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唐应山 TANG YINGSHAN

美好意念的心灵停靠和转化方式

——关于唐应山油画的一种解读

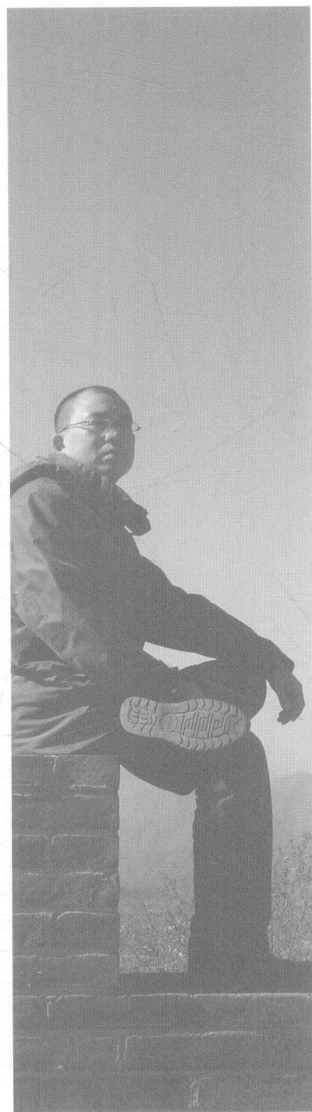
张 晴·上海美术馆副馆长

唐应山的作品给我们的意义不在于绘画语言的突破和视觉感官上的强烈冲击，而在于绘画题材的选择以及由此带来的对生命意义的关照方式。那些具有中国传统文化意念的家具、服饰和闺房陈设，以及在传统秩序下女人出嫁前的一整套准备程序和所应有的讲究，在这里并不是某种文化猎奇心理的反映或某种怀旧情绪的宣泄，而是女性世界的一系列温情物象所带给我们的有关美好本身的无尽联想，以及我们对有关人性尊严的诗情记忆在个体生命的身体经验、文化经验以及理想经验中的停靠和转化。

唐应山画中的女性形象总是美好而宁静的。这些美好的女性形貌，在同样能够给我们以视觉愉悦的古式家具、丝绸服饰和女性用品以及与女人出嫁主题联系在一起的文化感伤主义的整体氛围合力作用下，即造成了某种我与他者之间距离上的心理落差，同时又构建出一个生命肌体与外部不可知世界相抵触的活力空间。对唐应山来说，那些美好的女性容貌，那些具有梦境般质感的服饰与道具，以及充满人性和谐的事件和场景，是生命存在过程中富有温暖属性的心灵家园，是我们的生命意义与情感取向的价值归宿，每一次的回望，总能触探到我们潜意识中某根敏感的神经，让我们的心在不经意间去捕捉深藏在这个世界物象表面之下的精神性指向。那种精神的意向一次次滑落，又一次次彰显，牵引着我们不断地去搜寻，去感受，去追问，关于这个世界，关于我们每一个生命应该拥有的话语。这一切让我们看到，唐应山的绘画已从描绘可见的生活行为转向了省察不可见的内心世界，绘画中的形象也由表现人物的个别特征转向了揭示习俗之谜的更深层次的心灵状态。它不是一般哲学沉思的形象代码，而是画家作为敏感者的心理补偿；它不是暂时的、琐碎的感受，而是凝聚的、高度精神化的心理结构。

唐应山在学院的环境里接受的绘画知识无疑是与那个时期中国油画的整体理想联系在一起的，但他却能一直默默地固守自己的艺术天性，不愿轻易改变自己的风格追求，这为他如今的话题选择铺垫了不可替代的精神趋向。从唐应山的气质与性格来说，他属于那种可称之为知识分子类型的画家，这主要是指他与生俱来的天性中那种情愿承受大人文关怀精神的心灵结

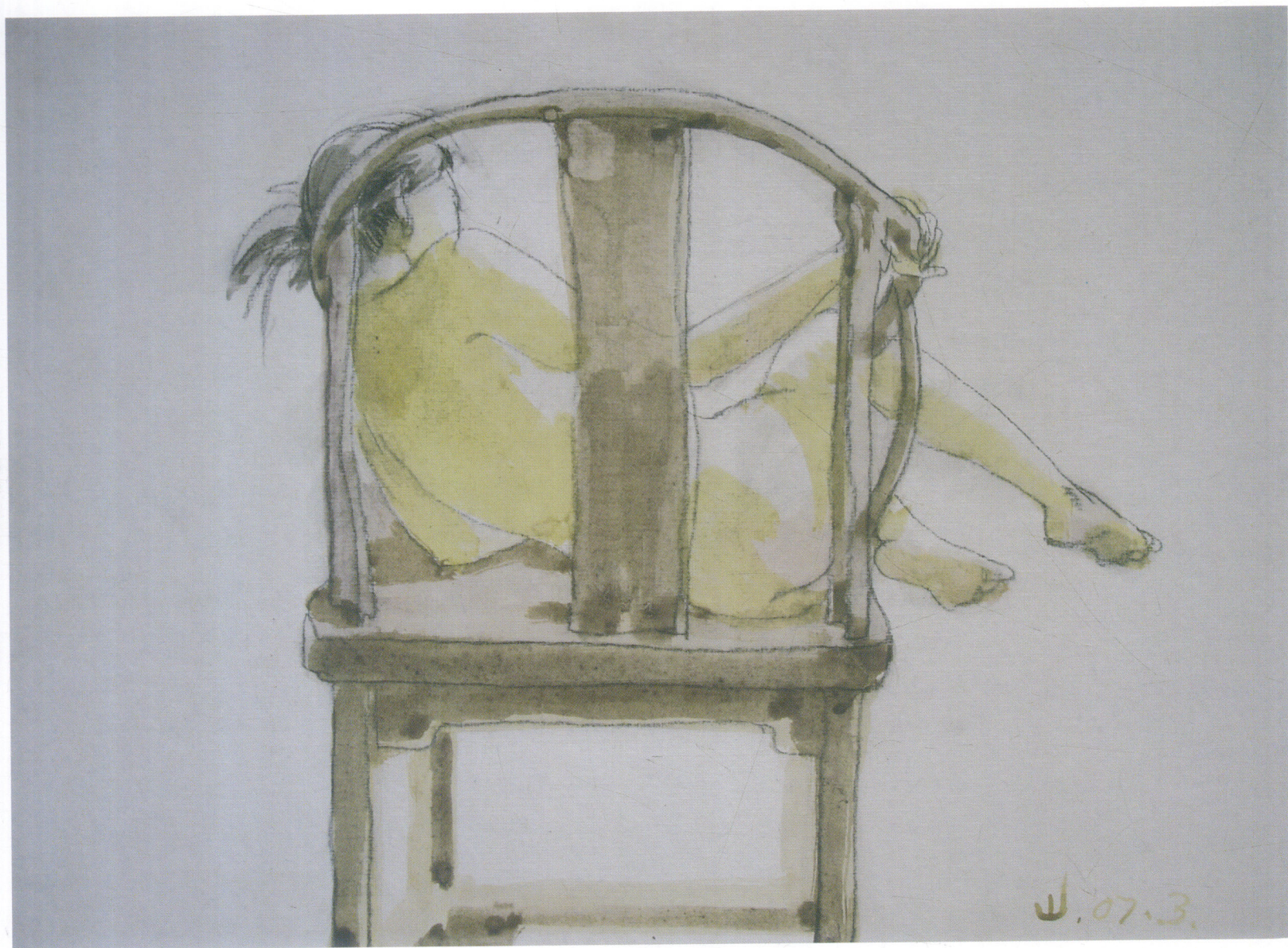
构在当下文化困境中所表现出的特殊精神状态。他不会被单纯物质生活的利益关系轻易劫持，但却会不顾得失地久久陷入关于情感、爱欲和生死等精神的迷津；他一方面享受着现代文明给予的高度知识信息，另一方面却又遭遇着生活中的道德虚伪和畸形文化生态的挤压；他试图放弃对阴郁境遇的直接感受，把孤寂的心灵放逐到那片仅属于自己的生命的芳草地，藉以舒缓疲惫的梦想，但却又不得不一次次穿行于繁杂和浑浊的社会潮流之中，去应付世间万象的无聊和承受身心的伤痛……他是精神世界的漂游者和无援者，在信仰与否定、历史感与现实感、公众感与个人感、他人与周遭环境、自我的此时与彼时等矛盾心态中踽踽独行。焦灼与迷惘、祈盼与等待也许构成了他无法回避和逃脱的宿命状态。但作为一个画家，作为一个受过良好教育的知识分子，他又实在不懂得怎么去逍遥，总是希望做点什么来拯救自己，拯救他人，拯救世界，而唯有绘画或许能够帮他实现这依旧充满着青春热度的梦想。对于画者而言，艺术总是需要有一个驻足之所的，那么立足于自身生命的真实，以自身正在发生作用的生命欲求作为创作的资源就构成艺术独立性的关键所在。因为在各个历史时期和文化区域，人总是在现实的各种关系中表达自身的生命欲求和人文关怀精神的，人类的文化创造在本性上永远无法摆脱对客观人生现实的依赖。因此，唐应山的作品没有无原则地消解一切，更不是那种政治上失意式的叹息，他并没有揭示社会现实的无价值，用或悲或喜或无奈的手法表现出让人沉重、尴尬的视觉图像，他的画作是融入了对自我生命体验和存在状态保持着足够清醒与宁静的某种时空表述，是经过对现实社会的某一层面的亲身体察和主观介入所产生的物化结果。



从某种意义上讲，唐应山的作品可以说揭示了当代一批“文化人”的心理现实：他们身陷世俗而渴望超越，在无力的状态下仍不失对繁杂世界的警惕和抗争，他们在现代与后现代的矛盾语境中挣扎，用个体的灵魂面对命运做最后的坚持。

在一个物质欲望不断膨胀的都市森林里，人人都是某种程度上的孤独者。因为我们生存的现实空间已在抽象的意义上失去了心灵交流与思想对话的条件——在一切都匆匆忙忙的时代，人们被衣食住行中生活的琐碎与平庸所缠绕，在奔命于生活并增添生活的喧嚣与凡俗欲念气氛的同时，已无暇顾及思想与心灵的存在。孤独者的求索只能一次次发现人在价值失落、文化崩溃大潮前的无力与无奈……与外界沟通的探试终究又返回到自身的内省。所以，孤独者的情感世界是一个隐秘的地域，是一个关于他个人生命当下欲求与幸福彼岸之间的别人也许永远无法轻易探访的神秘孤岛。而这种不断经受着痛苦煎熬的精神状态恰恰就是艺术产生的温床。如果一个人的内心世界过于丰富，过于内省，他在这个地带徘徊的时间就会更长，陷落得也会更深，无法超脱的焦灼和忧虑便在精神空间里交织成为一种无序的状态，在游离与碰撞中使意识陷入到一个更深的分裂边缘。显然唐应山是如此眷恋着人与外部世界接触的边缘，那是人的精神性与物质性本应相衔接在一起的边缘。他的艺术表达起于这个边缘，也终于这个边缘。或许只有他作品中那些人物所栖居的室内空间以及面对镜子的自我关照方式，才能给他带来心理和情绪上暂时的些许缓释。但他同时又是如此渴望着更为宽阔的空间，希冀自己的生命能浴入梦幻的空灵之境中去安慰疲惫的灵魂，去侵越眼前现实中这一片嘈杂和无序的视阈，使这美的联想在弥散着人性光芒的气息中涨溢开来，构成梦与现实的糅合与混杂，从而制造出一个有别于我们眼前生存现实的异位空间。哪里有我，哪里有爱。

米兰·昆德拉在谈到普鲁斯特之后的小说时曾说：“和普鲁斯特一起，一种巨大的美开始慢慢离去，我们不再能够企及，这是永远而不可弥补的离去。”唐应山或许在他的绘画世界里正在对这种“巨大的美”的离去做着最后的极力的挽留。那不是一种哲学沉思式的现实要求，而是一种渴望超越的心灵倾诉。这种倾诉状的挽留，使他的画作具有了特别的意义。



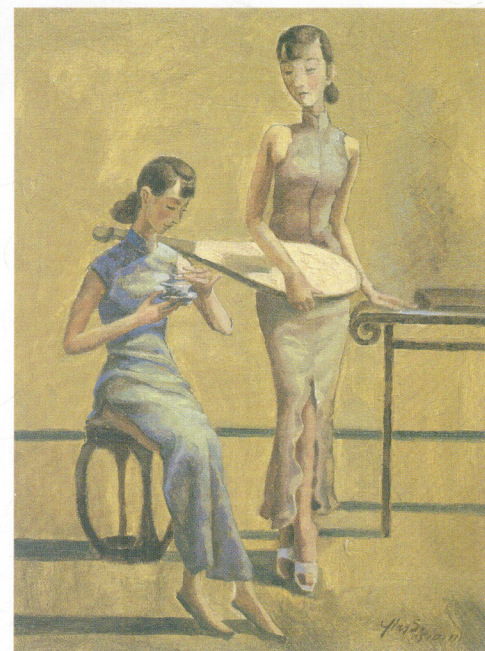
Soul Rest and Transformation of the Fine Thought

—— the Understanding and Explaining about Tang Yingshan's Oil Paintings

Zhang Qing, Deputy Curator of Shanghai Art Gallery

The meaning of Tang's works is not convey a breakthrough in the language of painting and a significant impact on sense of sight, but is the choice of painting subjects and the considerate way about the life significance. Those traditional Chinese furniture, clothes, boudoir display and the whole procedure for those women who would get married, are not expression of the mentality that seeking cultural curiosity or just a kind of expression of reminiscent mood, but are the imagination of feminine world, which is aesthetic, warm and the calling, besides the transformation of the memory in the body experience, the culture experience and ideal experience.

Those women in the Tang's pictures, are always beautiful and peaceful. These images, traditional furniture, and silk clothes, connect with the subject of women's marriage, bring about the mentality drop different from others, compose an energy space between being and the external world at the same time. In Tang's opinion, those beautiful images, dreamlike clothes, and harmonious scenes, create our spiritual home and valueable discription of life and sensibility.



Each time, when we look back, it will touch the sensitive nerves in our subconscious, let us seek those are spiritual stuff, those covered by the real world. Those things always decline or appear, lead us to seek, to feel, to ask, about this world, about the meaning of our existence.



Tang's works let us know, his painting has already transformed from painting social behaviour into pondering abstract spiritual world, those images are not show the character of people, but are express the deep soul state. His works are not image codes of philosophy, but are painter's mind replacement. It is not temporary and trivial sensibility, but is highly spiritual and mental structure.



Tang's knowledge of painting that learned from college is no doubt related to general idea of Chinese oil painting. But he always keeps his character of art, does not want to change his style. It has decided the spirit tendency of his works.

Tang has a kind of inherent spirit of humanity thought. So he belongs to intellectual type painter by his temperament and character. He is not materialistic, but he also gets into considering about emotion, desire, life and death, etc. On the one hand, he is enjoying information from the modern civilization, on the other hand, he is suffering the squeeze from false morality and abnormal culture. He tries to quit of the feelings about the frustrated and gloomy circumstances, he also tries to find a paradise, where he belongs to, to comfort himself, to fulfil his dream. But he has to go through the dreggy social current, to deal with those boring and annoying stuff, to suffer physical and emotional harm.

He is a lonely person in the mind world. He walks alone in contradictory psychology between belief and denial, history and realism, the public and individual, others and around environment, now at that time. He has no way to avoid the fate of anxiety and maze, wish and wait.

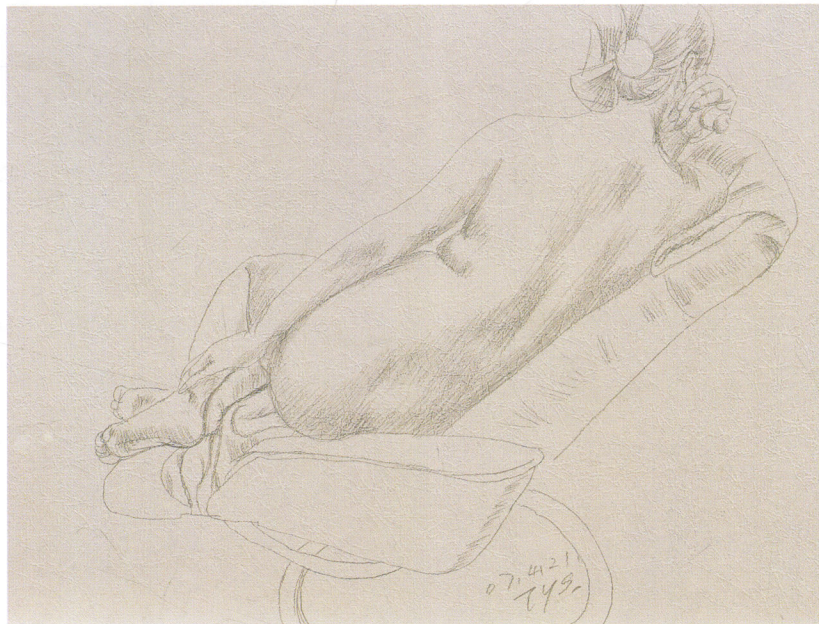
But, as a painter, an intellectual artist, he really doesn't know how to indulge himself, just wants to do something to save himself, to save others, even to save the world. And only painting probably can help him to make the dream come true. To artist, art always needs a shelter, the art independent character is embodied in conveying the reality of life, because in every historic times and every cultural field, people always express particular emotion through the relationship among human being, and the cultural creation of human being always relies on the reality of life.

So, Tang's works don't try to clear everything up, and he also doesn't reveal those valueless reality of society. His pictures do not just convey negative and awkward of the visible images, but are a kind of expression, which involve his experience of life and his observation of social reality. So, just say, Tang's works can represent idea of a group of people: they are materialistic, but also eager to exceed; they are struggling in the context of modern times and queen modern times.

We all live in a material world, where has the overwhelming desire. Here, everybody has always been a bit of a loner, because our living space has lost condition between mind and thought.

In the business era, we are having to fight for survival. People just care about their life, they usually have no time to review their situation, their thought and mind.

Loners always feel helpless and depressed in the pursuit of the value of the human spirit. They try to communicate with the outside world and recur introspection. So, the emotional world of loners is a secret area, is an enigmatic island where is



inaccessible to the personal desire and the happiness of other people. But here just is breeding ground for art. If a person is too sentimental or overprotective, he will linger over this area and fall into deeper. He doesn't want to get himself out of anxiety which made of a kind of out-of-order state. The consciousness falls into a deeper body.

By all appearances, Tang is to be sentimentally attached to the contact of person and the external world. It is a brink that the spirit contacts with matter. Tang's art comes from this area and ends in this area. Perhaps his works can offer comfort and help to himself, both mentally and emotionally. But he also eagers for a more spacious area to get rid of those noisy and chaotic stuff. He eagers to involve himself in dreamland, it is a refreshingly different place from the real world. Where has me, where has love right away.

Milan Kundela once spoke when talking about the novel which written by Pulusite: "One kind of gigantic loveliness begins to leave slowly with him together. We can not touch it. This is forever irrecoverable going. Tang's art perhaps prevent it from going. That is not a kind of philosophic reality demands, but is a kind of soul demand that exceed reality. This need has made his works have special significance."

梦里江南油画系列悄然崛起——感伤并非是悲剧

孙 炜·宝藏周刊主编

当年，他乘着乌篷船，迫不及待地远离“人家尽枕河”的故乡，头都不回，来到中国美术最高学府北京中央美院以寻求绘画的生活。可当他毕业离开校门的时候，他却重又梦回江南。他用画笔开始追寻那已经流逝的江南韶光，用艺术家独特的视角重启飘忽不定的江南遗韵，成为当今中国画坛上一抹个性鲜明的亮色。这是一个耐人寻味的故事，但在当代中国美术界，它绝不是一个孤立的故事。

这个故事的主角就是油画家唐应山先生。唐应山的“梦里江南”系列作品，与其说是对眼花缭乱的时尚艺术的厌倦，不如说是其自身的生活背景对他个人艺术经历的深刻影响。

这个出生于江南古城的油画家唐应山，自小对江南的青瓦白墙、飞檐古岸十分熟悉，或许正是这一种美中不知福的感受，促使他一门心思要离开家乡。上个世纪九十年代，唐应山从中央美院毕业时正是中国美术界迎来全新的自由创作时期，所谓“玩世现实主义”和“新表现主义”等画风正炽，他的许多同学已经开始扬名画坛，而他宛如忽然惊醒了一般，开始了他“梦里江南”的顽固追寻。

唐应山说：“我在北京，整天为各种新思潮、新观念所迷惑，所彷徨，我回到了江南，忽然发现千古悠然的江南美景正在遭到无情的破坏，我才猛然意识到江南对我是多么的重要，就好比曾经拥有的美丽，一旦失去，便越觉得痛惜。”

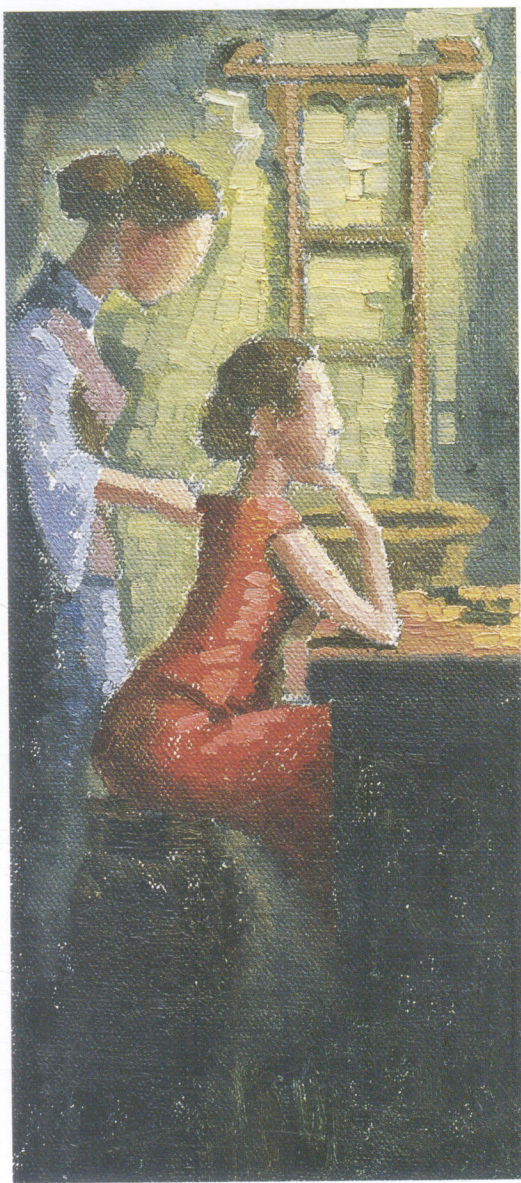


于是他拿起了画笔，把自己强烈的感情融入到作品绚丽的色彩之中。他说：“你会发现我的作品的环境并非真实，那是我的梦境。窈窕淑女或在吹唱——好似天籁之音，你尽可以想像那音乐有多么美妙，而你却无法表达出来；或是在舞蹈——她们那种愉悦的心情，我们今天的人们还有吗？还有她们流露出来的忧伤而婉约的神情，也正是我对江南文化逐渐离我们现实生活远去而发自肺腑的感叹！”

有评论家指出：唐应山的“梦里江南”系列作品，是顺应了当代人的怀旧思潮，是人类对自身某种历史逐渐消退的一种惋惜与依恋，是一种人类内心的悲剧情结。

画家唐应山似乎并不同意评论家的观点。他说：“我的作品中常常流露出一种感伤的情绪，但感伤并不一定就是悲剧。譬如衰老是人生的必然，待我白发苍苍时，我为什么要以为自己是个悲剧呢？文化的历史和人生的经历有时是一样的。当然，我并不反对别人的理解，因为对待艺术作品，一千个人就会有一千种欣赏体会。”

有一点可以确认：唐应山的“梦里江南”系列越来越受到喜爱，其作品在艺术品市场上悄然崛起，以2005年秋季拍卖的两幅作品全部成交为例，说明中国藏家对待有个性画家作品的关注，也说明中国艺术品市场正在逐渐走向成熟。





1992 年与吴冠中夫妇、陶咏白在一起



1995 年与陈逸飞先生在一起

