

4 SOLOS

4 SOLOS

LINSEED
projects

4 SOLOS

2021 西岸艺术与设计博览会
WEST BUND ART & DESIGN 2021

westbund
西岸艺术与设计博览会

LINSEED
p r o j e c t s

4 SOLOS

LINSEED Projects 将在2021西岸艺术与设计博览会artnow VIP Lounge Forum艺谈空间呈现策展项目 —— 4 SOLOS, 本项目将在博览会的四天展期内, 在同一墙面每日呈现一位艺术家的近期创作。

LINSEED Projects is delighted to present a new exhibition series — 4 SOLOS, at the West Bund Art and Design 2021 artnow VIP Lounge Forum. This series will be offering four distinctive artists’ recent works on the same wall on four different days.

循环式的更替加速了的信息与时空的切换, 突显有限时间内的现场观展体验。展览现场将同时呈现由陈玺安 (Zian Chen) 策划、编辑, 并由三位年轻作者: 黄格勉 (Clement Huang)、林果 (Kurt Lin) 和张莹 (Ellie Zhang) 供稿的项目出版物, 内容包括艺术家访谈、评论、自述等相关阅读。

The fast rotation of artworks has speeded up the sensual exchange between information and location, helping to heighten the experience of viewing artworks in person. The exhibition will be followed up with an accompanying publication curated and edited by Zian Chen, with three other young writers: Clement Huang, Kurt Lin and Ellie Zhang, presenting a collection of artist interviews, critiques, and statements.

11/11

Lukas Leichtle

卢卡斯 · 莱希特尔
b.1995, 德国 Germany

11/12

Kiki Xuebing Wang

王雪冰
b.1993, 中国 China

11/13

Li Hei Di

李黑地
b.1997, 中国 China

11/14

Tom Howse

汤姆 · 豪斯
b.1988, 英国 UK

Lukas Leichtle

卢卡斯 · 莱希特尔

“Skin defines the partition between beings and their first point of touch. At the same time, it encapsulates egos, revealing or concealing identities.”

卢卡斯·卢齐乌斯·莱希特尔于1995年出生在德国亚琛。他的绘画实践基于重新调整光线感的纸稿和数字图像，遵循意大利文艺复兴时期特别使用的底漆原则，逐层渲染表现出晶莹通透的视觉效果。他的作品病理性地审视现实中温柔脆弱的瞬间，充分利用人造物般的皮肤，变形的肢体语言，戏剧性的聚光和不确定的身份来调动观者的心理反应。

莱希特尔现生活和工作于柏林，并就读于柏林魏森艺术学院油画专业。他的作品曾展出上海 LINSEED Projects (2021年)；安特卫普 Newchild 画廊 (2021年)；柏林布鲁克博物馆 (2021年)；柏林 Galerie Sandra Buerger (2021年)；伦敦 Samuele Visentin (个展；2021年)；伦敦 Eve Leibe 画廊 (2021年)；柏林 Weserhalle (2020年) 等。他的作品被北京X美术馆；卡萨布兰卡 Fondation Alliances；格斯塔德 Alex Hank 藏品等收藏。他的作品刊登于《Vogue》《i-D》《福布斯》杂志。他的首次机构个展也将于2023年在新亚琛艺术协会举办。



Lukas Luzius Leichtle (b. 1995, Aachen, Germany) bases his artistic practice on the sketches and digital images after the manipulation of light, and follows the diktat of imprimatura in Renaissance Italy to embody the translucent and luminous effect through gradual layers. In his work, Leichtle has pathologically scrutinised the tender, fragile states between real moments to evoke different uncanniness through his representation of cyborgian skin, deformed body, theatrical spotlights and uncertain identity.

Leichtle lives and works in Berlin and is currently studying at the painting department of Kunsthochschule Berlin Weißensee. His work has been shown at LINSEED Projects, Shanghai, (2021); Newchild Gallery, Antwerpen (2021); Bruecke Museum, Berlin (2021); Galerie Sandra Buerger, Berlin (2021); Samuele Visentin, London (solo; 2021); Eve Leibe Gallery, London (2021); Weserhalle, Berlin (2020), among others. His work is in the collections of X Museum, Beijing; Fondation Alliances, Casablanca; Alex Hank Collection, Gstaad. His features have been included in Vogue magazine, i-D magazine and Forbes magazine. His first institutional solo exhibition is coming at Neuer Aachener Kunstverein (2023).



卢卡斯 · 卢齐乌斯 · 莱希特尔

林果

唐纳·哈拉维 (Donna J. Haraway) 曾针对机器与有机身体的二元关系提出质询：“为什么我们的身体应该止于皮肤，或者至多囊括由皮肤包裹着的其他存在物？”在卢卡斯·卢齐乌斯·莱希特尔 (Lukas Luzius Leichtle) 客观而细腻的笔触下，人体的皮肤呈现出俨然赛博格的质地，加以精心捕捉的柔软瞬间，从而制造出困惑的悬疑氛围。

皮肤界定身体的边界，扮演触碰的落点；它也包裹着自我 (skin-encapsulated egos)，泄露或遮蔽着各种身份。在莱希特尔的画中，其描绘的对象大多被编排在构图讲究的抽象背景下，而这些被冷静观察的裸露身体则显得尤为具象：无论是肌肤的纹理和色泽还是寄生其上的毛发或装饰。在明暗渐变十分细致的油画中，半透明的皮肤不再只是隔绝的屏障；一种内发光混合外反射的表现方式预示着身体成为内外交互的场域。而在纸本中，纸张的肌理使得油彩的高光与非现实的颜色共同模拟出粗糙的漫反射效果。尽管莱希特尔习惯基于平均

的数字图像创作，但他参差的笔触却透露出不同材质的表面能够唤起的迥然情绪。

莱希特尔将绘画和舞台表演视作同一母题，他笔下扭曲的肢体和剧场的聚光为他的人物造型平添了一种戏剧性，这令人想起新客观主义 (New Objectivity) 绘画中屡见的临床诊断场面。在病理性的凝视下，他审视了竞技台上相互接触侵略的拳击运动。面对这一极具男性气质的互动表演，莱希特尔捕捉到搏击者脆弱、压抑的一面，拳击帽虽然保护了头部却压迫耳廓导致形变。角色的神情被刻意回避，这与《羞耻研习 (Study of Shame) 》系列中莱希特尔塑造的无脸造型形成呼应。艺术家在这里探讨了“羞耻 (shame)”这一动态情感，它在自我认知和社会意识间紧张徘徊。他塑造的裸体形象似乎注意到周遭的侵入性目光，从而在暴露和羞赧间犹豫不安。通过重新阐释这些延宕的裸身，莱希特尔创造性地揭示了羞耻作为身份形塑力量的矛盾状态。





Lukas Luzius Leichtle:

Text by Kurt Lin

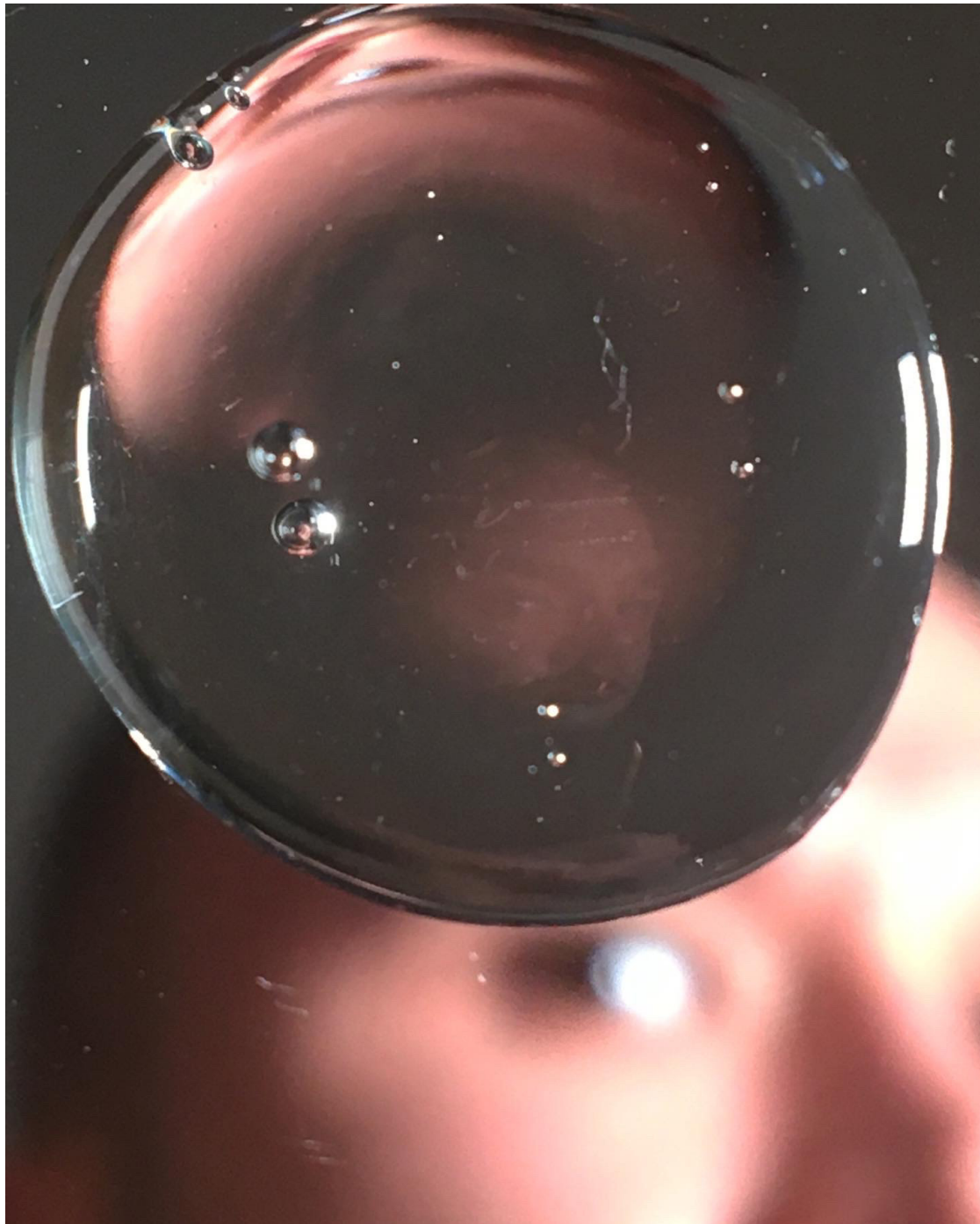
Donna J. Haraway has interrogated the obsolete machine/organism relationships: “Why should our bodies end at the skin, or include at best other beings encapsulated by skin?” In his objective and delicate brushwork, Lukas Luzius Leichtle presents human skin in a cyborgian fashion and captures soft split seconds to stimulate uncanniness in suspense.

Skin defines the partition between beings and their first point of touch. At the same time, it encapsulates egos, revealing or concealing identities. The subject matters Leichtle delineates are composed well against a nearly abstract background, in contrast with the concrete components — no matter the texture and lustre of nudes or the ornaments attached to it — under a self-possessed examination. In his meticulous paintings with an emphasis on *chiaroscuro*, the translucent skin turns out a porous fabric of liminality more than a separatist shell as its representation assumes a mixed form of outer reflection with inner illumination. In his drawings, due to the paper of coarse grain, the prominent highlights and unreal hues create an effect of diffuse reflection. Although Leichtle tends to work with flat

digital images, his uneven strokes suggest the nuanced sentiments that different screens can mirror.

Leichtle regards painting in parallel with stage performance. He uses deformed gestures and dramaturgical spotlights to imbue his figuration with a sense of theatricality, reminiscent of the common clinical scenes in New Objectivity paintings. In his pathological gaze, he inspects the physically aggressive boxing, a highly masculine contact sport on the arena, and seizes vulnerable, repressive moments of the fighter whose headgear is protecting the head but fashioning cauliflower ears. Leichtle has hidden the fighter’s facial expression, which echoes with the faceless characters in a series of his paintings titled *Study of Shame*. Here, the artist investigates “shame”, a dynamic emotion in a tension between self-awareness and social discipline. By reinterpreting the recurrent nude as a vacillating figure who appears to be self-consciously aware of the surrounding intrusive gaze on him, Leichtle sheds new light on the ambivalent state of shame as a shaping force of identity.

4 SOLOS



Lukas Leichtle

卢卡斯·莱希特尔 Lukas Leichtle | 礼堂 Auditorium | 2021 | 纸本粉彩、彩色铅笔、丙烯
Pastels, colour pencil and acrylic paint on arches paper | 23 x 31 cm





卢卡斯·莱希特尔 Lukas Leichtle | 苏雷纳肖像 一 *Recording of Soorena 1/2* | 2021
亚麻布面油画、木板装裱 Oil on linen mounted on wood panel | 60 x 50 cm



卢卡斯·莱希特尔 Lukas Leichtle | 苏雷纳肖像 二 *Recording of Soorena 2/2* | 2021
亚麻布面油画、木板装裱 Oil on linen mounted on wood panel | 60 x 50 cm

4 SOLOS

Lukas Leichtle

卢卡斯·莱希特尔 Lukas Leichtle | 休息室 Restroom | 2021 | 纸本粉彩、彩色铅笔、丙烯
Pastels, colour pencil and acrylic paint on arches paper | 23 x 31 cm





Kiki Xuebing Wang

王雪冰



“The fragments of memory buried in deep consciousness meet again with the exposed image; however, what they draw us to explore is no longer the tracing or restoration of an actual image, but instead, the invisible perception and association contained.”

王雪冰 走向游离态想象

Ellie 张莹

观看王雪冰的画，是一个对所见之物不断重访的过程，也是观者记忆深处情感层次逐渐被打开的过程。她画作中的形象不是亦步亦趋围绕造型逻辑展开的固化再现，而是附着于理性观察之上无数出神时刻的感性集合，使我们不断跟随她的视线，重回视觉预判的现场。

从最初对日常物品的关注，到尝试走向更大自由度的想象式重构。正如美国艺术家艾米·西尔曼 (Amy Sillman) 曾经带给王雪冰对色彩语言个性方面的思考那样，绘画作为她把握客观世界，反观自我的认知中介，渐渐展现出越来越多自由生长的可能性。当所绘对象的复杂程度加深，画面尺幅进一步扩展，她将虚构与非虚构的边界向遥远的未知处又推远了一步。在她近期的新作中，想象力的所在是主体形象在非常规的光影流动中消解又重组的过程，装饰性线条和色粉的加入，使画面效果具有插画般的视觉多元性。无论是对可辨身体轮廓的描绘，还是将层叠的衣物褶皱推向如建筑般的形式美感，都暗示出她正向更为成熟的绘画语言迈进。

在王雪冰的绘画中，色彩不再是服务于再现的附属物，而是挣脱了视点的限制，成为游离于写实目的之外的独立存在。画面上，情绪的磁性，从她笔下透而薄的油彩一层一层叠加晕染的过程中弥散而出。互无关联的孤立笔触，由此形成了无需依赖轮廓线定义自身的多光源抽象场域。那些藏匿于意识深处印象碎片般的记忆残骸，再次与形象的可见外显相遇，不过，它们牵引我们去探究的已不再是对形象的追溯与还原，而是蕴含在形象中不可见的感知与联想。

你的作品常笼罩着一种梦幻的氛围，可以介绍下你的具体画法么？

YOUR WORK IS OFTEN ENVELOPED IN A DREAMLIKE ATMOSPHERE. COULD YOU PLEASE INTRODUCE US TO YOUR SPECIFIC PAINTING METHOD?

我作画时其实不会预先去设定某种效果，或者某个主题，让自己为了完成而完成，我会先从感受入手，每一幅画都是围绕构图、颜色和笔触展开的探索。不同于传统绘画通过单一光源的塑造，突出画面主体的视觉可信度，我希望画出一种散射式的透光感，光源从画面背后透出来的感觉，我会用薄而透的油彩一遍一遍的画，叠加出透光的效果，光线就像在流动，主体物的形象在我画的过程中也逐渐脱离了写实的形态。

我很喜欢六七十年代的意大利恐怖片，创作中也会不自觉受到电影中那种略带诡异气质的美术风格的影响，比如会用类似的色彩烘托出一种情绪，质疑那些我所画的日常物品的真实性。

I usually don't preset an atmosphere or a theme when I work in order to avoid the urge to finish. I start with a feeling and, in each of my paintings, I explore the composition, colours and strokes. Traditional techniques

would suggest using a single light source to highlight the liveliness of a subject, but I wanted to create a sense of light that is scattered as if the light comes from the back of the painting; to produce this particular effect, I would paint over and over again with thin and clear oil, till the light seems to flow, and the subject gradually breaks loose from its realistic form.

I love the Italian horror films in the 1960s and 1970s, and I couldn't help but get influenced by their slightly bizarre artistic style, such as using similar colours to set a mood and question the authenticity of those everyday objects that I paint..

有哪些难忘的艺术家或者书，对你绘画风格的形成有过影响？

ARE THERE ANY MEMORABLE ARTISTS OR BOOKS THAT MAY HAVE INFLUENCED YOUR STYLE OF PAINTING?

塞尚的风景画，对我影响很大。尤其是他作品所体现出的格式塔“完形”结构，比如真实的苹果并没有边缘线，那如何处理物体边缘的形体

关系？我通过塞尚的作品理解到用光影和形状塑造事物的方法。另外还有立体主义解构对象的方式，在大家看来一件很普通的衣服，我会把它当作风景来画，用绘画的语言去讲述它的个性和结构，就像衣服是另一种形式的建筑一样，一件衣服在画家的眼中，值得深究的视觉元素是非常多的。然后，对“色彩”的理解方面，艺术家艾米·西尔曼的作品给了我很多启发，她每一笔用色都赋予了颜料极大的表现力，我会尝试调配不同质感的油彩，找到像她那样熟练掌握色彩的自由感觉。

近几年有本德国艺评人伊莎贝尔·葛劳 (Isabelle Graw)写的书“The Love of Painting: Genealogy of a Success Medium”令人印象深刻，从这本书里可以看到Édouard Manet, Jutta Koether, Martin Kippenberger, Jana Euler和Marcel Broodthaers等艺术家对绘画的不同认识，而且伊莎贝尔也提炼出绘画从传统作画方式至今，不受物质载体所局限的魅力所在。

Paul Cézanne's landscapes have greatly influenced me, especially the “gestalt” structure embodied in his work. For example, a real apple does not have “edges”, then how to deal with the physical relationship at the edge of objects? I learned from Paul Cézanne's work how to depict things with light, shade and shape. There is also the way in which cubists deconstruct the object: a piece of clothing just as ordinary as others, which I will paint as a landscape, and describe its features and structure in the language of painting, as if clothes were another form of architecture. In the eyes of a painter, there are so many visual elements to explore in an item of clothes. Then, in terms of understanding “colour”, the artist Amy Sillman gave me a lot of inspiration. She ties great

expression to the paint through the use of each colour. I will try to create different textures by mixing oil paints, and to master the colours as freely as she does.

In recent years, I have encountered a remarkable book by German art critic Isabelle Graw, The Love of Painting: Genealogy of a Success Medium. From the book, we can learn how artists like Édouard Manet, Jutta Koether, Martin Kippenberger, Jana Euler and Marcel Broodthaers have different ideas about painting, and the author has extracted the allure of painting, free of its material medium, from the classical period to the present day.

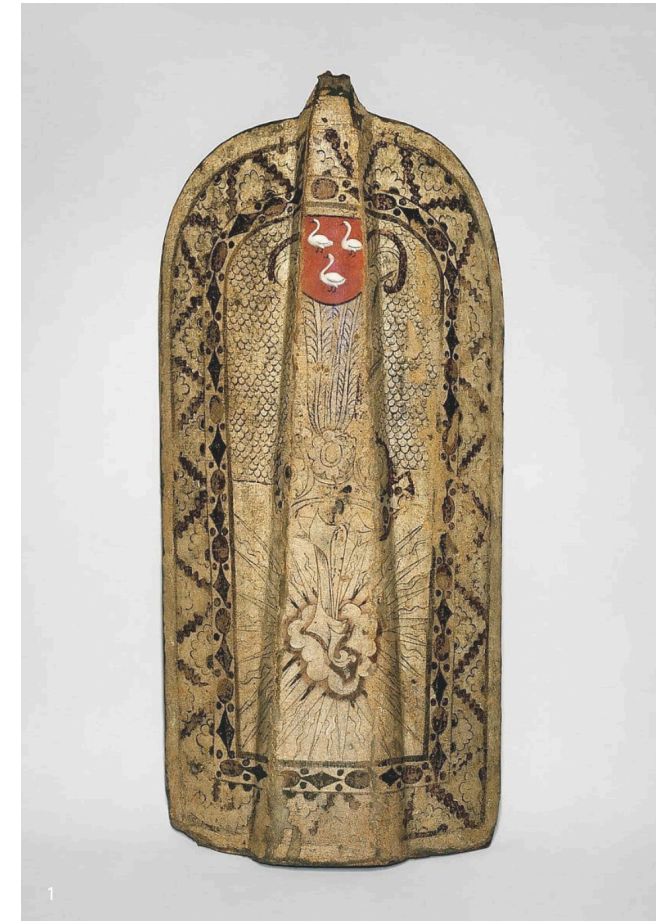
这次在西岸艺博会期间展出的新作有哪些亮点？未来在绘画创作上会做哪些新的尝试？

WHAT ARE THE HIGHLIGHTS OF YOUR NEW WORKS ON DISPLAY DURING THE WESTBUND ART FAIR? ARE THERE ANY RECENT ATTEMPTS IN PAINTING YOU ARE

PLANNING TO MAKE IN THE FUTURE?

这次的四幅新作中, 我对所绘对象加入了更多想象的成分, 而且尝试运用不同的线条、笔触和用色增加视觉效果的丰富度。比如“Cherry”这幅作品里, 可以清晰看到从短笔触到中笔触的混用; “Running days”和“Fly me to the moon”中让具有装饰性意味的线条激活层叠的色域; “Beyond the sea”里的色粉也进一步拉开了视觉层次。目前四幅新作最大为160 x 130cm, 未来我会挑战更大的画作尺寸, 更大的画面空间意味着不得不增加画面主体的数量和复杂程度, 是对自己绘画能力的持续激发和探索。

In the four new paintings, I added more imagination to the objects I'd chosen and tried to use different lines, strokes and colours to enrich visual effects. As in *Cherry*, a mixture of short and medium-length strokes can be clearly seen; *Running Days* and *Fly Me to the Moon* have decorative lines that activate the layered colour fields; the use of toner in *Beyond the Sea* further expands the visual hierarchy. For now, the dimensions of those four new paintings are up to 160 x 130cm. In the future, I will challenge myself with a larger size. Larger space on canvas means that I have to increase the quantity and complexity of my subjects, which would be a constant inspiration and exploration for me and my practice.



- 1 Georgiana Houghton, *The Risen Lord*, 1864
- 2 Infantry Shield-Bohemian, possibly Chomutov (now Czech Republic) ca.1450
- 3 Balenciaga 2004 RTW

王雪冰 Kiki Xuebing Wang | 樱桃 Cherry | 2021 |
亚麻布面油画 Oil on linen | 150 x 110 cm



王雪冰 Kiki Xuebing Wang | 奔跑的日子 Running Days | 2021
布面油画 Oil on canvas | 60.5 x 45.5 cm



IMAGINATION TOWARD FREEDOM

Text by Ellie Zhang



Paintings of Wang Xuebing lead the viewers to a process of constantly revisiting what they have seen, as well as a process of opening up emotionally from the recesses of their memories. The images in her paintings aren't rigid reproductions relying on logics of modelling, but a sensual collection based on rational observation, a collection of innumerable trance states, which prompts us to follow her back to the scene of visual anticipation. From a focus on everyday objects initially, Wang Xuebing has come to an attempt at imaginative reconstructions toward greater freedom. As the American artist Amy Sillman once enlightened Xuebing on the semantic characteristics of colours, more and more possibilities have been opened up to her painting practice, which serves as a medium for her to take a hold on the external world and also to reflect on herself. With the complexity of her subjects increasing and the dimension of her works enlarging, the artist pushes the boundaries of fiction and nonfiction further into the unknown. What lies creatively within her recent work is the process where the main image is dissolved

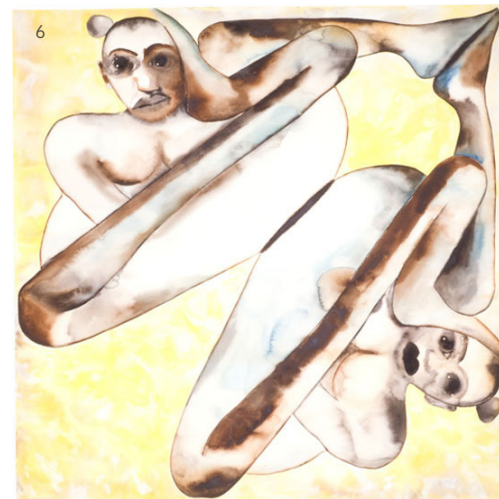
then reconstituted in an unconventional flow of light and shade, while the decorative lines and soft pastel produce diverse visual effects much like an illustration. The depiction of recognizable body shapes and the architectural form of beauty originating from wrinkles of clothing, indicating that she is moving toward another level with a more developed vocabulary of painting. In the paintings of Wang Xuebing, colour no longer plays an auxiliary role to serve rigid reproduction but exists independently, beyond realistic approaches. The magnetism of emotions exudes from layers of thin and transparent paints on canvas. Independent and isolated strokes consist of an abstract scene of multiple light sources, which needs no more to be defined by the edges. The fragments of memory buried in deep consciousness meet again with the exposed image; however, what they draw us to explore is no longer the tracing or restoration of an actual image, but instead, the invisible perception and association contained.

4 SOLOS



Kiki Xuebing Wang

4. Amy Sillman, Split 2, 2020
5. Mont Sainte-Victoire, Paul Cezanne, 1895
6. Francesco Clemente, Symmetry, 1991



王雪冰 Kiki Xuebing Wang | 飞越海洋 *Beyond the Sea* | 2021
布面油画 Oil on canvas | 160 x 130 cm

4 SOLOS

Kiki Xuebing Wang

王雪冰 Kiki Xuebing Wang | 威尼斯咖啡馆 二 *Cafe Venice II* | 2021
棉布面油画 Oil on calico | 81.4 x 66 cm



Li Hei Di

李黑地

“All in a sudden, they transform into some complex and sinuous human organ, recurring around sexual motifs, ambiguous in their shape, wavering between masculinity and femininity, creating a unisex world that challenges the heteronormativity and allows the bodily functions to be freely switched.”

李黑地, 1997年出生于中国沈阳, 1997年出生于中国沈阳, 曾就读于美国马里兰艺术大学和英国伦敦艺术大学切尔西学院, 2020年获艺术学士学位, 现就读于伦敦皇家艺术学院绘画硕士专业。综合自己切身的成长和情感经历, 李黑地发展出了一套暧昧而独特的绘画符号语言, 这些绘画作品常常位于大众电影文化、性别表演和静物传统的交界地带。而在其多样而具有强烈表现力的雕塑、装置和表演实践中, 艺术家亦持续探索自身内在的性别和身体经验的多样性, 在挑战着异性恋本位霸权的同时, 暗示着纯粹欲望的本能、真实和自由。



Li Hei Di, born in Shenyang, China in 1997, studied at the Maryland Institute College of Art and the Chelsea College of Art - University of the Arts London and received her Bachelor of Arts in 2020. She is currently studying for a master's degree in painting at the Royal College of Art in London. Based on her own growth and her emotional experience, Li Hei Di has developed a semiotic system of painting that is ambiguous and unique, which often lies at the intersection of popular films culture, gender performativity and classic still life. In her diverse and expressive practice of sculpture, installation and performance, the artist continues to explore the diversity of her own gender and body experience, challenging the supremacy of heterosexuality, alluding to the instinct, the truth, and the freedom of pure desire.

- 1 Painted Skin 2, Gordon Chan, 2008
- 2 Green Snake, Tsui Hark, 1993
- 3 Chinese Ghost Story, Ching Siu-tung, 1987
- 4 Swordsman III, Ching Siu-tung & Raymond Lee,1993
- 5 The Orange is Red, Shaohong Li, 2002
- 6/7/8 Swordsman III, Ching Siu-tung & Raymond Lee,1993

李黑地

黄格勉

诗人保罗·瓦勒里 (Paul Valéry) 认为“也许素描是对精神最强烈的诱惑” (Il se peut que le Dessin soit la plus obsédante tentation de l’esprit) ——他多半是对的，因为观看李黑地的绘画，我们不得不看到艺术家在绘画中注入的巨大情感、欲望和热忱。

这种切肤的感受转化为了许多有机的形体。橘子、海棠、菊花、水蜜桃、白纱，这些是有点东方韵味的静物题材，带着轻快的色彩跃入画布；倏忽之间，它们又变成了某种结构蜿蜒复杂的人体器官，围绕性爱组织起来的动机反复出现，其外形常常模棱两可，亦阴亦阳，组成了一个挑战着异性恋本位 (heteronormativity) 的、人体官能可以流动变换的单性世界。叙事性偷偷溜进了这片本来也许只是纯粹的自我身体感受的场域，有时定格在一帧电影或电视剧的情景之上：《倩女幽魂》《青蛇》《笑傲江湖东方不败》《橘子红了》是部分画面的灵感来源。艺术家在这些片段中看到了带来性别多样性变革的可能性：雌雄同体的武侠、修行千年的痴情妖精、被世人误解的致命女郎，诸如此类。

从暧昧进入情色，又返回浪漫，夹带着恐惧和忧郁，还有在梦境中闪现的破碎肢体 (fragmented body) ……浏览李黑地的绘画，仿佛在极短的时间内就可以体会到亲密关系的繁多复杂的层次。继承弗洛伊德的“快乐原则” (Pleasure Principle) 的提法，女性主义作家埃莱娜·西苏 (Hélène Cixous) 曾如此描述自己与写作之间的关系：“写作：仿佛我有继续享受的冲动 (……) 去感受我肌肉的力量、我的和谐，去怀孕，同时给自己分娩的快乐，母亲和孩子的快乐。生下自己，也哺育自己。”与中心系统玩着迂回的游戏的同时，又与画布保持着一种具有高度体感的关系，李黑地与她的绘画之间的关系也可以被视为一种调和于阳性的阴性书写 (écriture féminine) 吗？

无论如何，绘画是李黑地和画布生下的孩子，温柔而坚决，它和她非常相似。





李黑地 Li Hei Di | 競 Zing | 2021
布面油画 Oil on canvas | 66 x 58 cm



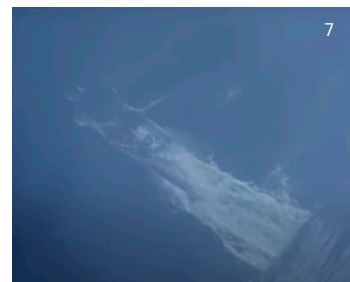
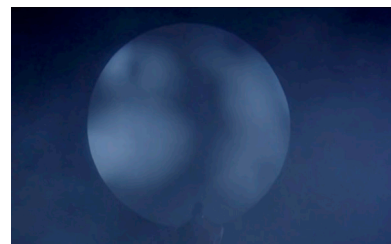
李黑地 Li Hei Di | 夜半潜逃 Escape At Night | 2021
布面油画 Oil on canvas | 66 x 58 cm



4 SOLOS

Li Hei Di

李黑地 Li Hei Di | 陨籽 *Plunging Seed* | 2021
布面油画 Oil on canvas | 170 x 121 cm



7



8



LI HEI DI

Text by Clement Huang

The poet Paul Valéry thought “drawing might be the most obsessive temptation to the spirit”(Il se peut que le Dessin soit la plus obsédante tentation de l'esprit) – and he was probably right because when we look at Li Hei Di's paintings, there is no way we can't perceive her great emotions, desire and compassion infused.

The penetrating sensation has been turned into many organic forms: Oranges, begonias, chrysanthemums, peaches, and white gauze are her subjects of still life with an oriental touch, leaping onto the canvas with bright colours; all in a sudden,

they transform into some complex and sinuous human organ, recurring around sexual motifs, ambiguous in their shape, wavering between masculinity and femininity, creating a unisex world that challenges the heteronormativity and allows the bodily functions to be freely switched. On top of that, the narrative is also slipped in what might have been a scene of purely physical sensation, sometimes in the setting of a movie or TV series: A Chinese Ghost Story, the Green Snake, Swordsman II, The Orange is Red, etc. The artist sees in these clips the potential for a revolution in gender diversity: an androgynous warrior, a

1000-year-old ghost who also happens to be a hopeless romantic, a lethal woman misunderstood by the whole world, the list goes on.

While watching Li Hei Di's work, which goes from ambiguous to explicit eroticism, then back into simple romance, with fear and melancholy wrapped in, and with fragmented body flashing in the dream... it's as if you can experience different levels of intimacy in a very short period of time. Following Floyd's “Pleasure Principle,” feminist writer Hélène Cixous once described her relationship with writing as: “Writing: as if I had the urge to go on enjoying

(...) to feel the force of my muscles, and my harmony, to be pregnant and at the same time to give myself the joys of parturition, the joys of both the mother and the child. To give birth to myself and to nurse myself, too.” While playfully going back and forth with her core system, Li Hei Di maintains a highly physical sexual relationship with the canvas; Could the relationship between Li and her painting also be regarded as an *écriture féminine*?

With all being said, painting is a child of Li Hei Di and the canvas. It is gentle and determined, very much just like her.

Tom Howse

汤姆·豪斯



“... he tries to capture the ineffable mystery of real-life from a surrealist point of view, with a sense of humour reminiscent of the jovial style of the British artist Beryl Cook [...] Flying close to the ground, they perceive at the same time the beauty and absurdity of life itself.”

汤姆·豪斯 悬停的超现实剧场

Ellie 张莹

汤姆·豪斯 (Tom Howse) 擅长在大尺幅的画面空间中, 构筑童真与怪诞并存的视幻乐园, 延续着英国艺术家斯坦利·斯宾塞 (Stanley Spencer) 把平面性代入进写实领域的传统, 他以一种抽离了时间感的平面作为基底, 图绘出一个个与超现实主义隔空对话的行动剧场。

当视点嵌套进画面中心的某一处纵深, 动作的发生勾连出想象, 图像的叙事性便悄然诞生。正如“Feeding pigeons in the woods”和“Ducks in the study”两幅汤姆的新作所呈现的那样, 我们看到的不止是日常生活的视觉变体, 它们犹如两则悬而未决的故事般, 让我们感到熟悉之余, 又使我们遭遇了困惑。

熟悉感是画作与观众建立深度沟通的链接, 也是由透视法塑造出的虚拟空间对观看的召唤。不过汤姆并不希望他的作品仅仅是复刻现实的摹本, 成为圈禁观众想象力的安全区。

于是, 随着观看从整体到局部, 你会发现最初那个看似由平面主导的涂绘空间, 渐渐涌现出越来越多耐人寻味的伏笔。这些伏笔具有形式与叙事上的双重深化功能。例如他对作

品“Feeding pigeons in the woods”中树的处理, 他用高对比度的纯色作为底色, 将透明稀薄如釉般的颜料和粗粝厚重的笔触交织, 描绘出位于中心位置树的诸多细节, 而远景中有的树则直接用混色概括出形状。若隐若现的轮廓线不刻意强调虚实, 反而体现出形状在结构上的重点。这样, 每一棵树都被赋予了个性化的审美层次, 同时因为它们拟人化的形态, 又加剧了观众对画面中心喂鸽人的好奇: 这些树是不是和画外的我们一样, 围观着一个不知出处的悬停时刻?

回顾艺术史, 我们会发现无论艺术创造的方式如何变化, 艺术家试图表现的仍是那个令人性与神性相遇的超凡世界。这也意味着“虚构”是艺术作品不可或缺的属性, 文艺复兴时期的艺术巨匠弗拉·安吉利科 (Fra Angelico) 会突兀地画出漂浮的头和手来表达对基督教的嘲讽。在汤姆的作品中, 他则试图从超现实的视角, 不失幽默地记录下现实生活中难以名状的神秘与奥义, 这让人想到了风格欢快, 以描绘生活风俗著称的英国艺术家贝丽尔·库克 (Beryl Cook), 贴地飞行的他们, 同时看到了生命的美好和荒谬。

你的作品充满着丰富的视觉趣味，好奇你是怎样做到的，绘画过程中是不是有什么特别的技巧？

I JUST WONDER ABOUT YOUR UNIQUE TECHNIQUE FOR PAINTING; HOW DID YOU MAKE SO MANY DIFFERENT VISUAL EFFECTS BY BRUSH?

我通常会用炭笔先起稿，当画面快完成时，再把每个部分重新画一遍，我很看重最后呈现出来的那种扎实的视觉质感。另外，我喜欢用笔触体现颜料的层次，比如有的部分用色厚实不那么透明，有的地方又像具有光泽的釉面那样轻薄，有时用笔平滑尖锐，有时又快速落笔形成凌乱的混色。虽然我个人偏好高对比度的鲜艳色彩，但为了让画面整体保留一些视觉神秘感，我会把某些造型元素，用大家不易察觉地方式隐藏起来。我喜欢那种感觉，你们从远处看我的画，以为某个地方只是一块单色，然后走近会发现越来越多由奇特又美丽的色彩混合出的细节。看起来用色相似，其实是依靠多样性来愉悦你的眼睛。

I usually draw out the image in charcoal, to begin with; then, I might continue to re-draw the image again while the paint is building up. I think

the drawing qualities are really important to me in the finished image. I usually build up the brushstrokes with multiple layers of paint; some are more opaque, some are really thin tints and glazes, sometimes I'll paint smooth, sharp areas, then other bits are more scruffy and chaotic. I often like things to be really high contrast and rich colour, but then having some figurative elements subtly hidden and camouflaged in other areas. I like this sort of visual mystery. I like it when you see one colour from a distance, then up close you see that it's made of all kinds of strange and beautiful colour combinations. Or when you use different colours which are tonally similar and it kind of makes your eyes fizz.

观看你的作品，我总会情不自禁思考，你描绘的那些可见和不可见的形象所象征的多重隐喻……是曾经受到过某些经典作品的启发，而形成这种图像表意方式的么？





汤姆·豪斯 Tom Howse | 与天鹅和鸭子在窗边阅读 *Reading A Book With Swans And Ducks By The Window* | 2020
亚麻布面丙烯 acrylic on canvas | 245 x 220 cm

AND WHEN LOOKING AT YOUR WORK, I ALWAYS GET INVOLVED WITH MULTIPLE LAYERS OF METAPHOR BETWEEN VISIBLE AND INVISIBLE IMAGES. HAVE ANY OTHER MASTERPIECES INSPIRED YOU FOR FORMING THIS STRUCTURE IN YOUR WORKS?

对于我来说，我画画不是单纯的描摹自然，而是把不同的形状和形式按照自己所构思的样子整合起来，尤其是植物和人物，我处理起来特别得心应手。当它们最终出现在我的画面上时，作为半真实半虚构的混合体，就已经不再属于现实世界了。其实“虚构”是所有艺术作品必备的属性，从来没有一条清晰的分界线能表明现实的终点和想象力的起点到底在哪里。关于“可见”与“不可见”的形象，我想或许看过的电影和卡通片，在潜移默化地影响着我的创作。鬼魂、超自然现象等等在我们的文化生活中真的很常见，包括塑造它们形象的那种诡异的光线和色调。不光是科幻电影和动画，古代绘画作品里也常能发现对异世界的描绘。我热爱人类对神秘的探索，和对未知存在的旺盛好奇心。

文艺复兴时期这样的例子比比皆是，就像弗拉·安吉利科的宗教壁画作品中常出现悬浮的脑袋和手，暗示他对基督教专制的讽刺。所以为什么一定要用一种一成不变的方式去记录人物的

行动, 去定义艺术家作品里的时空秩序? 在我看来, 我的绘画创作有点类似带着一颗天真自由的心去拼贴和重构我所选择的视觉元素。这和斯坦利·斯宾塞很相似, 我甚至觉得他和那些文艺复兴时期刻画圣徒的大师们, 创作思路是一样的。不过他的作品令我感到不可思议的地方在于, 他所画的充满着天马行空想象力的超现实场景, 就算主题是欢乐而有爱的, 也散发出一种如当代科幻片般的怪诞气质, 但他的画又是那么深刻地反映着当时的社会现实, 他几乎是安安静静生活在20世纪的英国乡村完成的他的全部创作。

A lot of what I paint is an assortment of different shapes and forms; plants and figures are really good for this; they can be manipulated into any composition as you wish. And my figures differ between both real, physical depictions as well as these floating or half present, unreal characters. But the ‘unrealness’ is present throughout all of the work, so there is never a clear boundary of where reality ends and fantasy begins.

I think a lot of the influences of the “visible” and “invisible” aspects to my work can be found in cinema and cartoons. We have quite an accepting cultural view of how ghosts or paranormality manifest visually. Strange lights and colours, “ghostly” transparency etc., all of that stuff is everywhere in sci-fi and fantasy in film and cartoons. But as well, in fine art, we can see how otherworldliness is covered across ancient artforms; I love the ways humans have always sought to explain and document the mystery and curiosity of existence. The Renaissance was full of these attempts to explain otherworldly

entities. I love Fra Angelico’s mocking of Christ where there are these floating heads and hands; there was not such a defined way to represent multiple actions sequentially or the notion of time in storytelling forms. So, there is this slightly naïve approach that appears more like a collage or a sort of associative collection of painted elements. I love Stanley Spencer’s work, and for me, what he was doing was the same as classical painters and those of the Renaissance to depict Christianity, but also his scenes of resurrection and of joy and love are almost as bizarre and otherworldly as a modern sci-fi fantasy but situated in this quiet English village in the early 20th century. It feels even more weird and fantastic to me because It’s so embedded in a state of reality.

这次西岸艺博会, 你展出的新作品有哪些亮点?

BESIDES, I’M ALSO CURIOUS ABOUT YOUR WORK FOR WESTBUND. WHAT’S THE HIGHLIGHT OF IT?

这次展出的两件作品, 其中一件350 x 220cm, 用比较大的尺寸画的是在林地里喂鸽子的人, 你可以看到人, 建筑, 树和一些形态有趣的植物。我努力描绘出一幅画面视觉质感丰富, 洋溢着欢乐气氛的夏日图景, 让观众一看就能在情绪上有满足感, 不过这个场景看上去并不是一目了然的那样简单, 它始终笼罩在一种不真实的氛围里, 和现实相冲突的, 被施了魔法般悬停在未知时空的感觉。这件作品和我对拟态物及超现实的浓厚兴趣有关。我常想, 我们自身存在意义的更新变化, 和每一次创造力进化的进程息息相关, 每当我们进一步远离现实, 而向我们创造的关于存在意义的元叙事更靠近时, 变革就自然发生了。

另一件小点的作品是一幅透过室内的一扇窗户望向窗外风景的画作, 室内陈设着复古风格的木椅、家具、植物, 还有几只鸭子。这些鸭子占据着画面中心, 平静而满足, 有的看着窗外, 有的互相凝视。不像那件大尺寸作品里的鸽子会和主体人物有互动关系, 在这幅作品里, 我只想让这个空间自己呆着。生活中, 有时我们想社交, 有时孤独也挺好。大家看到这几只鸭子能自然放松, 感到自在平和, 就是我希望达到的状态。不过观众也会察觉到这并不是一个纯模仿自然空间的场景, 比如空着的椅子, 窗外远处的房子, 会释放出一些引发联想的暗示, 是有人离开了, 还是有人正准备进来? 有一种徘徊于安慰和抛弃之间的情感张力。这两件作品都自带着这种快乐和满足, 恐惧和困惑并存的情绪力量。其实人总是会渴望能经历复杂而难以名状的情感体验。我希望我的画能提供这种虚拟的体验, 像电脑游戏, 或者一个由外力塑造和被观察的世界, 一个你置身其中无法分辨内外界限的世界。

我的作品有点像爱德华·霍普 (Edward Hopper) 和贝丽尔·库克 (Beryl Cook) 的结合体。霍普一直在创造一种窥探的视角, 让观众去感受他笔下人物的私密性。你会感觉就像你成为了他作品的一部分, 和主体人物一起融入进了那个高度私人化的情感空间, 但是越沉浸其

中, 你越会感到他们的不真实。对我来说也是一样, 我塑造真实的目的是为了“不真实”显现。贝丽尔则和霍普完全不同, 她从来不会展现出消极的一面, 她的那种兼容生活美好和荒诞的能力, 也深深影响着我的创作。

One of the works is a really large painting of a figure in a wooded landscape feeding pigeons. There are some buildings and people and trees and bushes. I wanted to create a rich, textural scene with a joyous feeling, a warm sort of happy summer evening contentedness. But this place doesn’t feel real; there is something conflicting with reality. It’s just a sort of magical nowhere paused in time. I’m very curious about simulacra and hyper-realities, the varying perceptions of our existence and the creative evolution involved each time we step further away from reality and deeper into the meta-narratives we create around our perceptions of existence. The other work is a smaller interior scene with a window looking out onto an eerie landscape at dusk with a small wooden house. Inside the room are an antique wooden chest, a chair and some plants. The room is also occupied by a group of ducks; they are all calm and content, some engaging with one another, one looking out of the window. Unlike with the pigeons in the larger work who are in the mood for some human interaction, In this piece, I didn’t want a direct human presence in the image; in life, there are times when we want human interaction and times when we don’t. I wanted to think of these ducks being able to relax and be in peace and privacy. The viewer is able to observe them secretly

in this way in this unnatural environment. Yet the empty chair and the view of the house through the window gives this suggestion of human presence, whether someone has just left or that there is someone close by. It feels to me a tense feeling as to whether it's comforting or one of abandonment. In both images, the scenes hold a dualistic mood of happiness and contentedness alongside a sense of doubt or horror, but this is the excitement of the human condition to experience this range of complex emotions. I like my paintings to have an atmosphere of simulation, like a computer game or a world being created and observed by an external force. But one in which you cannot distinguish whether you're observing externally

or from within.

In these works, I had been looking a lot at Edward Hopper's paintings. He manages to create this tension between the privacy of the characters and the voyeurism of the viewer.

You feel like you're crossing a social boundary and being made a character yourself in these deeply private scenes. But again, as real as the scenes are, they also feel very unreal. And for me, it is this "realism" that actually works to make them more convincingly "unreal".

Another artist I love is Beryl Cooke; she never captures people negatively, she seems to only ever see the beauty in people and our absurdity, and this is also something I feel is important to my work.



汤姆·豪斯 Tom Howse | 天鹅在屋内的植物旁度过了美好的一夜 *Swan Enjoys A Night Inside Next To The Plants* | 2021
布面丙烯 acrylic on canvas | 120 x 100 cm

汤姆·豪斯 Tom Howse | 越过此处，潜伏着不知来自何处的窃窃私语 *Beyond Here Lurks The Whispering Existence Of Nowhere* | 2021 | 亚麻布面丙烯 Acrylic on flax | 350 x 220cm

4 SOLOS

Tom Howse



A Hovering Theatre of Surreality

Text by Ellie Zhang

Tom Howse has shown his abilities at constructing an illusory paradise of innocence and absurdity on a large canvas. Inheriting from the British artist Stanley Spencer who has introduced flatness into realism, Tom Howse bases his practice on a plane disconnected from the sense of time flowing. He has depicted numerous action theatres where conversations with surrealism happen beyond time and space. When one's point of view is embedded somewhere deep in the centre of the picture, and the occurrence of action draws imagination, there goes without saying the narrative of images. As shown in Howse's new works *Beyond Here Lurks The Whispering Existence Of Nowhere* (2021) and *The Silence of Twilight and The Quiet Nibbling Noises that Ducks*

Make (2021), what we see are not merely visual variations of everyday life; they're also like two unfinished stories that are both familiar and confusing. Familiarity is the link of an in-depth conversation between the painting and the audience, as well as the visual appeal of a virtual space created by perspective techniques. In the meantime, Howse doesn't want his work to be a facsimile of reality or a comfort zone for the audience's imagination. From an overall look to partial details, you will find that the initial canvas space, which seems dominated by flatness, gradually emerged more and more intriguing details that foreshadow more sophisticated forms and narrative in Tom's painting. For instance, how he dealt with



the trees in *Beyond Here Lurks The Whispering Existence Of Nowhere*, he chose high-contrast solid colours as the background, on which he interweaves a clear and thin glaze of paint with rough and heavy brush strokes, to depict details of the trees in the centre of the picture. From a distanced view, however, he just shaped some of the trees in mixed colour. The looming outline neither emphasizes the virtuality nor the reality of objects; it reflects the importance of shape in the structure instead. As a result, each tree is given a personalized aesthetic. Because of their anthropomorphic forms, as the viewers, we get more curious about the pigeon feeder in the centre of the image: are these trees, just like us, watching a hovering moment from nowhere?

Looking at the history of art from the rearview mirror, we can see that artists always try to present a supernatural world where human nature meets divinity no matter how artistic practice has changed. It also means that "fiction" is an indispensable feature of an artwork. During the Renaissance, the remarkable artist Fra Angelico would paint floating heads and hands out of nowhere to make a mockery of Christianity. In Howse's work, he tries to capture the ineffable mystery of real-life from a surrealist point of view, with a sense of humour reminiscent of the jovial style of the British artist Beryl Cook, known for her depiction of daily life. Flying close to the ground, they perceive at the same time the beauty and absurdity of life itself.



*“Are these trees, just like us,
watching a hovering moment from
nowhere?”*



特别感谢
SPECIAL THANKS

陈玺安 Zian Chen

庄菱植 Lingzhi Zhuang

黄格勉 Clement Huang

林果 Kurt Lin

张莹 Ellie Zhang

王朝 Chao Wang

金巧儿 Qiaoer Jin

黄灿灿 Cancan Huang

樊博 Bo Fan

晏安妮 DB Anni Yan

2021 西岸艺术与设计博览会 West Bund Art & Design 2021
artnow by Noblesse

