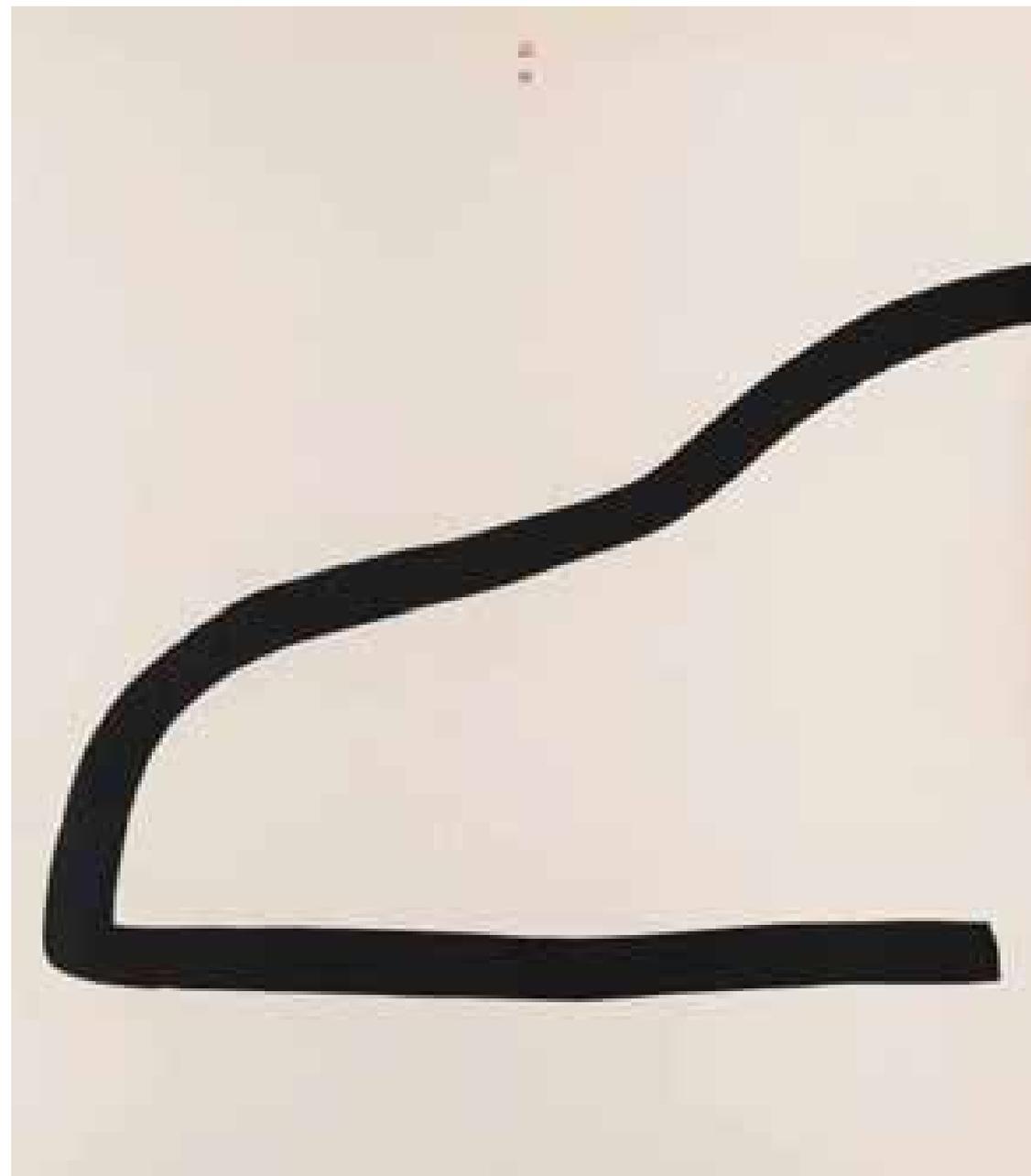


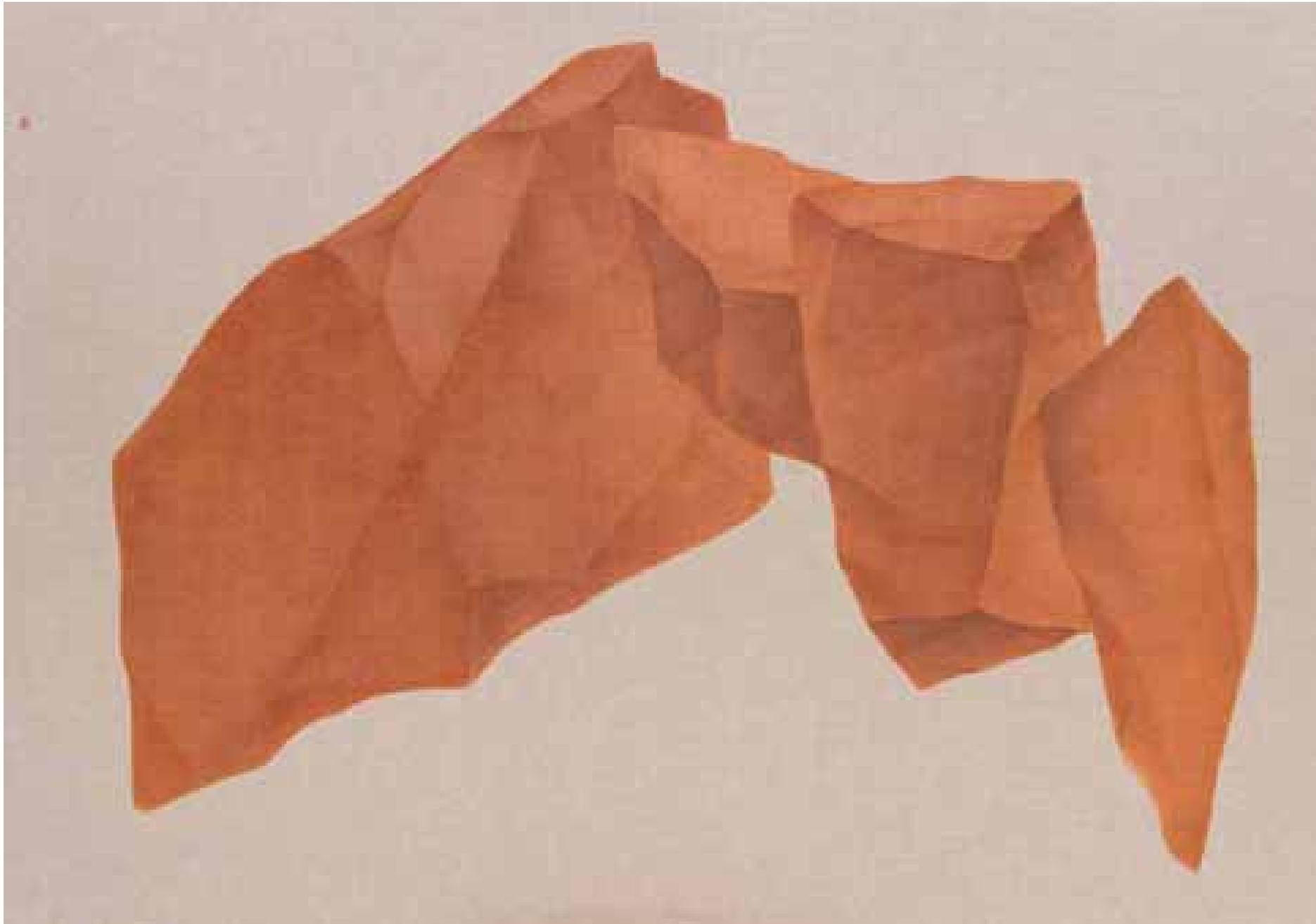
合一
As One
2014
160 x 140cm
Pigments and acrylic on canvas



青龙
Azure Dragon
2014
180 x 180cm
Pigments and acrylic on canvas

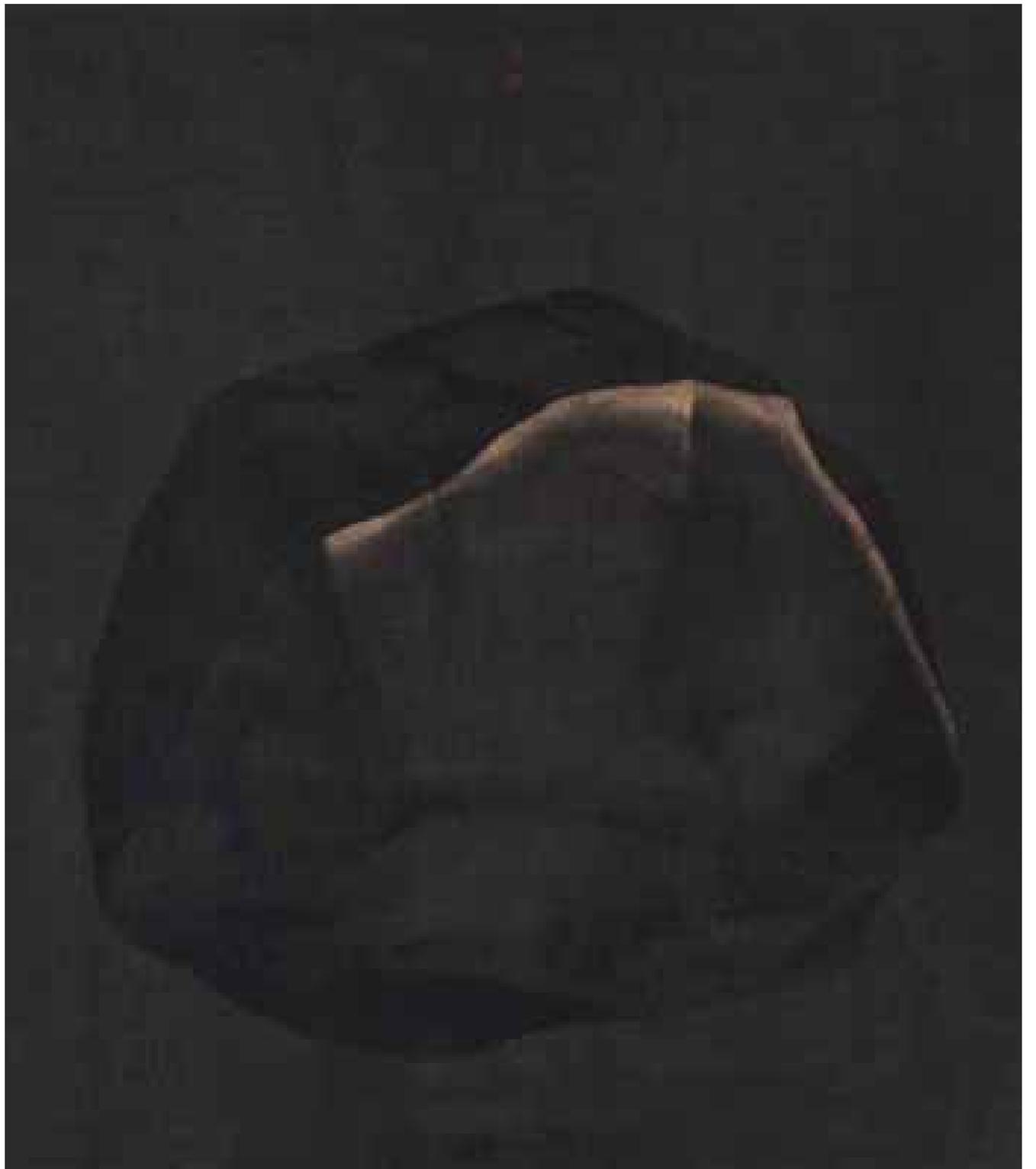
白虎
White Tiger
2014
160 x 140cm
Pigments and acrylic on canvas



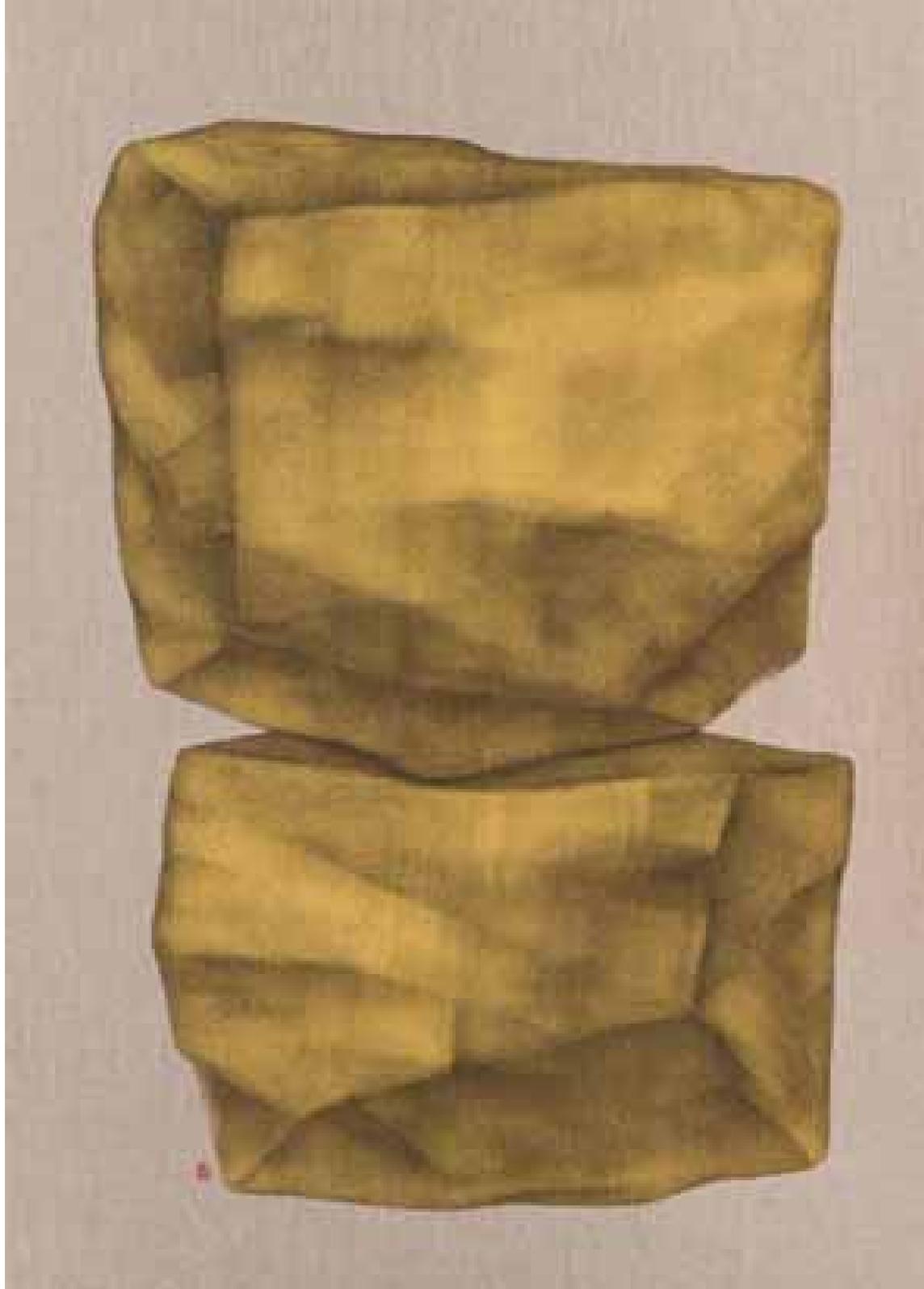


朱雀
Vermilion Bird
2014
140 x 200cm
Pigments and acrylic on canvas

玄武
Black Warrior
2014
160 x 140cm
Pigments and acrylic on canvas



相濡以沫
Wind Beneath My Wings
2014
140 x 100cm
Pigments and acrylic on canvas





藏机
Unmasked
2014
140 x 140cm
Pigments and acrylic on canvas

薄意
Thin Relief
2014
140 x 180cm
Pigments and acrylic on canvas





清供
Still Life
2014
70 x 200cm
Pigments and acrylic on canvas



金不换
Sterling
2014
140 x 160cm
Pigments and acrylic on canvas

红披风
Scarlet Cloak
2014
140 x 140cm
Pigments and acrylic on canvas

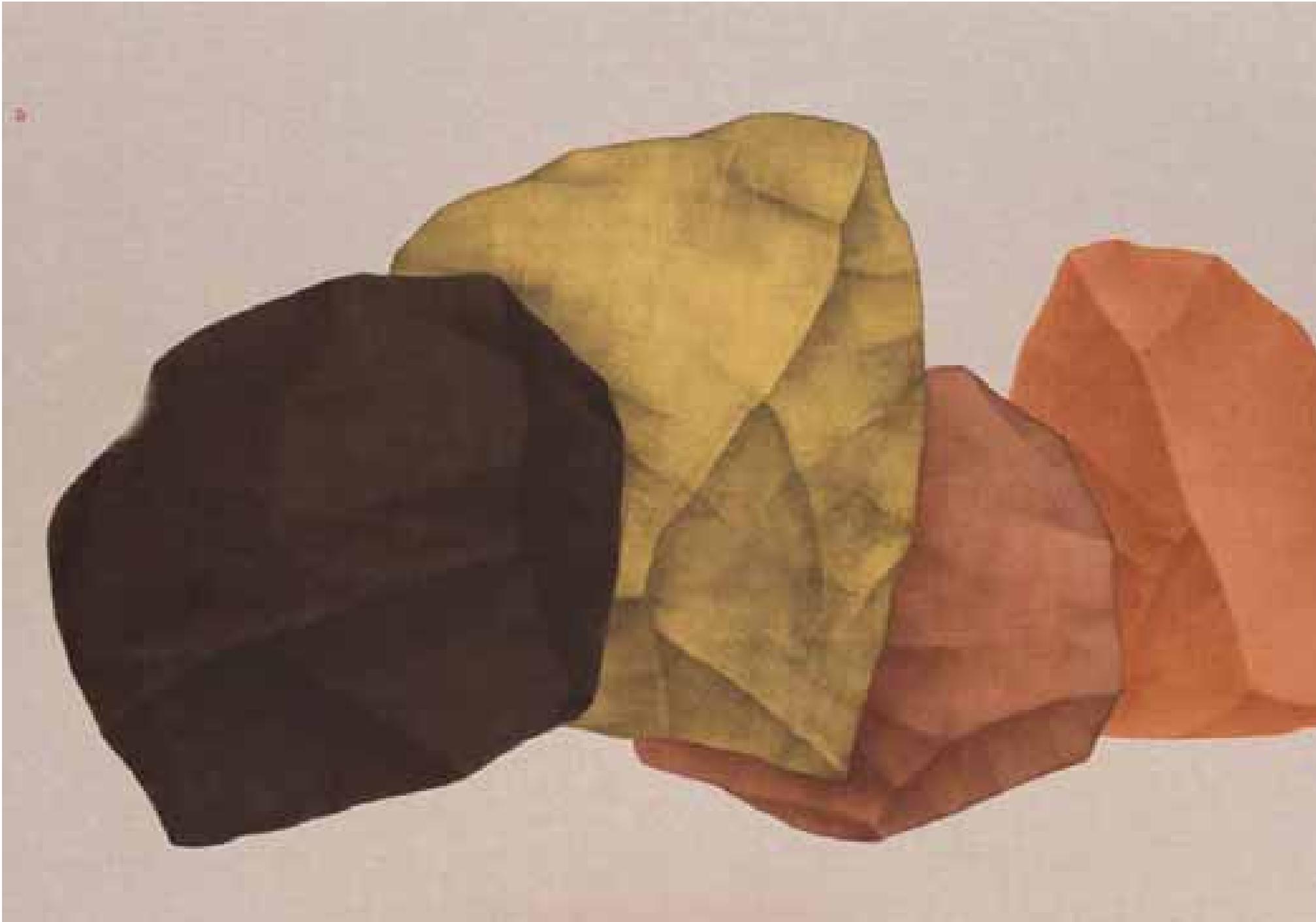




聚宝盆
Platter of Plenty
2014
140 x 140cm
Pigments and acrylic on canvas



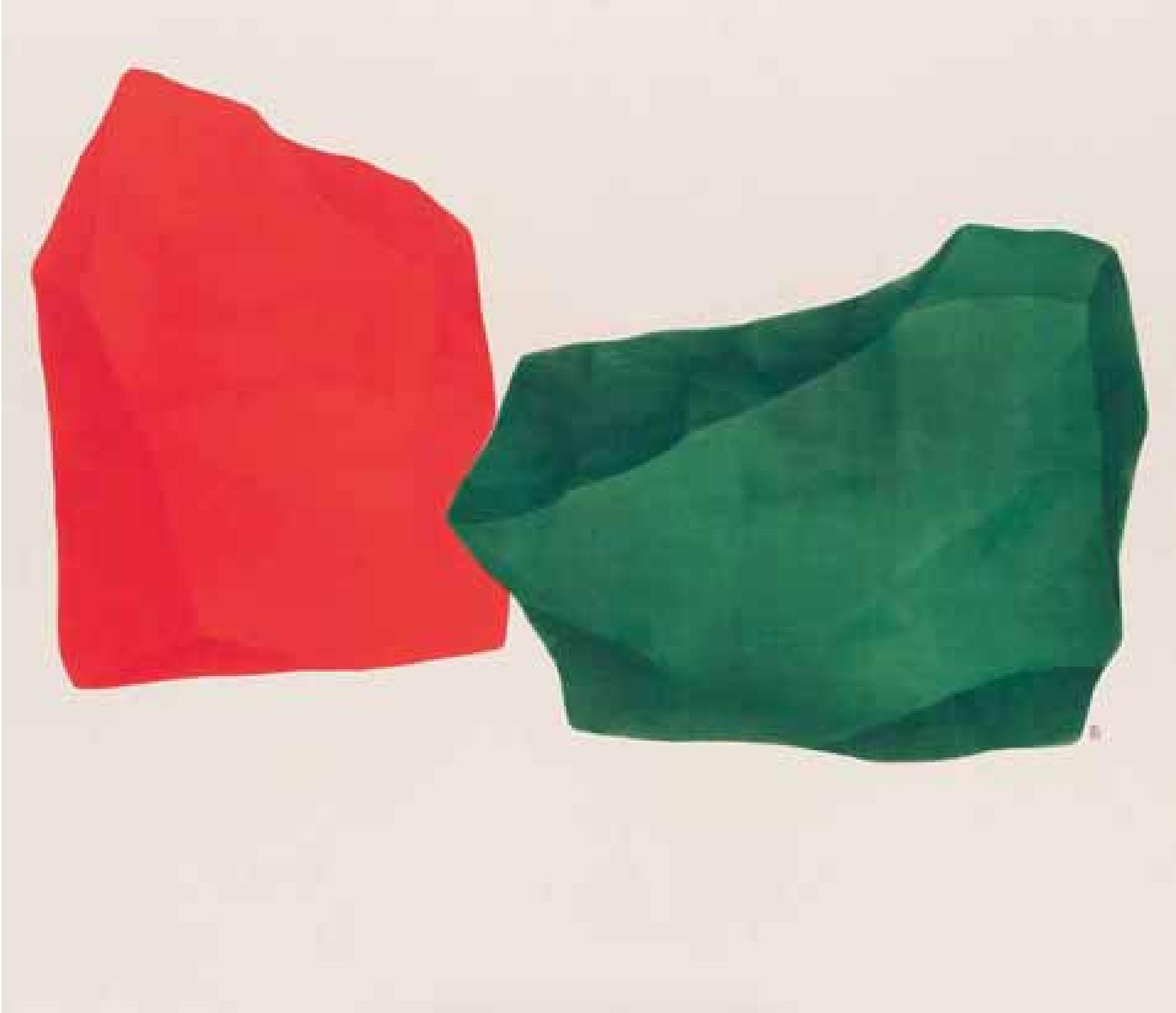
不知有汉
Recluse
2014
140 x 140cm
Pigments and acrylic on canvas



一挑三
One to Three
2014
140 x 200cm
Pigments and acrylic on canvas



独石
Monolith
2014
100 x 100cm
Pigments and acrylic on canvas



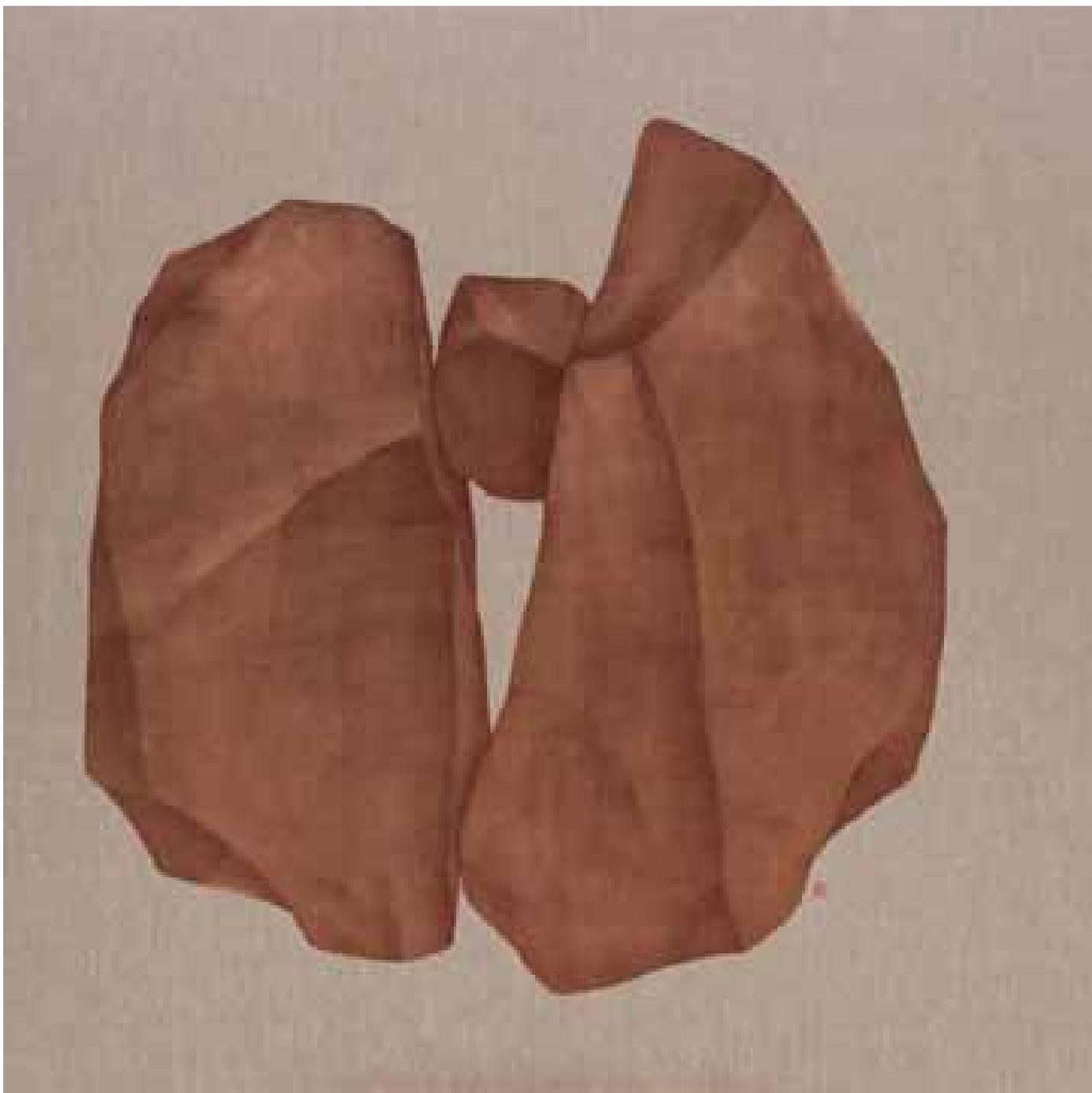
暧昧
Courting
2014
140 x 160cm
Pigments and acrylic on canvas



稚气
Innocence
2014
200 x 140cm
Pigments and acrylic on canvas



田黄
Larderite
2014
100 x 100cm
Pigments and acrylic on canvas



龙珠
Dragon Orb
2014
140 x 140cm
Pigments and acrylic on canvas

双钩
Double Lines
2014
140 x 140cm
Pigments and acrylic on canvas



戈
Dagger Axe
2014
140 x 140cm
Pigments and acrylic on canvas



月如勾
Lunar Arch
2014
100 x 100cm
Pigments and acrylic on canvas





通天
Celestial
2014
180 x 180cm
Pigments and acrylic on canvas



猫眼
Cat's Eye
2014
140 x 140cm
Pigments and acrylic on canvas

青花

Blue on White

2014

150 x 190cm

Pigments and acrylic on canvas





战甲
Armour
2014
140 x 140cm
Pigments and acrylic on canvas



纸醉金迷
Indulgence
2013
200 x 300cm
Pigments and Chinese colours on canvas

四两拨千斤
Leverage
2013
200 x 200cm
Pigments and Chinese colours on canvas





无二
Second to None
2012
140 x 140cm
Pigments and Chinese ink on canvas



看山是山
See the Light
2013
140 x 280cm
Pigments and Chinese colours on canvas



乱石阵之红墙
Disarray Series: Red Wall
2012
160 x 140cm
Pigments and Chinese colours on canvas

履历

Biography



郑木彰 Tay Bak Chiang (b. 1973)

Education

- 1997–98 China Academy of Fine Art (People's Republic of China)
- 1992–95 Diploma in Fine Art, Nanyang Academy of Fine Arts, Singapore

Solo Exhibitions

- 2014 斧劈皴 Cleavages Fractures Folds, iPreciation Gallery, Singapore
- 2014 石头记 The Story of the Stone, Art Projects Gallery, Hong Kong
- 2014 顽石 Sentience, Chan Hampe Galleries, Singapore
- 2013 剑气 The Breath of A Blade, Jendela, Esplanade – Theatres on the Bay, Singapore
- 2012 且听风吟 Hear the Wind Sing, Art Projects Gallery, Hong Kong
- 2011 天工 Ingenuity, Chan Hampe Galleries, Singapore
- 2010 呼吸之间 Between Breaths, Artfolio Gallery, Singapore
- 2003 法自画生 Fa Zi Hua Sheng, Plum Blossoms Gallery, Singapore

Selected Group Exhibitions

- 2014 Inkpression, Hakaren Art Gallery, Singapore
- 2014 Affordable Art Fair, Battersea, London, UK
- 2014 20/21 International Art Fair, London, UK
- 2014 Art Southampton, New York, USA
- 2013 Made in Singapore – Three Quarters of a Century, NAFA Galleries, Nanyang Academy of Fine Arts, Singapore
- 2013 A Thing or Two about the Bed, FOST Gallery, Singapore
- 2013 Cascadence – Singapore Redux, iPreciation Gallery, Singapore
- 2013–14 Affordable Art Fair, Hong Kong
- 2013 Crisis of Monumentality, Chan Hampe Galleries, Singapore
- 2012 Cityscapes Unbound, OCBC Centre, Singapore
- 2012 Poetic Charm 诗琴画艺, Esplanade Recital Studio, Singapore
- 2012 Mò 墨, Jendela, Esplanade – Theatres on the Bay, Singapore

- 2011 Art for the Heart – Perpetual Spirit, in support of Mercy Relief, Helutrans, Singapore
- 2011–14 Affordable Art Fair, F1 Pit Building, Singapore
- 2011 Asia Top Gallery Hotel Art Fair, Grand Hyatt Seoul, Korea
- 2010 Now and Next – Modern Arts of Korea, Japan, Singapore, National Museum of Gwang-Ju, Korea
- 2010 Space + Imagination, Korea Singapore Contemporary Art Exchange Exhibition, Jeollanamdo Okgwa Art Museum, Korea
- 2010 Celebrating Asian Art, Artfolio Gallery, Singapore
- 2010 Live Our Dreams Community Paintings, The Arts House, Singapore
- 2009 Nanyang in Paris, Nanyang Academy of Fine Arts Gallery, Singapore
- 2009 Nanyang – 70 Years After, Nanyang Academy of Fine Arts Gallery, Singapore
- 2005 Singapore Art Show, Singapore Management University, Singapore
- 2005 Singapore Art Fair, Suntec City Convention Hall, Singapore
- 2005 The Sixth Face, MICA Building Artrium, Singapore
- 2004 Internationale Cite des Arts, Paris, France
- 2004 SingArt – A Brush with Lions – public art exhibition, Singapore
- 2004 Siaw-Tao Chinese Seal-Carving Calligraphy and Painting Society Exhibition, Kuala Lumpur, Malaysia
- 2003 Singapore Creative Calligraphy and Painting Exhibition, Chengdu and Shanghai, China
- 2003–09 International Chinese Ink Painting Exhibition, Tokyo, Japan (2003–2009) and Hangzhou, China (2009)
- 2002–12 Teochew Art Exhibition, Ngee Ann Cultural Centre, Singapore
- 2002 Urban Artists 2002, MICA Building Artrium, Singapore
- 2001 Nokia Singapore Art, Singapore
- 2001 Ten Contemporary Singapore Artists Joint Exhibition, MICA Building Artrium, Singapore
- 2000 AD2000 Kaohsiung 14th International Art Interchange Exhibition, Taiwan
- 1999 Nokia Singapore Art, Singapore
- 1997–2000 Singapore Art Society Annual Art Exhibition, Singapore
- 1997–2000 NAFA Alumni Association Annual Art Exhibition, Singapore
- 1995–2013 Siaw-Tao Chinese Seal-Carving Calligraphy and Painting Society Annual Exhibition, Singapore

Awards

- 2003 First Prize (Traditional Chinese Medium Category), 22nd UOB Painting of the Year Competition, Singapore
- 2002 Young Artist Award for Visual Arts (Awarded by National Arts Council, Singapore)
- 2000 First Prize (Traditional Chinese Medium Category), 19th UOB Painting of the Year Competition, Singapore
- 1999 & 2002 Distinction, Chinese Painting Category
Dr Tan Tsze Chor Art Award, Singapore
- 1999 First Prize, Singapore Turf Club Art Competition
- 1995 16th Shell Discovery Art Award, Singapore

Press

The Sentience of Form, Cubes Magazine, Aug/Sep 2014
国际大热，我国水墨却后继无人? , Lianhe Zaobao, 18 July 2014
The Art of Sword, Singapore Architect Issue 274
事外远致, Nanyang Arts 39, May 2013
以文化底蕴推动剑气——郑木彰的武侠画, Nanyang Arts 39, May 2013
小李飞刀例不虚发, Lianhe Zaobao, 16 Feb 2013
Martial Arts Novels Inspire Tay Bak Chiang's Chinese Ink Works, Blouin Artinfo, 15 Jan 2013
从心出发 本地艺术家为滨海庆生, Lianhe Zaobao, 25 Sep 2012
艺术无国界 Artistic Journeys, MediaCorp Channel U, Feb 2012
纯粹的视觉体验, Lianhe Zaobao, 4 June 2011
几何图形的荷塘, Lianhe Zaobao, 25 March 2010
法国美景在南艺-巴黎一线牵, Lianhe Zaobao, 3 Sep 2009
啸涛39: 不乏新风貌, Lianhe Zaobao, 16 May 2009
Travelling Palette, Asean Series (Luang Prabang, Laos), Arts Central, 2008
艺意孤行, Mediaworks Channel U, Dec 2004
No Turning Bak, Cohesion Magazine, Nov-Dec 2004
鱼上鸟下, 反常合道, Lianhe Zaobao, 5 Nov 2003
第22届大华银行全国绘画比赛, Lianhe Zaobao, 23 July 2003 (22nd UOB Painting of the Year)
King of Swing Wins Top Cultural Award, The Straits Times, 9 Oct 2002 (Young Artist Award)
五青年同摘艺术甜果, Lianhe Zaobao, 9 Oct 2002 (Young Artist Award)
学成归来献才艺, Lianhe Zaobao, 9 Oct 2002 (Young Artist Award)
Interview, Good Morning Singapore, Mediacorp Channel 8, Oct 2002 (Young Artist Award)
Interview, Mediacorp Radio Capital FM95.8, Oct 2002 (Young Artist Award)
思潮之间的大道, Lianhe Zaobao, 14 July 2000 (19th UOB Painting of the Year)
Winning with Horses, The Straits Times, 15 Sep 1999 (Singapore Turf Club Art Competition)
马迷入马场也入了画, Lianhe Zaobao, 16 Sep 1999 (Singapore Turf Club Art Competition)

Collections

The Istana, official residence and office of the President of Singapore
Mandarin Oriental, Singapore
Ministry of Foreign Affairs, Singapore
Nanyang Academy of Fine Arts, Singapore
National Arts Council, Singapore
National Gallery Singapore
OCBC Bank
Shangri-La Hotel at The Shard, London
Simmons & Simmons Contemporary Art Collection
Singapore Turf Club
SingTel
SC Global Developments
United Overseas Bank
Private collectors