

当代艺术个案丛书
Series of Contemporary Artist

欲望广场
SQUARE OF DESIRE

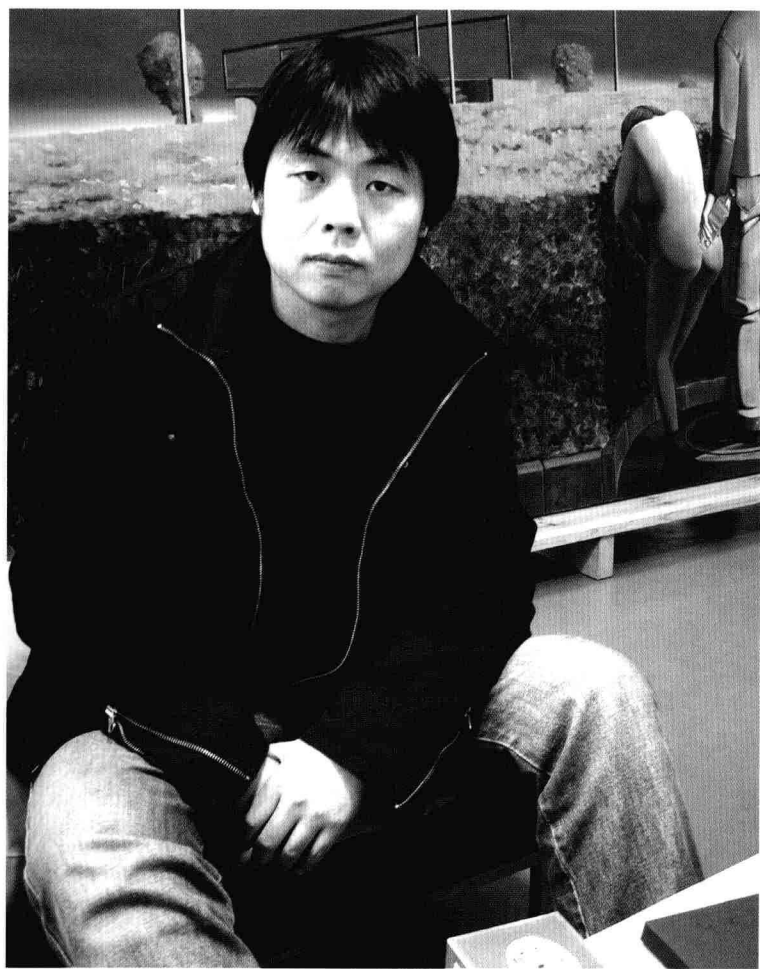
宋永红 Song Yonghong

广东美术馆 编



广东美术馆
GUANGDONG MUSEUM OF ART

欲望广场 **SQUARE OF DESIRE**



宋永红 | Song Yonghong

摄影 / 李海兵

宋永红 Song Yonghong



当代艺术个案丛书
Series of Contemporary Artist

欲望广场
SQUARE OF DESIRE

宋永红 Song Yonghong

广东美术馆 编

目录 Contents

- 11 观赏的方式 / 王璜生
The Way of Watching / Wang Huangsheng
- 12 想宋永红 / 张颂仁
Speaking of Song Yonghong / Chang Tsong-zung
- 16 自慰的愉悦——宋永红的“洗澡系列” / 栗宪庭
Happiness in Self-Consolation / Li Xianting
- 24 客观表现的精神慰藉——宋永红的艺术 / 吕澎
Subjective Expression of Spiritual Consolation / Lu Peng
- 64 作品
Plates
- 194 一晃三十年 / 宋永平
Thirty Years in the Blink of an Eye / Song Yongping
- 198 宋永红简历
Song Yonghong Biography

宋永红算是“'85美术新潮”的“老革命”了，当年，他不仅“美术”，而且“新潮”，在90年代初就和浙江美术学院（今中国美术学院）的同学一同组建了“苍蝇”摇滚乐队，还产生过一些效果和反响；他也是广州的老朋友，在1992年“广州首届90年代艺术双年展（油画）”时就已经与广州结下不解之缘，更何况这里还有不少浙美的非浙美的同学同道，每次来广州大家都呼悠在一起，海阔天空，天南地北，也是一番痛快。这次要到广州，在广东美术馆做展览，必将又是能尽情潇洒，与老朋友新朋友“海阔天空”一番，广州的观众也能获得一次丰富的视觉盛宴的享受。此次展览的作品按时间主要分为三个阶段：1990年代前后以“玩世现实主义”为主的作品；2005年左右以《慰藉之浴》系列为主的作品；这之后至现在回复到“情节性”题材阐释的作品。

不得不说宋永红的绘画让人有看电影的感觉，最奇妙的一点是在往往看似不经意的剪辑、截图中对过程、巧合、瞬间作出富于幽默感和智慧感的表达，令我们在恍然大悟快感的一愣过后，被拉进深沉的反思和自我观看之中。人与人生都具有强烈的“观赏性”，而我们习惯于经常将观赏性付诸人之外的物，如山川、植物、动物，也即人是观赏的主体，而轻易地忽略了主体的人自身也具有“观赏性”。其实人与人之间一生都在互相观赏和窥视，我们彼此都像动物园笼子里的动物，被观赏着。我们所有的人身上的故事，一生中经历过的爱恨情仇，如同色彩各异的羽毛长满人生——人是最具观赏性的动物，同时，人也是最喜欢观赏的。我读宋永红的画，总会以为自己是电影《楚门世界》里的Mr.Tureman，然后惊慌地窥视周边一切偶然和必然，然后释然而笑……

丹麦哲学家克尔凯戈尔这样说：所有的人生都经历三个阶段，年轻的时候是审美阶段，中年的时候是伦理阶段，老年的时候都会步入宗教阶段。这次宋永红展示的作品，似乎也可分为相似的三个阶段：

一、唯美的，审美的。按宋永红自己的说法：“那时侯是一个毛头小子，从身体状

态来说热情比较高涨，对什么都不在乎，充满热烈的激情。”正是基于这种无的放矢的亢奋，他理想主义的“谋划”了图像里的种种巧合，嘲弄别人，嘲弄生活，同时也向往新我。正是这批“玩世”心理的作品使宋永红在1980年代末到1990年代初冲出重围，备受瞩目，但别样的是，他并没有在这个中国美术史新阶段开启之时利用流行的诸如政治、经济、国际等波普“符号”，而是结实的将目光和关怀捆绑在“人”上，这也成为他后来一直坚持的母题。

二、世俗的，也可能是伦理的。在编纂过多故事之后，宋永红感觉“从个人发展的角度看，以前实在是太乱了，说话说的太多了，但后来都不知道自己究竟要说什么了，很累。”他开始创作《慰藉之浴》系列，尽量把画面从具体的日常奇迹中抽象出来，脱离原来发现问题的初级阶段而着手通过“洗澡”解决问题，洗澡有典型的自我净化和反思的寓意，从过去观察别人，转而自省其身，实用主义倾向非常明显。

三、虚无的，也趋向于宗教的。不得不说《慰藉之浴》之后回归“情节化”话题对画家本身是个挑战，但无论技法的完善还是观照方式上，我们可以看到，宋永红力图制造“完美”。他放弃在别人身上看别人和在自己身上看自己，更冷静的在别人身上看自己，“与社会的接触、碰撞，很多事情在一起接触过来以后，好像心理上发生了一种变化。那个时候（第一阶段）更艳丽、更外在，做一种玩笑或调侃的状态，我觉得现在更加阴郁、冷艳，好像更加的旁观了。”从嘲讽到自省到无动于衷的自嘲，整个虽然鲜亮起来的画面从骨子里却钻出悲观主义的色彩。

人生是面镜子，在宋永红的艺术世界里我们每个人都被迫照射。别人观赏我们，我们也观赏自己，我们也观赏着别人。

近来常与宋永红通话，商量展览的事务细节，脑子里就总有点宋永红的影子。记得最初见面，就觉得是个心地还好的坏孩子。在街上讨生活应不会太吃亏，因为心中有自己的算盘，但打群架时还会仗义照顾兄弟。后来知道他的摇滚乐队“苍蝇”，想那就对位了，就是那种混摇滚的坏。

九十年代初大家流行讲调侃。在无可奈何的情境下，调侃是最文明的不满，并暗示有更高据点的视野。但宋永红的画却不调侃，虽然有此嫌疑。他的画从日常情境中陈示出荒诞，但并不仅为了引发一笑来解决窘局。他要把一些尴尬的真实感受、心里不安的情绪通过具体的日常情境成为更深刻的经验。如果有所调侃，有荒诞的情境的话，那是由于画家感受的情绪和生理冲动无法跟日常的现实达到协调。一九八九年后他好几年的画题都围绕性爱生理性欲冲动，这种与生俱来的机能固然是每人都得设法解决的扰攘，但宋永红情境化、荒诞化这本能冲动，是将它结合到更复杂的生存体验，嵌入更无可奈何无可作为的政治与体制统辖的现实里。宋永红的好处在于找到一个适于表达这样的生存实况的绘画语言和切入角度。他的坏，是把困惑的生理难处放大说成生存状态、时代问题，以便蛊惑无知少女和文艺界女同志。混摇滚的青年多不在意音乐，而更关心荷尔蒙均衡。

宋永红在绘画圈里的确有过好几段风光日子。八十年代在浙美上学的年代，宋永红的冷漠画面把张培力和耿建翌标志的冷漠感发展到另一个方向，呈现了强烈的不安和焦虑。他以陌生感作为推离眼前现实的方法，参考超现实主义那种暗示哲理的荒诞场

境，营造了富悬疑感的画面。宋永红的画风在杭州流行了几年，学生都仿他的风格，据说是邱志杰进校之后大家才找到新偶像，一窝蜂都走邱氏路线。

宋永红在九十年代中期的兴趣更偏向社会的众生相，但还是从心理角度观察人的各种欲望，挖苦现实生活的卑微、猥亵和丑陋。他用炫目的色彩表达不太光彩的现象，用剧场化的景象烘托时代的故事，也表达了自己孤独而超然的旁观立场。画家已是自定到主观的社会图象制作者的位置上。九十年代中他的画风被定为“后八九”的一个典范，又再次影响了一大批走新具象和新波普风的青年。

九十年代中期后，新媒体逐渐流行，而国际艺坛的趣味也开始直接在中国创作界发生影响，绘画界愈来愈觉危机感。宋永红在这几年持续创作但明显还希望在他个人的风格中找到更深刻的、更纯净的内容。九十年代后期艺术界给我们鲜明的视觉图象不多，其中我认为最能抓到时代神经的图像之一就是宋永红的《沐浴》系列。

《沐浴》这系列图像把复杂的心理：精神的慰藉和肉体的洗涤，肉体的慰藉和精神上的洗涤，都在一个脱离了社会生活的意象中以感性的、不能替以言语的方式表现出来。宋永红说他是受了张晓刚的启发，决定收窄叙述范围，把一两个意象好好发挥。沐浴图把宋永红关心的心理（精神）和生理（肉体）现实结合到一个富于宗教隐喻的图式中。肉体的愉悦，尘世污垢的洗涤，心灵的慰藉，罪恶的忏悔与宽恕等等复杂的感受，在沐浴中被母性的水体包涵，并被自上而下的水和光所洗礼。通过这组画来回顾宋永红九十年代以来所描述的多种卑微现世景象，似乎一下子都被拯救解脱。虽不是找到最终解决

方法，起码重新回到绝缘世事的洁泉和原始感性的时刻，达到身心合体的暂时满足。在风格上宋永红还是延续一贯的特性，“陌生感”使时空凝定的一刻散发奇异的光彩。在这组作品中他不再描述情节，而直接面对情境中的精神层面。

近几年他延着这种感觉重新整理以前描绘的景象，从荒诞的场面提炼出真实的精神。这工作不仅意味着重新审视，而也像向一个阶段总结告别。他不再为生活现实的矛盾现象作见证。所凝神关注的意象有如回忆，凝定在幽灵的境界。动作在运转之中被图式化的固定，不再是超现实般的悬疑，也不仅是由无明而致的荒诞。他以往一直以“陌生感”把灼热的现实推远以带出境象，用距离来观察生理燥动的场景，至此宋永红所强调不再是现象的奇魅，而是一个对生命的情怀。他的画开始流露浓厚的悲凉，似乎救赎与悔改都是徒然。在认命与忏悔之间，生活依然在四周以自有的动力推移，画家的情怀既现怜悯，亦带悲伤。

浓郁的情感是宋永红近年达致的精神境界。他的画依然有奇幻的魅力，可是不再带着反叛青年的超然姿态，而更流露阅历的风霜。摇滚青年的中年，可以有浪子回归的壮丽，虽然宋永红算不上太坏的浪子。

人民共和五十九年元宵



草图素描 20 × 27 cm 2007

Preparing for the present exhibition gave me the chance to talk to Song Yonghong more than I had done in years, even though it was mostly on the phone. I remember when I first knew him, he gave me the impression that he was a sort of ‘bad boy’, but with an essentially kind heart: a street-wise survivor who always knew where his best interests lay, but who in a fight would always look after his pals. Later, when I heard about his rock band “The Flies,” I thought I knew just how to place him: as a kid who saw himself as a rebel rocker.

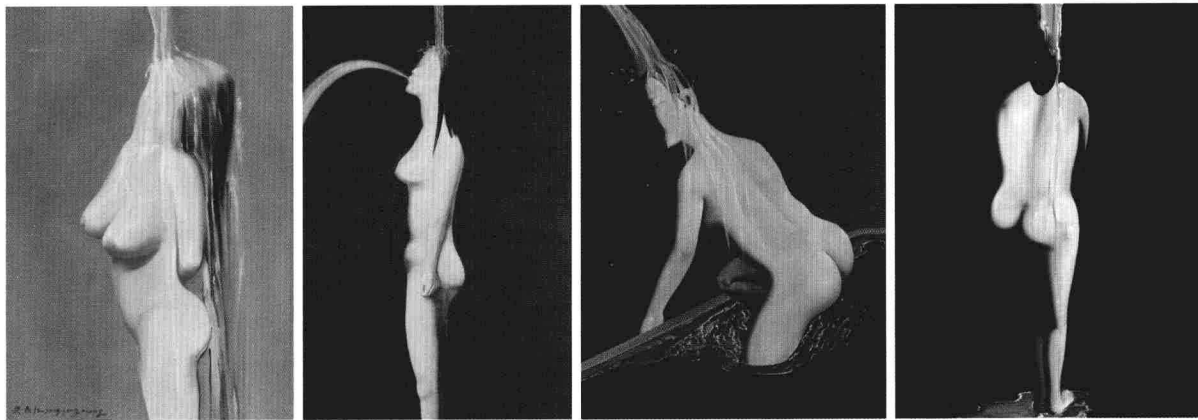
In the aftermath of the student movement of 1989, it became fashionable to speak about tiao kan, tongue-in-cheek satire. When there is nothing to be done about a situation, tiao kan is probably the most civilised way to show discontent. It also suggests that one is on higher moral ground, or in command of broader perspectives. Song’s paintings, however, do not really fall into the category of tiao kan, even if they appeared suspiciously cheeky. While he clearly found absurdity in everyday situations, his interest was not in merely pointing out the laughable. Rather, Song was concerned with articulating subtly embarrassing truths, and capturing genuine, though awkward, feelings that reflected a deep-seated uneasiness. By bringing these psychological states to light in the context of familiar situations, he imbued his images with unexpected depth.

In the first few years after 1989, Song’s work was characterized by an almost pubescent obsession with sexual themes. In part, this was a reflection of his youthful persona as a free-wheeling, self-invented rocker. Yet even here a quality of psychological depth was apparent: by framing sexual experience in dramatic, and usually uncomfortable situations, he tied it to more complex existential concerns, insinuating the inescapability of an awkward, truncated reality stitched up in a kind

of experiential straitjacket by the dominant political authority. Song’s strength as an artist lay in having found an angle into this existential truth, and to have developed an appropriate artistic language for it. But he was also a bad boy playing up the general human situation at a time when biological drive was often his priority. But then again, Song would not have been a rocker if instinctual drive was not a primary motivating force.

In the Chinese art world, Song has enjoyed several periods of success. At the China Art Academy in Hangzhou in the 1980s, Song developed his personal style by taking the cool detachment of Zhang Peili and Geng Jianyi in a different direction. His work manifested a strong undercurrent of restlessness and anxiety that was less pronounced than in the work of his seniors. He employed what he called a sense of ‘unfamiliarity’ to keep a distance from reality. By learning from the Surrealists’ magical sense of absurdity, he built up scenes of intriguing suspense. The “Song style” reigned in the academy for several years, with many younger students following his direction. Reportedly it was not until Qiu Zhijie arrived that a new idol was found.

In the 1990s, Song became interested in the ways passion becomes twisted in social situations. Observing human desire with a cool eye, he mocked the sordidness and sad inadequacies of real life with his bright palette and theatrical settings. Standing apart and adopting the detached position of sociological satire, Song in fact hid an intense loneliness. His art in this period was taken as one of the paradigms of ‘Post-1989’ art, exerting a strong influence on artists interested in ‘new realism’ and Pop. After the mid-1990s, new media started to attract artists’ attention. At the same time, through a series of international exhibitions featuring Chinese artists, the artistic



慰藉之浴 | **The Bath of Consolation**

布面油画 | Oil on Canvas

75 × 60 cm | 2001

慰藉之浴 | **The Bath of Consolation**

布面油画 | Oil on Canvas

200 × 140 cm | 2001

慰藉之浴 | **The Bath of Consolation**

布面油画 | Oil on Canvas

130 × 95 cm | 2004

慰藉之浴 | **The Bath of Consolation**

布面油画 | Oil on Canvas

40 × 30 cm | 2006

taste of international curators also began to play a role in China. The painting circle felt a constant pressure to renew its creativity. Song mostly kept moving along his line of exploration, though clearly seeking greater profundity and purer expression in his art. Looking around China's art scene at the threshold of the millennium, there were only several iconic images that caught the eye, and in my opinion one of the most successful visual imageries from that time was Song's Consolation of Bathing series, which started appearing in 2000.

In this series, complex psychological phenomena are explored through a sensual, visual language that is removed from social life. Consolation of the spirit and cleansing of the flesh became also the consolation of the flesh and cleansing of the spirit. Song said he was inspired by a remark made by Zhang Xiaogang, who suggested that Song simplify his imagery so as to better explore the depth of human emotions. The Bathing series brings together Song's dual interest in the psychological and the carnal in an iconic imagery that is at the same time suggestively religious. Ideas surrounding the indulgence of the flesh, the cleansing of earthly dust, repentance and forgiveness are all embraced by the experience of ablution, which also touches on the idea of baptism. A spiritual aura is created by the drenching light and water pouring from above. If one compares the Bathing series to Song's paintings of previous years, one can identify a kind of implicit narrative progression in which the sordid squalor of daily urban life has now been elevated and purified. One cannot say this purification is the final destination, but it certainly offers reprieve from society and takes the first step towards a spiritual source and a primordial sensuality. Here one finds satisfaction through a momentary merging of mind and body in the context of a simple and temporary indulgence. In terms of style, in the Bathing series Song has remained faithful to his taste for the 'unfamiliar': by freezing time and motion, even for a

moment, a strange aura is brought into the picture. In this series Song has left behind the visual narration he is known for, and reaches directly for the spiritual implication in the imagery.

In the past few years the artist has been revisiting his previous compositions through the lens of this new sensibility. The attempt to extract spiritual truth from absurd situations has brought new meaning to familiar subjects, and this enterprise serves as a review, also a summary perhaps, of a stage in life. Song now ceases to make his art a witness of the psychological complexities of social life; he visits the frozen imageries created in past works as scenes from memory, and usually meets them in a twilight zone. Here, time and action are stilled to become an instant that defines an iconic image. Now the image is not created for the sake of a surreal suspense, nor for the effect of absurdity. The 'unfamiliar' has been Song's device for pushing back the pressing immediacy of passion to clear the space for a field of vision; but now what is being emphasised is no longer the magic of the extraordinary but rather a compassion for life. His latest works exude a tragic pathos, as though to say neither redemption nor repentance would make a difference. Beyond resignation and repentance, normal life goes on, driven by blind passion as it always will be, at which the artist looks upon with sympathy and sadness.

Emotional, rather than psychological, depth is the new spiritual truth sought by Song in his recent works. The surreal scenes no longer carry the superior attitude of the young rebel, but rather the more compassionate mind of one who is now weathered by experience. The rebel rocker is now reformed, though in truth one knows he had never gone all 'bad'.

中国当代艺术中的绘画，是一个比较成熟的媒介，它的标志之一，是把近代引进的西方写实主义绘画，再创造为一种意象化的语言模式。1983年，何多苓、张小刚就开始了这种试验。’85新潮中，大规模的超现实主义语言的借鉴，给意象化的语言模式奠定了基础，当时张培力的手套系列，以及耿建翌的笑脸系列，在大量泛滥的超现实主义绘画中卓然独立，就因为他们的作品，已经超越了对超现实主义的借鉴，成为一种语言的再创造。到了后’89方力均、刘炜和宋永红等人的作品中，这种语言模式，已经变成一种自觉和普遍的方式。它的形式受到超现实主义的影响，但它不像超现实主义语言模式那样，源于“梦境”，依赖不同时空、不同质的形象变化和组合，达到一种荒诞的效果。意象化的语言模式，依赖的是现实感觉，它使用的具象形，不是带理性色彩的符号化或者象征性的具象，而是与生活体验有关的感觉化的具象。它更接近中国的古典诗词，像“大漠孤烟直，长河落日圆”，在现实物象的“真实”上，同时作为一种人生的境界和体验。或者像中国古典文人画，梅兰竹菊，山水草木，同时也是人的“胸中逸气”的意象。只是当代艺术中的意象化作品，表达的是当代人的生存感觉，有了传统文人那种典雅的情调，倾向更直接、更露骨甚至不惜更恶心地表达当代人的无聊、压抑、滑稽、荒唐等生存处境。在“绘画死亡”的口号喊了几十年，新媒体被越来越多的艺术家采用的今天，意象化语言模式，为绘画尤其传统绘画的当代转换，展示了新的可能性，也为世界当代艺术提供了一种具有启发意义的话题。就此而言，“洗澡”系列，是宋永红作品中迄今为止的一个高峰，他的作品同时可以成为意象化语言模式的一个典范。

1988年，《校园生活——陌生环境》作为宋永红的毕业创作，意象化的语言方式已经初露端倪，尽管作品现实场景依然像传统写实主义那样面面俱到，但画面形象有一种

特别“静止”或者“凝固”——给人一种压抑的感觉。在《校园生活——陌生环境》中的洗澡场景，见到永红最早的“洗澡”作品，作者通过洗澡表达的是身体的乃至性——欲望与压抑的感觉。

1990年，宋永红和王劲松有一个联展，我有一篇评述他们作品的短文，在北京美术界的“西山会议”上宣读，提到“泼皮”和“玩世”的词汇。1993年和1995年，我请了宋永红参加我策划的《后89中国新艺术》和《从国家意识形态走出》的展览。那时宋永红的作品，善于发现日常生活中的无聊、滑稽、好玩，甚至恶心的情景，诸如《阵风偶然现象》一阵风把姑娘的裙子掀开，露出了内裤。诸如《牙科·整形》，每一个等待治疗的病人，带一个把嘴撑开的工具，画面是一群吡着牙的人，十分可笑和滑稽。宋永红沿着这种方式，持续到1999年。这之间也有几张画“洗澡”的作品，其中一张作品的水，被画成一种白色粘稠物，性的感觉依然明显，而且白色粘稠物引起我一种生理上不舒服的反应。

90年代末2000年初，宋永红曾经苦恼过一阵，不知怎么走下去，我们曾经数次彻夜长谈，我觉得他的作品中精彩之处，在于他从另一个视角看生活，就好像看“孔雀开屏”，宋永红发现了这个众所周知“美丽”的另一个角度——从后面看“孔雀开屏”。我对永红作品不满足的地方，在于他有些作品过于罗嗦，或者“太写实主义”了，他应该简化画面，截取乃至夸张与自己感觉相关——能够成为意象的那部分具象，舍弃没有必要的细节，否则就真的成了传统写实主义。

几个月后，永红让我去看他的新作品，完全出乎我的意料，新作精彩得使我吃惊和感动。“以往情节化的东西被不断抽离，和现实自然形成距离。这个距离一旦产生，画