

# 刘健内部采访

1: 上个十年, 你的创作很关注绘画作为一种物质性的存在, 也做了许多相关的实验, 比如尝试不同材料、手法, 很多时候让图像成为动作的副产品, 而不是目的, 如今你如何看待这一时期的探索?

在今天绘画对于我来说依然如此, 物质的、当然他也是图像的, 无论他是不是作为一个结果或者目标出现。但最终绘画会达到一种“品质”品质应该是一个目标, 但是它也并不是某种期待的结果。更像是生成的结果, 再继续深化上一次的工作。尝试的方面其实比较单一, 反复、重复、分离与重组、干预、发现、都在这些过程当中, 我的绘画“幸存于某种某种抓住他不放的东西之中”。所以绘画不是结果、不关于真理、也不是某种绝对的发现。它是道路。

因此对于上个十年的探索, 也像是今天工作的正在发生, 在某种逻辑上看是一种结构式的、分裂与归纳。我以前说过挺像档案管理、图书管理员一类的工作。在今天某些东西留下来成为某种基因在工作过程里延续。

2: 最新的绘画系列呈现出一种古典的气质, 你是如何完成从一种“反绘画”的激进姿态回归到古典的呢?

嗯、前一阵有人提起的关于临时性的概念临时绘画, 我其实也不太认为我属于那一种, 关于反绘画, 我也不觉得我是这一种。当然这个反绘画的概念我也并不太了解。在过去的工作里我没有办法完全做到让绘画成为某种结构, 结构像是一直在被打破, 那么可能我是一种反结构? 让画布从框上下来再回到框上的过程经历了一段时间, 在过程中会有很多发现。我自己认为这是一个自觉地、保守的过程, 因为在当时更多人更愿意看到那些解脱束缚的画布悬置在墙面上或者其他地方。但是我依然很原发的, 有一种强烈的愿望想要让他们“回归”画框。这个回归的过程让我即获得了某种安全感也获得了新的判断的可能、有一点螺旋或者循环的感觉, 这感觉让我能有新鲜和熟悉并存的快感。

古典绘画对我来讲是某种简便方法, 这种方式制造了张力, 我前一段的绘画历程是对古典绘画的一种拆解和整合过程, 拆解可以让元素发生对撞、整合让力量得到释放。这个过程对我来说是自然和原发的。

你之前提到过, 即使是在做激进的材料探索, 你也同样离不开古典绘画的滋养, 它是如何体现出来的呢?

绘画是双重运动, 是不断侵蚀的力和不断形成的边界之间的对抗。材料在过程中扮演了一个不断被驯化的不安定因素, 古典绘画是被驯化的稳定元素组成的, 在那些稳定系统中隐藏着被驯化的痕迹, 充满热情的观看能发现那些隐藏的密码, 我所谓的滋养恐怕就是这种类似的东西, 通常在表面上看来, 他们被认为是“效果”, 画面的效果, 更具体来说他们可以被理解成可以被不断演化和转换的根源, 比如那些被训练的笔触、手势叠加、层次、薄厚的穿插干湿、透明度。

他们暗示了空间，在物理层面都是材料带来的。

绘画的边界、选择与判断，逃不掉的古典边界是需要被创造或者发现的。它的来源就是判断力。逃离某种意义上就是一种继承，逃离是起点。绘画永远无法脱离其本身，这是古典绘画给我们的提示。

3: 最新的绘画系列有个统一的特点，就是采用纯黑色的帆布作为画布，然后上面也不做任何基底的处理，这么操作的意图是什么？

类似的方式十年里就开始不断反复、更直接的接触能让绘画获得品质、直接的接触让更多间接的画法变得更有趣、同时又去掉了传统做底后再施色的方法的间接性，这之间有某种矛盾的张力。这是绘画可以不断演化的价值。

（让很多东西从更深的地方钻出来的可能性）是的，黑色是塑造空间可能的最好场域，这也来源于古典绘画。他们暗示了光的可能。

因为你之前使用过很多材料来画画，但这批东西统一又是油画，为什么又回到这种传统媒介上去呢？这批作品像是油画但是不是用油画材料绘制的、我用了色粉、和接近色粉强度的哑光丙烯、石膏，来进一步制造某种空间幻觉，让笔触的真实感和陌生感并存。

4: 确定了材料（黑布+油画）与作品气质（回归古典）后，你作品的生成逻辑是怎么样的？

帆布+色粉+丙烯+石膏是材料基础。我先以某些图片的形象元素、整体结构为开始，在画面组建一个更有深度空间的可能，通过干湿结合的方式推演整个画面、通常我会在中间阶段放弃图像资料，让画面产生的张力元素带着我、走向它最终需要形成的模样，可以说我本身对于一件绘画作品来说是作为一个“中介”的角色出现的。

图像参考、个人化处理.....你对古典绘画的重读，是以什么样的方式体现到画面中的呢？

大致上就是对现有的手头的、经常阅读的图像资料进行进一步的阅读，阅读的过程其实就是绘画的过程，你会发现，一场来自里约热内卢的过气女明星的个人演出现场和埃尔格列柯的作品净化圣殿的呈现并无二样，你总能发现我们今天生活在过去的历史之中，你也更清楚你并不属于过去、但是你就在那个相同的**时刻**。

那些绘画，和你现在看到的都是属于一种：时刻

5: 你说过想要追求一种被绘画带着走的感觉，想要让绘画变成一种开放的、甚至是失控的状态，你能具体介绍一下你的创作逻辑、状态吗？

这是一个并不存在但是很有意思的话题，我认为这也是画家的责任。

一件好的绘画可以依靠逻辑来解读，但是绘画不是通过逻辑被生产出来的，即使在无数个瞬间、细节、制作流程中它充满了先后顺序、层次、他们类似于逻辑但是他们不是逻辑。好的画家的

追求就是在寻找一种失控，组织它们利用它们甚至消灭它们在消灭失控的瞬间形成控制，这是非常奇妙的感受。因此绘画呈现的是某种真实、具体的真实、感受的真实，感受的实存演化成为一种物质实存，真实感就来自于其中、真实塑造了你的想象、也划定了失控的边界。

所以绘画就是沙漠、没有尽头、即使你设想设定了尽头他仍然是值得行走的沙漠中的道路。你无法设定你的路、你需要制造那些冲蚀、断裂、让它们带着你寻找出口、在找到出口的瞬间、路就形成了。

6: 在你的备忘录里，你提到绘画的主题就是永无休止人类争斗，也提到自己的对演唱会之类人群聚集的时刻感兴趣，这些图像或者说主题，是如何体现到你的画面上的呢？因为你的作品，总体来说，是看不到叙事、象征之类的意义表达的。

我希望观众能够看到叙事、这是一种沟通的桥梁，但是观众无法从中获取照片的瞬间、它们只能靠想象。也不能不应该从中获取线性叙事，它们是绘画的外部世界消解绘画本身的唯一可能。争斗无处不在，争斗就是历史，我不仅对争斗感兴趣也对观看感兴趣，观看预备观看、观看争斗、它们有时候会呈现出一种竞技的形态、有时候是暴力形态，它们组成了生活，我尽量用我的方式还原那种感受，我对还原那个时刻的图像不感兴趣，也并没有对那种情绪的表现和表达的热情。我感兴趣的点就在于构建和提炼这种感受的真实性本身。因此叙事和象征并不属于我的绘画的主体。

7: 同样，你也说到大画中的结构是你的工作核心，应该怎么理解这句话呢？结构、光影、视觉经验、线条与型.....这些词语在你的体系里，分别扮演着什么角色呢？

这些都相当重要，对边缘的兴趣也是一个有意思的事。大的平面对身体的边界的探索有一种快感支撑一件大作品就是人融入到其中的过程，小的面积会有一种外在感。不会产生太多边界感。

8: 你提到过对你影响比较大的一个流派：僵尸抽象，他们的特征好像没有特征，有的玩硬边抽象、有的玩手法，涂抹、喷洒样样有，还有的玩材料，但那个老爷子也提到了“它们缺乏与世界的交互，以及情感上的触发”.....

对，在上一个阶段里我对这个形态的绘画感兴趣，他们是一种临时性的、无定形的绘画变成了一种非常不临时的、定型的的东西的类型，很有意思，像是一种快餐或者网络用语，僵尸抽象无疑是一种贬义，这个贬义带有对一种对传统抽象表现绘画的认知（对新抽象的否定与肯定）在某种表面意义上，我是赞同和支持这种绘画的，他们是有贡献的。手法材料涂抹之类的东西是绘画一直以来的元素，可以理解为一种传统，这本身就是与世界的交互和沟通，当然也仅此而已，绘画并不是什么重要的媒介，它的伟大正是它和很多东西无关，但是依然在暗示很多东西。

你当初是怎么受到这个风格影响的？

我当时喜欢几个类似这个风格的艺术家的、也受到他们的启发（sterling ruby、Oscar Murillo）

Oscar Murillo 18年在尤伦斯有过讲座“飞行中的视野”、sterling ruby 2011年在佩斯北京做过展览：吸血鬼

最新的作品也体现出它们的特点吗？

不知道，会有那种基因在我相信

你觉得自己的作品属于抽象还是具象的范畴吗?  
都完全不属于

9: 你所追求的失控状态, 是否反映出一种视觉经验本身的不稳定性, 应该怎么理解这种不稳定性呢? 我们看到的并不真的是看到的, 或者说观看本身就会带有一定的倾向性?

视觉经验的稳定与否我确实没有想过这个问题, 感受力需要一种激发, 也需要一种真实性, 对我来说失控不是视觉经验、或者视觉结果层面上的范畴, 他是内在感受范畴。我能理解你的意思是如果说通过失控、或者制造失控、就制造了某种跨越已有视觉经验的可能, 但是我认为也不能, 因为视觉经验是否已经产生作用了? 这个问题是超出我的认知的。

作为我本身来说, 画家的责任在于构建真实性, 能否让观众在画面预见一种真实, 看到自身感受的实存, 这是关键的问题。

视觉语言的陌生感、这应该有观众朋友们来回答。

10: 上次我们聊到, 你理想的状态是一直再画同一张画, 哪怕眼前这么多张, 实际上还是同一张, 这是一种什么样的状态呢? 就这一张"大画"而言, 你如何完成与世界的交互或者说情感上的触发呢?

我每天都感觉自己在被动的与世界交互、被动的做各种虚假的情感触发, 在一种非实存的空间里被动的被观看和观看他人, 我感觉这像是一种被动的意淫, 这感觉很奇怪、不真实又无法自拔。人类应该再多发明一点更真实的不真实才能使人类更有趣。

世界上的一流的绘画都是同一张画, 这是绘画的核。我的绘画也是。

**1. Over the past decade, your work has focused heavily on the materiality of painting, and you've conducted many related experiments, such as exploring different materials and techniques. In many cases, the image became a byproduct of the action rather than the goal. How do you now reflect on this period of exploration?**

Painting for me today is still about materiality, and of course, it's also about imagery. Whether or not it serves as an outcome or goal, the final painting reaches a certain "quality." Quality should be a goal, but it's not necessarily an expected result—it's more like a generated outcome, continuously deepening previous work. My explorations have been quite singular: repetition, separation, reorganization, intervention, and discovery—all these processes are present. My painting "survives in something that grabs hold and won't let go." Therefore, painting is not a result, nor about truth, and it's not an absolute discovery either. It's a path.

Looking back at the explorations of the past decade, they seem like they're still happening today. Logically speaking, they form a structure of splitting and induction. I've previously said it's similar to archival management, like the work of a librarian. Today, some things remain and become part of the work's DNA.

## **2. Your latest series of paintings has a classical quality. How did you transition from a radical "anti-painting" stance to something more classical?**

Yes, recently someone mentioned the concept of "temporary painting." I don't think I belong to that category. Regarding anti-painting, I don't consider myself part of that either. Frankly, I don't fully understand the concept of anti-painting. In my past work, I could never quite make painting a fixed structure—it was always breaking apart. Maybe I'm more about anti-structure? The process of taking the canvas off the frame and then putting it back on took some time, and along the way, I made many discoveries. To me, it was a conscious, conservative process because, at the time, most people preferred seeing unbound canvases hanging on walls or elsewhere. But I had a strong, primal urge to "return" them to the frame. This return gave me both a sense of security and the possibility of new judgments, a bit of a spiral or cyclical feeling that brought a fresh yet familiar pleasure.

Classical painting, for me, is a convenient method. It creates tension. My earlier journey with painting was about deconstructing and integrating classical painting. Deconstruction allowed the elements to collide, and integration released energy. This process felt natural and primal to me.

## **You've mentioned before that even in your radical material explorations, you were still nourished by classical painting. How is that reflected in your work?**

Painting is a dual motion—it's the confrontation between erosive forces and the boundaries they form. Material plays the role of an ever-unstable element being tamed throughout the process. Classical painting consists of stabilized, tamed elements, but hidden within these stable systems are traces of taming. Passionate observation can uncover these hidden codes. What I mean by nourishment probably refers to something like that. On the surface, they may seem like "effects"—visual effects, specifically—but they can be understood as constantly evolving and transforming sources. Trained brushstrokes, gestures, layering, the interplay of thickness and thinness, wet and dry, and transparency—all these hint at space and are physically brought about by materials.

Painting's boundaries, choices, and judgments are inescapably tied to classical borders that need to be created or discovered. Their source is judgment. Escaping is, in a sense, an inheritance. Escape is the starting point. Painting can never escape itself, and that's what classical painting teaches us.

## **3. Your latest series is unified by the use of pure black canvas without any primer. What is the intent behind this approach?**

This method has been repeated over the last ten years. Direct contact allows the painting to achieve quality. Direct contact makes the indirect painting methods more interesting while removing the indirectness of traditional priming and coloring methods. There's a certain tension in this contradiction, which is the value of painting's continued evolution.

## **Many elements seem to emerge from a deeper place. Does black create the best possible space?**

Yes, black is the best field for shaping space, and this also comes from classical painting. It implies the possibility of light.

**You've used various materials in your past work, but this series is unified as oil painting. Why return to such a traditional medium?**

This series appears to be oil painting but isn't created with oil materials. I used pastels, matte acrylics with the strength of pastels, and gypsum to create further spatial illusions, allowing the brushstrokes to feel both real and unfamiliar.

**4. After settling on the materials (black cloth + oil paint) and classical aesthetics, what's the logic behind the creation of your work?**

Canvas + pastel + acrylic + gypsum form the material basis. I start with image elements and the overall structure, building a deeper space within the composition. Using a combination of wet and dry techniques, I push the painting forward. Usually, I abandon the reference images halfway through, letting the tension elements in the painting guide me toward its final form. In this sense, I see myself as a "mediator" in the creation of a painting.

**How is your re-reading of classical painting reflected in your work?**

Broadly speaking, it's through the continuous reading of the materials at hand. The process of reading is the process of painting. You realize that a fading Rio de Janeiro pop star's solo performance and El Greco's *Purification of the Temple* are presented in the same way. You can always find that we live in the past's history, and yet we know we don't belong to it. But we exist in that same moment.

**5. You've mentioned wanting to be led by painting, to let it become an open, even out-of-control state. Can you explain your creative logic and process?**

This is an interesting but non-existent topic, and I think it's the painter's responsibility. A good painting can be interpreted through logic, but it's not created by logic. Even though in countless moments, details, and processes, it's full of sequence and layers—they are similar to logic, but they're not logic. A good painter seeks this out-of-control state, organizing, utilizing, and even annihilating it. In the moment of destroying the out-of-control, control is formed, and this is a very peculiar feeling. Therefore, painting presents a certain reality, a tangible reality, and a real feeling. This reality shapes your imagination and delineates the boundaries of out-of-control.

So painting is like a desert, without an end. Even if you imagine and set an end, it's still a road worth walking on. You cannot define your path; you must create the erosions and ruptures, letting them lead you to find the exit. And in the moment you find the exit, the path is formed.