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VESSEL
OF
SKIN

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唐慶年作品
Art Works by Tang Qingnian

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Contents 目錄

點評 Reviews

- 3 高名潞：“萬物並作，吾以觀復”
- 5 Gao Minglu: The Ten Thousand Things Come into Being; I Have Watched Them Return
- 7 殷雙喜：身內身外
- 9 Yin Shuangxi: Internal/External
- 12 孔長安：“皮囊”和“無囊之穴”
- 14 Kong Changan: Vessel of Skin and the Vessel-less Void
- 17 黃篤：我所認識和理解的唐慶年
- 19 Huang Du: Tang Qingnian - Known and Understood

訪談 Interview

- 23 周彥：當代的新“宏大敘事”
- 27 Zhou Yan: The New “Grand Narrative” in the Contemporary Era

自述 Personal Statement

- 33 生命，如“器”之填充
- 37 Life; the Replenishment of the “Vessel”

作品 Works

44 ~ 121

小傳 About the Artist

124

點評
Reviews

“萬物並作，吾以觀復”

——讀唐慶年近作有感

高名潞

唐慶年是我在《美術》雜誌時的同事。1984年畢業於中央工藝美術學院之後，旋即被分配到《美術》雜誌工作，比我早幾個月。慶年在中央工藝美術院曾參與組織新潮群體活動，並把這種銳氣帶進了編輯工作。慶年負責編輯的1985年第7期《美術》，集中介紹了“1985‘國際青年年’美術展覽”，這一期《美術》可被視為'85運動所吹響的號角之一。此後，慶年在編輯之餘，也頻頻發表文章介紹新潮藝術家的作品，並且作為1989年《中國現代藝術展》的籌備委員會成員參與了該展的籌備和展覽期間的一些組織工作。1991年受亞太博物館之邀赴美國洛杉磯舉辦《不與塞尚玩牌》的中國前衛藝術展覽，此後旅居美國十七年。今年歸國，將2006年以來所創作的作品結集出版並在德山藝術空間舉辦展覽。慶年在洛杉磯多年從事設計，忽然轉向藝術創作，開始讓我略感驚奇，因為，在我的印象中，他似乎還是那個意氣風發的編輯和批評家。但是，看了他的作品以及他的筆記後，深感他的轉向是有感而發的。

首先，這批作品都是在慶年的母親去世之後所做的。母親的去世，肯定留給他深深的哀傷。但更重要的是，他的感受並沒有被局限在私密性的情感層次，相反，個人感受反而刺激他思考一個更為廣義的人性問題，以及當下全球物質社會所面臨的人性問題。這些思考呈現在慶年作品中的不是無邊界的泛泛討論。相反，它集中關注在生命實體和靈魂的關係之上。沒有死亡的病體呈現出靈魂“死亡”的表像，這使他領悟到老子的“皮囊”概念。在唐慶年看來，人的身體在意識終止（處於植物人狀態）的時候其實就是一個皮囊而已。從這個概念出發，慶年創造了他的人的“皮囊”符號。無論是繪畫還是用現成品所做的作品中，一般都有一個站立的人形。同時，既然是皮囊，它就是空的，可以填充任何物質。於是，我們看到，這些人形要麼由某些物質，比如蔬菜、藥片、塑料袋甚至優惠券（Coupon）填充組成，有時人形是空的，由電腦光碟、甚至中國傳統梅蘭竹菊的筆觸包圍。於是人形與圍繞著它的環境發生了虛實關係。唐慶年正是從這個角度對今天的人性和人的生存狀態進行了隱喻。

比如，填滿藥片的“身體”被放在具有音樂和鮮花的“環境”之中，顯然是在強調“心性”勝於“藥性”；一把剪刀試圖把填滿優惠券同時也被優惠券包圍的“人”從這個商業海洋中“拯救”出來；超市塑料袋填充的“人”被信用卡所包圍；身體和環境充滿了礦泉水，這種“滿”本身說明了這種綠色食品存在的荒誕性和虛偽性；由錢幣組成的“身體”和身外如凋謝花瓣的鉛筆屑背景之間的對比，不言而喻地批評了當今金錢至上的社會。很多“身體”的腳部都加上了條紋碼，以示這些“身體”都不過是工業社會的產品而已，喪失了本來的人性本質。諸如此類，不一而足。

老子的“皮囊”是一個比喻性概念，它實際上指的是宇宙天地。有“天地之間其尤橐籥乎。虛而不屈，動而愈出。”（《道德經》）從宏觀而言，皮囊和籥（古代樂器）可視為一種天地之間的關係，微觀而言，可看作萬物之間的關係。但是，虛和實、動和靜的關係是基本原理，它們不是絕對

的，而是相互依存的。古人自漢代就曾爭論過“形滅神滅”還是“形滅神不滅”的問題。然而，用西方二元論的唯物主義以及唯心主義的哲學範疇無法解釋形神問題。其實中國古人所談的形神問題並不是類似“靈魂附體”還是“靈魂出竅”的單純身體和意識自身的問題，而是它們之間的關係。無論是形還是神都不是孤立的物理或者純粹精神的，它們不僅和人的身體和靈魂有關，也與情境有關。換句話說，人永遠是情境中的人。所以，形永遠是情境中的形，神也永遠是情境中的神。沒有脫離具體情境的形和神。因此，形和神的關係就不再是二元對立的關係。這就是我近來常說的整一性的方法論和“人、物、場”統一的藝術批評（以及藝術創作）的理論，包括我近來討論的“意派”理論也是類似的嘗試。顯然，東方古典哲學以及西方後現代哲學都是這種方法論的武器庫的組成部分。

讓我感到興奮的是，慶年在他的藝術筆記中也提出了類似的願望：有沒有可能在二十一世紀的新藝術中找到一種可以統合各種寶貴遺產的可能性？而且他在自己的藝術中進行了方向正確的嘗試。

從人文的角度，慶年雖身處國外多年，仍然憂國憂民。他說，“我們生活在一個科技發展日新月異、物質產品空前豐富、商業炒作不擇手段的時代；一個拜金主義、享樂主義、消費主義甚囂塵上的時代；一個以媚俗、淺薄、輕佻、浮躁、急功近利為文化時尚的時代。我們用什麼填充靈魂？”是的，我和慶年一樣焦慮，但是，只要我們腳踏實地地為理想而做，人性總會回歸。天若有情天亦老，人間正道是滄桑。如果我們仍然引用老子的話說，那就是“萬物並作，吾以觀復”。

The Ten Thousand Things Come into Being; I Have Watched Them Return

– Regarding Tang Qiangnian and His Art

Gao Minglu

Tang Qingnian, a colleague of mine at the magazine *Meishu* in the late 1980's, graduated from the Central Academy of Arts and Design in 1984 and then began work at the magazine a few months earlier than me. Tang began to participate in the new wave art movement while he was an art student and he maintained the sharpness of a young artist as soon as he began an editorial job at the magazine. He was in charge of editing *Meishu's* issue 7, 1985, which reported on the "Exhibition for the 1985 International Youth Year." Today, I consider this issue of *Meishu* a clarion call for '85 China avant-garde art. In the years that followed, Tang remained active as a critic and organizer of art activities until the 1989 *China Avant-garde* Art Exhibition at the National Museum of Art, in which Tang was a member of the executive curatorial committee. In 1991, Tang Qingnian was part of an exhibition entitled "*I Don't Want to Play Cards with Cezanne*" and *Other Works* at the Pacific Asian Museum in Pasadena, California. He has remained in California since that time.

In 2008 Tang returned to the Beijing of his youth. He is showing art works at the Deshan Art Space and the catalogue covers all his works from the year 2006 to the present. I am not surprised by the fact that he suddenly jumped into creative art work after those long years in Los Angeles where everyone knew him as a gifted graphic designer. Despite my memories of Tang as a keen critic and magazine editor, I am truly impressed with his recent artistic motivations – including his recent writings and considerations on contemporary issues in art and society. The works in this exhibition were created just after Tang's mother passed away, a time that weighed heavily on his heart. But his feelings have not been restricted to a limited range of emotion; on the contrary, Tang's personal feelings pushed him into a wider and deeper range of thought which touches upon the nature of human life itself. In his art, Tang has given up on any general discussion about our everyday lives; rather, he focuses on human objectiveness and spirituality. He has considered Lao Tzu's concept of the "vessel of skin," in which the body lives but the soul has departed. In Tang's eyes, one who has lost his consciousness and his ability to think is already dead – merely a "vessel of skin." From this recognition, Tang developed his *Vessel of Skin* series. A standing human symbol appears in either his paintings or his ready-made objects. Moreover, as an empty "vessel of skin," it must attract contents; vessels can, after all, contain a variety of things.

We thus see these human-like figures filled with all kinds of materials, such as vegetables, medication, plastic shopping bags and even coupons. When they are not filled, they are instead covered by such things as compact discs or flower and plant images that have been created with a host of traditional Chinese painting brushstrokes. Tang creates a metaphor via his human-like figures and their various contents. Their interaction has asked us to reconsider the human condition. For instance, the medication is located in the heart of a dead, human-like body accompanied by music and flowers. This obviously indicates that the determination of the heart will eventually overcome disease, a concept that can be found in Chinese and Chan (Zen) philosophy. Coupons are cut with scissors and the artist is trying to "clip-out" (and thus save) the human-like figure from consumerism. A figure comprised of shopping bags is surrounded by credit cards. A mineral water bottle

provides fulfillment. Hypocrisy and absurdness are also seen via the fulfillment of so-called green food. A body decorated with coins encircled by a background of falling flowers satirizes a country where people worship only money. We see digital price tags on the feet of many figures. The artist is determined to name all of us as no more than the products of the industrial world. We are no longer ourselves.

According to Lao Tzu, the greatest of Chinese thinkers, the “vessel of skin” is a metaphor for the of the universe – the vessel that contains the void of the world. Nature is like a bellows: empty, yet never ceasing its supply. The more it moves, the more it yields. From a comprehensive point of view, a “vessel of skin” (stillness) and a melody (movement) share an essential relationship; at the most fundamental level, their relationship is the interaction of all things. However, there is no absolute relationship between stillness and movement; substance and void rely on each other. This is a principle from the theory of Lao Tzu. Debates can be traced back to the Han Dynasty that dealt with the existence (or non-existence) of the soul beyond the death of the body. Today, we know this issue can never be resolved with the dualism of Western philosophical materialism or the concepts of idealism. The Chinese of ancient times never addressed the body or soul in separate terms; the interaction and relationship between the two was key. It is not a matter of body with soul or body without soul. Body and soul cannot exist independently; they live together, for better or worse, as part of their environment. Spirituality lives in the body as a vessel, and the vessel lives due to spiritual interplay. In other words, a person always inhabits a certain circumstance. Thus, a body is always a body of circumstance, and a soul is a soul of circumstance. No body or soul can exist without circumstance.

The relationship of the body and soul is thus no longer based on dualism. Rather it can be described as wholeness or as man-material-field, a theory I have used recently for criticism (and which can be applied to the creation of art as well). My theory of *yi-pai* (will and idea style) applies as well. Apparently, both Chinese classical philosophy and post-modern philosophy are parts of this new ideological arsenal.

I am excited to see that Tang Qingnian has expressed similar ideas in his own writings: is it possible, in the new art of the twenty-first century, to find a way to combine all traditions and precious heritage? Tang has indeed taken this path via his art.

From the perspective of intellectual duty, after all of these years abroad, Tang Qingnian is still concerned with the critical issues of contemporary China. He asks: “We live in a time of daily technological development, an unprecedented abundance of material goods, and commerce by any means necessary; a time of rampant money worship, hedonism and consumerism; a time when kitsch, superficiality, frivolity, impulsiveness and instant gratification are all the rage. What replenishes the soul?” Indeed. I share the same concerns. However, as long as we live and work with passion and effort towards our goal, we will return to the intimate nature of the human being. It is said that *heaven would age were it to feel pain; so little progress for man, so oft in vain*. As Lao Tzu wrote: *the ten thousand things come into being; I have watched them return*.

身內身外

——唐慶年藝術中的器與物

殷雙喜

對於70後的一代人來說，唐慶年可能是一個陌生的名字，這部分原因是因為唐慶年在90年代的早期就已經出國，還因為他早期從事的是文字編輯工作而非藝術創作。其實對於我們這一代人來說，唐慶年是80年代中國前衛藝術發展進程中一位相當重要的組織者。不說1989年的現代藝術大展，早在1990年，他就與美國加州的亞洲太平洋博物館的館長在中國各地考察前衛藝術。1991年1月，海外較早介紹中國前衛藝術的展覽“不與塞尚玩牌”在美國加州亞洲太平洋博物館開展。參展藝術家有耿建翌、張培力、呂勝中、徐冰、喻紅、張曉剛、葉永青、毛旭輝、周長江等，而這個展覽的促成，與唐慶年的努力是分不開的。

去國多年，唐慶年悄然回到北京。老友相見，他向我展示了近年來的創作，使我刮目相看。在他的作品中，各種我們習見的日常生活用品充斥其間，看似平淡無奇，細細品味，卻感覺其中饒有深意。生命的存在與反思，成為唐慶年的藝術基調。與他交談之後，我瞭解到，唐慶年創作的衝動，來源於他對母親病逝的悲痛經歷與深深反思。正是在醫院陪護的日子裏，他觀察到母親的生命，一天天無助地消逝，而同病房的兩位植物人，也使他看到了生命的本原就是物質的交換。護士每天為病人不間斷地輸入各種液體，躺在床上的病人成為裝載和過濾液體的“皮囊”。這使唐慶年意識到，人本身是一個空間的容器，不停的填充和消耗使之成為有新陳代謝的生命，而填充停止，生命也就停止。

“器”的概念在唐慶年的藝術中具有重要的意義。他將人的身體看作一種生命的容器，一方面，外界的物質進入這個容器，向內填充，揭示了生命的空虛。另一方面，生命不斷地向外延長，衍生出自然的萬象，唐慶年從中感悟到生命的意義。這正是老子所說：“一生二，二生三，三生萬物”，由此，在身內與身外的物質交換之間，生命獲得了既短暫又永恆的存在。在唐慶年看來，正常人填充生命，是依靠食物，而生病的人填充生命，是依靠藥物。而人的一生，即使百年，不過36000多天，短暫而又漫長，除了吃飯、吃藥，人的精神與靈魂如何填充，我們用什麼來打發生命中其餘的時間？

唐慶年沒有從形式風格入手，也不從畫種與材料入手，而是橫刀一切，從綜合材料與現成品的角度入手，在這裏，他找到了心靈與自然的通道，物質與精神的內在邏輯。

生命是具體的，也是抽象的。唐慶年認為要有一個符號來表達生命的多樣性存在，他借用了傳統中國畫“寫意”、“象徵”的觀念，像“梅蘭竹菊”那樣，用一個程式化的物象符號來承載豐富的精神內涵。“托物言志”、“借物喻理”，他從中國傳統文人畫的傳統得到了寶貴的啟示。他的作

品，可以看作是裝置藝術中的“文人畫”，一種現代的象徵與寓意，而非簡單膚淺地拼湊中國元素。唐慶年作品中的“人形”符號，來源於醫院中對病人的觀察，人物兩手無力地下垂，平躺在床上。在2006年的系列作品中，出現了典型的醫院事物的符號，有呼吸機、心電圖，各種藥丸、塑料購物袋，還有電子線路板與肥皂泡。還有報紙與記憶。人物的背景，是漸行漸遠的鮮花與愛情，表達了藝術家對無法挽回的生命那種無言的悲痛。

唐慶年的藝術，有一個核心的觀念，即對“物”的觀察與剖析。他的作品，展示了包圍我們的“身外之物”和填充我們的“身內之物”。物的存在與流動，構成了世界的互動與有無，充實與虛空。例如德國畫家伊夢多夫作品中的土豆，就暗含著人與自然每天進行的物質和能量的交換。在唐慶年的作品中，《衣架》具有代替人撐起衣服的功能，但它上面懸掛的衣服也是空的，它表明我們的身體遊離於衣服之外。《購物袋》也是空的，我們以其盛物，很少注意到購物袋也是一種現實的人造物。作品《溝回》，在人形的頭部有一個小的人腦模型懸掛在那裏，週邊是密集的光碟，光碟上也有“溝回”，這是現代的“溝回”，其中儲藏著海量的資訊，但光碟不能思考，不能加工資訊。而《真根假花》表現了荒誕中的真實，真實的荒誕。

有關“物”的認識，不僅是“格物致知”那種科學的認識，更重要的是思考我們人類與物的關係這種哲學性的反思，這是為豐富的物質所包圍的當代人最缺乏自覺性的認識盲區。唐慶年的藝術中，有身外之物，也有身內之物，但它們都以人為中心而獲得了存在的位置。在當代藝術中，對物的使用和表現還有很大的擴展空間，我們不必拘泥於自然之物和人工製造之物，它們都是來自自然，還要歸於自然。世間萬物既無情也無意，它們都來自宇宙，又將歸之於永寂。不同的是我們對物的觀照與感受，因了我們人生際會，風雲曲折，而使萬物成為無言的神秘之源，睹物生情，意緒萬端。對物的態度，既是我們對人的態度，也是我們對人生的態度。

現成物的價值在於，藝術作品中現成品的不同組合，具有不同的觀念的承載力，而唐慶年在作品中使用現成品，也是為了分散觀眾對於作品那種傳統的審美習慣，即從技法角度欣賞，而放棄了思想的權利。現成品進入作品還有另外一種價值，即在不同語境中，面對不同的觀眾，可以具有意義的模糊性和多重性。

在我看來，唐慶年的作品正是試圖通過對自然物與人工物的再現，去探討蘊藏其中的物的本質，也就是物的物性，從而表達他對這個世界的觀察和感受。唐慶年將我們身邊習以為常的物品重新組織後再現於我們的眼前，使我們在驚異之餘，對之加以關注和思索。人與物的關係並不取決於物與人的距離，大多數人對於身邊之物，只是使用，並不觀照，這樣人身處物中，與物的關係不親近，只有我們走向物體，才能敞開物性，領悟存在。正如海德格爾所說：“走向物，就是從描述中抽身，走向回答和回憶的思考。”對於裝置藝術中現成物的挪用和重組，我更加注意後者的創造性的結構關係。在古德語中，“物”這個詞意味著聚集和統一，特別是對於考慮言說中的事情，一種爭議的聚焦。對於唐慶年這樣的藝術家來說，具有挑戰性的問題不是挪用的技術，而是挪用的視野，即對於物的選擇，表達了人對物的意義的基本把握，是重新敞開人對於物的關係，回到事物本身去，回答生命的原始呼喚。

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Internal/External – Objects and “Ware” in the Art of Tang Qingnian

Yin Shuangxi

For the generation born in the 1970s, the name Tang Qingnian is likely to be unfamiliar, partially because he went abroad in the early 1990s and also because he was an editor of text, not a practitioner of art. In actuality, for our generation, Tang Qingnian was an important organizer in the development of China's avant-garde art in the 1980s. Aside from the 1989 Contemporary Art Exhibition, he was researching avant-garde art in China with the director of the Pacific Asia Museum in California as early as 1990. In January 1991, an exhibition entitled *"I Don't Want to Play Cards with Cezanne" and Other Works* was held at the Pacific Asia Museum which introduced contemporary Chinese avant-garde art. The participating artists were Geng Jianyi, Zhang Peili, Lu Shengzhong, Xu Bing, Yu Hong, Zhang Xiaogang, Ye Yongqing, Zhou Changjiang among others, and the exhibition's success was undoubtedly a result of Tang Qingnian's efforts.

Having been away from China for many years, Tang Qingnian returned to Beijing without fanfare. Meeting up with this old friend of mine, I was shown his recent works, and my impression of him was transformed. In his works, various objects of daily life are scattered in a seemingly ordinary way. But if we look at them carefully, the objects embody depth. Existence and reflection on life set the basic tone in Tang Qingnian's artistic practice. Through conversations with him I learned that the motivation behind his practice correlates to his reflection on the painful experience of his mother's death. He observed his mother's life drifting away in her last days at the hospital, and two other brain dead patients in the same ward made him realize that life is essentially an osmotic reaction of materials. The nurses continuously injected various solutions into the patients who, lying in their beds, became "vessels of skin" that contain and filter these solutions. It led Tang Qingnian to the realization that the human body is a container within a space that is being constantly refilled and exhausted, making it a metabolic life. Once the refilling stops, life ends.

The concept of "ware" is given great importance in Tang Qingnian's art. He considers the human body a container of life. On the one hand, external materials enter this container and fill the interior, which reveals the emptiness of life. On the other hand, life expands outward into nature's myriad forms. From this process, Tang Qingnian gained his enlightenment on the meaning of life. As Laozi stated, "The one gives birth to the two, the two gives birth to the three, and the three gives birth to the myriad creatures." Therefore, the exchange between internal and external aspects of the body allows life to gain its temporal yet eternal existence. In Tang Qingnian's view, healthy people recharge their lives with food, whereas the sick recharge their lives with medication. Moreover, one's life, even if one were to live a hundred years, would be a mere 36,000 days: lengthy, yet still temporary. Aside from food and medication, how are the human spirit and soul recharged; how is life consumed?

Tang Qingnian does not generate his practice from form or style, nor by a certain medium or material. He combines materials with readymade objects and finds

the channel between mind and nature, the logic between material and spirit.

Life is concrete, yet also abstract. Tang Qingnian believes it is necessary to use semiotics to express the multiplicity of life. He appropriates the xieye style of Chinese painting and the concept of “symbolism,” such as images of “plums, orchids, bamboos and chrysanthemums,” using a formula to convey rich, spiritual meaning. “Manifest meaning through objects” and “metaphor through objects” are concepts found in traditional literati paintings that have been valuable inspiration for him. One can claim that his works are “literati paintings” of installations that embody symbolism of the contemporary, rather than simple collages of superficial Chinese elements. The “figure” symbols in Tang Qingnian’s work originate from his observations of hospital patients: their hands dangle effortlessly, they lie prone in bed. In his 2006 series, typical objects found in a hospital appear in his work: respirators, CAT scans, pills, rubber bags, electronic circuit boards, soap suds, as well as newspapers and other memories. Flowers and love set the detached background for the figures: an expression of the artist’s quiet sufferings on irrevocable life.

One core concept can be found throughout Tang Qingnian’s art: his observations and analyses on “objects.” His works showcase the “external objects” that surround us and the “internal objects” that fulfill us. The existence and flux of objects make up the world’s interactions, fulfillment and emptiness. For example, the potato in the German artist Immedorf’s work subtly implies the ongoing exchange of material and energy between man and nature. In Tang Qingnian’s work *Clothing Rack*, hangers give form to clothes in lieu of people. However the suspended clothes are also empty, implying that our bodies travel outside of clothes. In *Shopping Center*, the shopping bags are also empty; we use them to carry things, but rarely notice their artificiality. In *Gyri and Sulci*, a small model of the human brain is suspended, surrounded by disks which also contain their own *gyri* and *sulci* (convolutions of the brain). These are the “convolutions” of the present, in which a tremendous amount of information is stored; but these disks can neither think nor process information. *True Roots, False Flowers* represents the reality of the absurd, and absurdity in reality.

As for our understanding of the object, it should not only reside on the scientific level of “thorough investigation,” but also on a philosophical level, reflecting on human relationships with objects – a blind spot in contemporary consciousness surrounded by an abundance of material. In Tang Qingnian’s work, there are objects both internal and external to the body, yet they are consolidated on man. In contemporary art practice, there is still great potential for using and representing objects. We do not need to be bound by natural or artificial objects, because they all essentially originate from nature and will return to it. The myriad things in life are both ruthless and meaningless – part of the universe – and will return to it. The difference is that our concern for and insights into objects is in regards to opportunities in life, and these twists and turns make the origin of the myriads things become a mystery. Our attitudes towards objects project those that we hold toward people and life.

The value in readymade objects is manifest through their combination in artworks to differentiate the concepts they represent. Tang Qingnian’s use of readymade objects in his work intends to distract the audience from their aesthetic value – that is, to invoke an appreciation of technique in order to abandon the right of analysis. Moreover, the other value of using readymade objects in artworks is the embodiment of meaningful ambiguity and multiplicity when set in different contexts before different audiences.

In my view, Tang Qingnian’s works explore and discuss the embedded essence of objects through his attempts in representing natural and artificial objects (and in other works, the nature of objects, in order to express his observations and insights on the world). Tang unveils quotidian objects after reorganizing them to, after the initial shock, garner our attention and reflections. The relationship between man and object does not depend on the distance between them, because most people use objects without paying much attention to them. Thus, despite his close proximity to objects, he is not intimate with them. Instead, if we approach the

objects, we can access their essence and be enlightened by their existence. Just as Heidegger stated, "To approach an object is to abstract oneself from narration, in contemplation of response and memory." As for the appropriation and combination of readymade objects in installation art, I am more interested in the latter's creativity and structural relationship. In old German, the word "object" signifies gathering and unification, especially of thoughts and spoken words, and the crux of disagreement. For artist Tang Qingnian, he is not challenged by the technique of appropriation, but the vision that the appropriation projects. In other words, his choice of objects represents a foundational grasp of the human understanding of objects and thus reestablishes people with objects, returning to the essence of objects in response to life's primal calling.

June 19, 2008

(Translated by Fiona He)

“皮囊” 和 “無囊之穴”

孔長安

我先前並沒有答應給唐慶年的展覽寫點什麼，原因是我早就離開了藝術界，寫了也是白寫。但是，在他的展覽圖錄截稿的前三天，他突然通過蔣迪要我表態，又發來電子版的畫冊稿。恰此同時，我的腰疾突發，坐立不得。對他最後通牒式的要求恨得咬牙切齒。旋即電郵回絕，不在話下。誰想，當晚我竟在夢中見到一位亡人（不必細說），遂驚醒，疑是唐慶年本人或唐慶年圖錄中的小人作怪。由此，一些思緒在半睡眠狀態中產生。追記如下，是為我的解讀。

據唐慶年自己說，他在臨終母親的病榻前產生了對人的生命的聯想。其聯想的深度和廣度導致了他迅速辭掉了在洛杉磯賣命十餘載的廣告公司的創意部的高職，回家悶頭享受生命。在他享受生命的兩年間，他除了吃喝玩樂過日子以外，還作了不少藝術作品。而且所有作品都擴展在一個五大三粗的概念性的人形之上。

我把唐慶年的作品分作兩類：其一為“皮囊”（洛杉磯，2006-2007），其二為“無囊之穴”（北京，2008）。

“皮囊”類作品大多是在一個具體的人形中充填了各種概念物品的作品。例如，偉哥藥片、塑料購物袋、電腦線路板、有機食品、等等。人形之外的描述多為相關的背景，充填畫面。

“無囊之穴”類作品強調外在的存在。強調“變異”的外在現實和人造物的充斥。而作品中沒有人形自身的輪廓，只有留出來的人形的空位。手臂的位置變得更長，腿的位置變得更短粗，腦袋的位置差不多被壓進了胸腔。那些外在的現實有化肥催長的梅蘭竹菊、精緻的時裝袋、女人的內衣外套、日用雜物、速食紙盒等等。“皮囊”系列的人形還有人樣，“無囊之穴”中的人形已經“進化”成了人猿的模樣。

所謂的“皮囊”是承載生命的空殼子。它像一個麻袋，裝入生命，從此岸帶到彼岸，然後又空載而歸，另載生命，再次迴環。它不斷裝載著生命，不斷送走生命，見證著生和死的兩個終極。“皮囊”從來都是用來比喻人的可腐朽的肉體，尤其前面再加上一個“臭”字，就更加能襯托出內在靈魂的可能不朽和崇高。所以，前半生滿腦子（或是滿“皮囊”）只有美女和美文的賈寶玉一旦發現美好不過是腐朽之身的腐朽體驗，他便遁去。“皮囊”的概念，原本引申出的是對生命、對靈魂的思考。凡是思考這個概念的人，往往是由於在生活中碰到了某種危機。例如：疾病、死亡、生活悲劇、天災人禍……否則好好的賈寶玉為什麼非要斷然離開香膚玉肌，美文美食，衣食無憂的美好生活。同樣，好端端的唐某人也不會仍掉工作，研究什麼“皮

囊”了。

從“皮囊”聯想到生命的思考往往是短暫的，有時就是一點靈犀，是頓悟。可是，我們生活在一個充裕的現實的世界中。我們會封閉大腦，會隨波逐流，會人云亦云，會追風捉影，會浪費生命。現實的生活畢竟是我們的“皮囊”的生存所在。老子所說的遠離塵囂，避五音離五色恐怕他自己也只是說說而已。今天的現實更是一個充斥了物欲的場所。而欲望則又駕馭了生命力(生命力可不是生命的意義)。生活的內容正是由於欲望的驅動才不斷地豐富，同時也不斷地製造問題。生態問題，和平危機乃至家庭不和，哪一樣不正是人欲所致。所以說，可恨天災，更怕人禍。藝術家和老子一樣，本身就是一個悖論體。他完全可以領悟了之後獨善其身，沒必要到處張揚：“我已得道!”但是藝術家也可以像老子一樣，寫一本饒舌的《道德經》，做一批怪誕的藝術品，你愛看不看，這是老子自己的事兒。

唐慶年創造的人形是個概念的輪廓。其形狀之醜陋，所包容之惡俗，讓人一目了然，快速解讀，馬上離開，卻又揮之不去。等身大小的“皮囊”或者人形是一個更能反射出觀者“自我”的圖像。這種圖式的作品最有表達的優勢。因為他們共用一個圖形。圖形在不斷重複之後，變成了藝術家的個性符號。觀眾也最喜歡簡單的個性符號，思考可以在單一的意識框架中不斷深入，從而與藝術家的意識達成交流。“皮囊”的人形，如同對號入座的空位，您駐留最久的那張“皮囊”，弄不好就是您的一張“量身定做”。

有“皮囊”的作品主要是唐慶年在洛杉磯的時間創作的。而他在北京創作的作品卻去掉了“皮囊”這個輪廓。在“德山空間”中展出的就是他在北京期間創作的作品，也就是前面說到的“無囊之穴”。“無囊之穴”取其外在，不留本體。將亂七八糟的現實物件或現實物件的圖像堆砌在框架之內，中間留出唐慶年的個性符號的人形的位置。這些作品絕不能夠表現我們現實中人的心態。現實中的人已經居者有其囊，能在“皮囊”作品中找著對應的比喻。而這些“無囊之穴”卻無囊可居，不是我們有居之人的去處。難道他在暗示一旦靈魂出竅，想托生又找不到一個殼，只能在不想去也去不了的一個又一個工業垃圾的堆砌物上漂流?“異化”無處不在，梅蘭竹菊竟是人工培育。這等現實何足惜。我想，從精神上，唐慶年寧可用內心的骨刺刺破用塑料布包裹的很不舒服的不透氣的皮囊，再刺破擠壓著他的外面的浮華鮮豔而又空虛的現實，衝出雲天，下輩子再也不屑駐留此間。

其實，所謂“無囊之穴”也許是沒有辦法的辦法。天地兩界，似通非通。人死是否可以超生，不得而知。生命逝去，未必都變成漂魂，冥冥中或許還有往生。只是在唐慶年悲觀情調的“無囊之穴”的情形中，皮之不存，魂將焉附?一旦生命既出，都成了孤魂野鬼，不得回歸，萬劫不復。