

南柯画廊对话 | 白梦帆 (2024)

来源：南柯画廊

Q: 在绘画的时候，你会格外注意怎样的景象？

Q: What kind of view do you usually pay special attention to when painting?

A: 在《看不见的城市》中，卡尔维诺写道，“你所追逐的不是双眼所见的事物，而是内心的、已被掩埋、被抹掉了的事物。”

我常常试图在绘画中刻画当代城市人造景观中最为诗意和微妙的一面。当我在城市中漫步，我时常会在细微之处中寻找不为人们知的秩序和关联，捕捉全球城市景观在有迹可循的规律结构中因不同人类活动所留下的微观痕迹。在卡尔维诺《看不见的城市》中，他将藏匿着城市过往的印记称之为“城市的掌纹”，在曲折勾回处书写着城市的命运、记忆和历史，貌似趋同却在幽深处别有天地。在我的作品中，时间在不同地点留下的痕迹得到了忠诚的复写。



白梦帆 Mengfan Bai

长乐加油站 Changle Gas Station, 2023

砂石、布面油画

Coarse pumice gel and oil on canvas

60h x 120w x 4d cm

© Courtesy of the artist

我近年来的创作中，每一组作品都往往围绕某种具体的城市景观展开，比如城市公园、历史

建筑、飞机跑道、人造水域等等。它们不仅仅是在我的旅居和旅行经验中反复出现熟悉的物件和场景，更是对“地点”和“非地点”的探索和思考。不同城市的标记最终在我的画布上相遇勾连，仿佛卡尔维诺所说的“虚空中连接各点的通道”，最终构建我的城市星系。

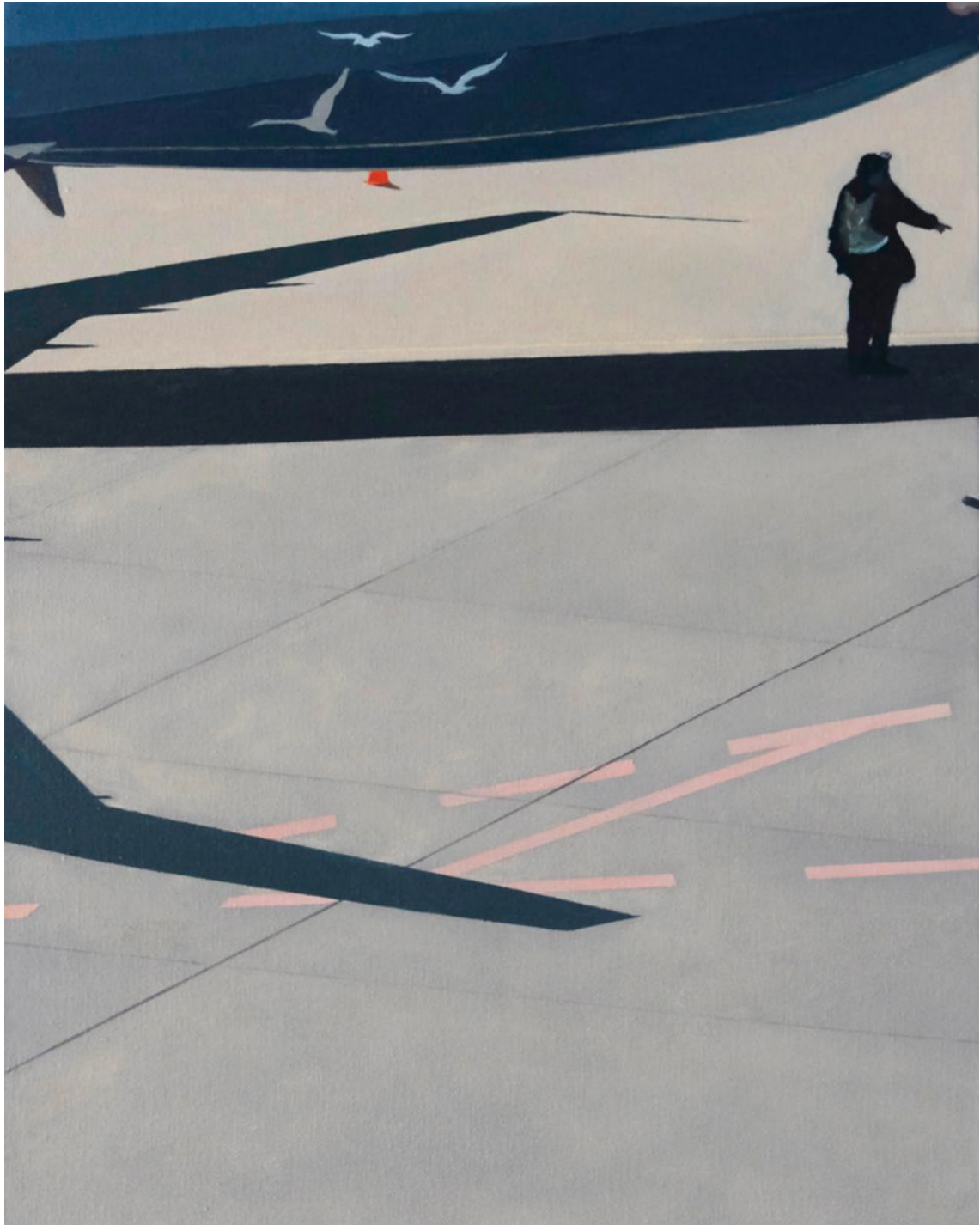


白梦帆 Mengfan Bai
粗质纹理 Marco texture, 2021
布面油画 oil on canvas
23h x 30w x 1.5d cm
© Courtesy of the artist

A: In *Invisible Cities*, Calvino writes, "It's not what you see with your eyes that you're chasing, but what's inside, what has been buried, erased."

I often try to portray in my paintings the most poetic and subtle aspects of the contemporary man-made urban landscape. When I walk in the city, I often look for the unknown order and connection in the smallest details, and capture the microscopic traces left by different human activities in the regular structure of the global urban landscape. In Calvino's *The Invisible City*, he called the imprints that hide the city's past "the city's palm prints", writing the city's destiny, memories and history in the twists and turns, appearing to converge, but in the depths, there is a different world. In my works, the traces left by time in different places are faithfully reproduced.

In my recent works, each group of works tends to revolve around a specific urban landscape, such as city parks, historical buildings, aerodromes, man-made waters and so on. They are not only familiar objects and scenes that have appeared over and over again in my living and travelling experiences, but also my exploration and thinking about "place" and "non-place". The markers of different cities eventually meet and connect with each other on the canvas, just like what Calvino called "the passage that connects the points in the void", and ultimately builds up my galaxy of cities.



白梦帆 Mengfan Bai

25.0966N, 102.9286E II, 2021 布面油画 Oil on canvas50h×40w×4d cm© Courtesy of the artist

Q: 你觉得“水”在你的艺术线索中起到了怎样的作用，你怎么理解它？

Q: What do you think of the element of 'water'?

A: 从描绘一系列网球场作品开始，一段时间内频繁使用深浅不一的蓝色，以至于在描摹坚硬质地的球场后期反而带入了很多对水域的想象，以及对河流湖泊不同水纹密度的观察和理解。

真正开始画“水”是 2021 年，那时从家到工作室往往需要过桥渡过东河（East River），常常路过它的潮涨潮落；也会定期去大都会博物馆看古画，看累了就会在埃及馆中“尼罗河”旁坐坐，这座人造水池底部时常闪烁着来自世界各国的钱币，会有工作人员负责定期打捞，彼时中断的国际旅行和紧张的政治关系也在币种和钱币数量的变化中得到了直接的体现。水池里遗留的硬币与被水波冲乱的埃及壁画倒影交织在一起，引发我对于恒定和流通的思考。



白梦帆 Mengfan Bai

L.I.M.B.O 15:12 XII, 2019 布面油画 Oil on canvas92h×122w cm© Courtesy of the artist

回看这充满变动的三年,我作品中的水元素仿佛隐喻着不安的社会背景下内心深处的暗流涌动。然而这三年也是我过往人生经历中物理坐标意义上最稳定的一段时光,或许对水的描绘也融合了我对无常和无形的理解。李小龙曾说,“像水一样吧,我的朋友。”(Be water, my friend.)



白梦帆 Mengfan Bai

愿力 Make a wish, 2022 布面油画 Oil on canvas 46 x 61 cm © Courtesy of the artist

A: Beginning with a series of works depicting tennis courts, shades of blue were used so frequently over a period of time that the later stages of depicting the hard texture of the courts instead brought in a lot of imagery of the waters and the observation and understanding of the varying densities of water patterns in rivers and lakes.

It was in 2021 that I really began to paint "water", at that time, I often had to cross the bridge over the East River from my home to my studio, often passing by its high and low tides; I would also go to the Metropolitan Museum of Art to look at ancient paintings regularly, and when I got tired of looking at them I would sit next to the "Nile River" in the Egyptian pavilion. "The bottom of this man-made pool is often glittering with coins from all over the world, and staff are responsible for salvaging them regularly. The disruption of international travel and political tensions at that time are also directly reflected in the change of coins and the number of coins. The coins left in the pool, intertwined with the reflections of the Egyptian frescoes disrupted

by the water, prompted me to think about constancy and circulation. Looking back at these three years of flux, the element of water in my work seems to be a metaphor for the inner turbulence of a troubled society. However, these three years were also the most stable period in terms of physical coordinates in my past life experiences, and perhaps the depiction of water also incorporates my understanding of impermanence and formlessness. Like Bruce Lee once said, "Be water, my friend."



白梦帆 Mengfan Bai

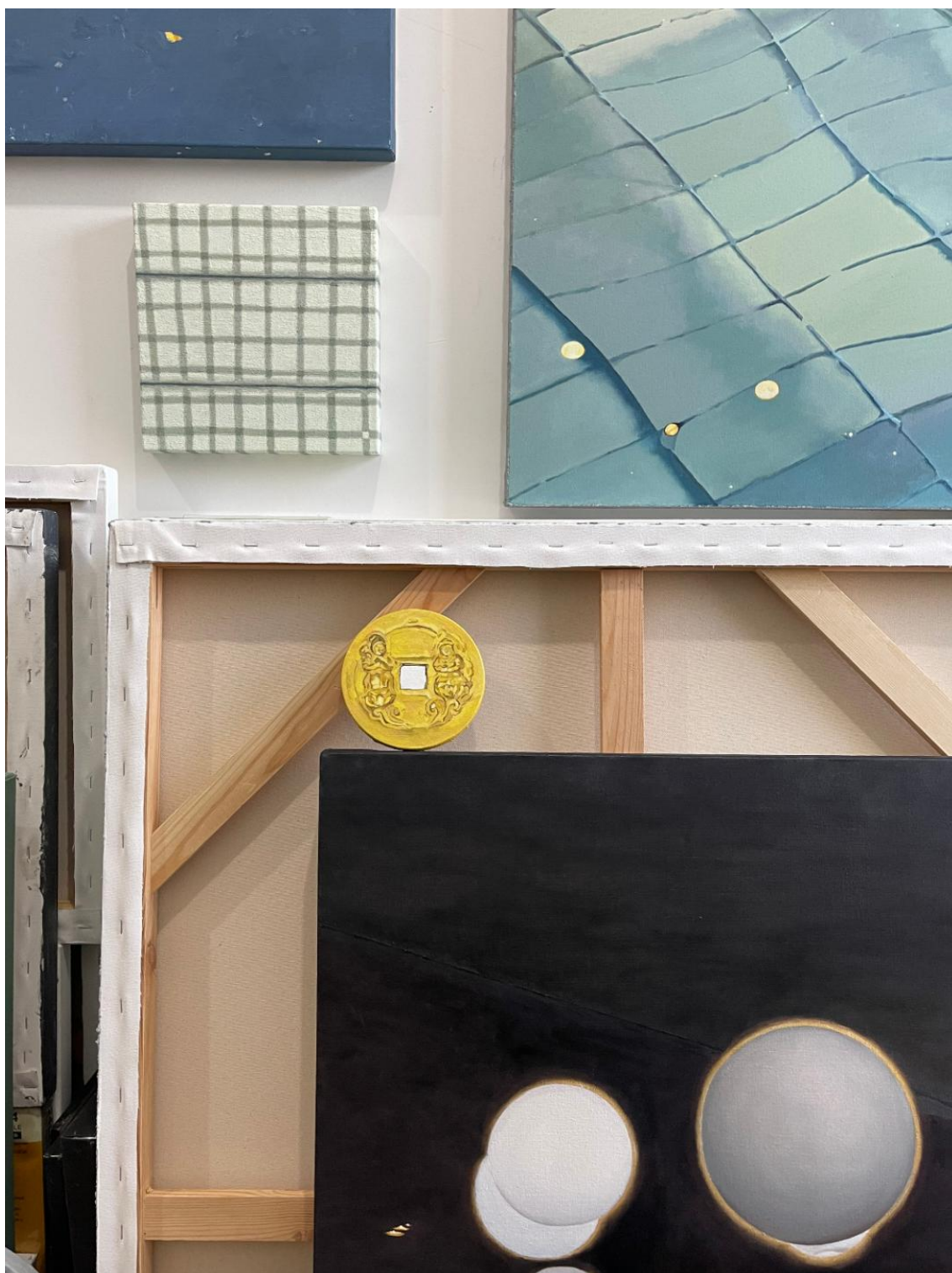
尼罗 IV Nile IV, 2024 布面油画 Oil on canvas 50h × 40w × 4d cm © Courtesy of the artist

Q: 为什么选择油画?

Q: Why do you choose oil painting?

A: 起初我认为是油画选择了我，在日复一日的实践中，愈发坚定是我主动选择用这种传统和郑重的方式去表达。“画”的字形宛如田畴四边的界限，《说文解字》中译为“用笔划定边界线”。一方画布宛如一块新田，一段时间内创作者需要或站立或躬身反反复复回到这方区域前耕作。油画材料的肌理之美与我记忆中的土地融为一体。

油画的过程与建筑过程也极为相似。先有骨架和结构，再做肌底。反复打磨后画布上的涂抹和修改都被隐藏在色层之下。绘画和建筑作为时间的容器最为打动我。



Artist Mengfan Bai's studio © Courtesy of the artist

A: At first I thought it was the oil painting that chose me, but as I practice day by day, I become more and more convinced that it is my initiative to express myself in this traditional and solemn way.

The character for "painting" resembles the boundaries of a field, which is translated in Shuowen Jiezi as "to draw a boundary line with the brush". A piece of canvas is like a new field, and the creator needs to stand up or bow down to return to this area to plough it again and again within a period of time. The beauty of the texture of the oil painting material merges with the land in my memory.

The process of oil painting is also very similar to that of architecture. First there is the skeleton and structure, then the muscle base. After repeated sanding the paintings and modifications on the canvas are hidden under layers of colour. Painting and architecture move me most as containers of time.





Artist Mengfan Bai's studio © Courtesy of the artist

Q: 你最希望通过你的创作传递怎样的信息或者是情感?

Q: What emotion would you most like to convey through your creation?

“孤帆远影碧空尽”、“去时雪满天山路”、“今人不见古时月，今月曾经照古人。”

在看到这个问题时，我首先想到的是这几句诗。

在中国古典诗歌中，诗人往往选择描述的特定情境传表幽意，寄怀心志。龚贤有云：“世间尽有奇险之处。非画家传写，老死牖下者不得见也。然亦不必世间定有是处也，凡画家胸中有皆世间之有也。”中国古典美学对我的影响在于，于我而言更重要的不是绘画的内容，而是观看方式。当我刻画城市景观的时候，我试图用笔描绘的是这些风景在我目光注视下的“肖像”。我想要以自身五感作为城市记忆储存的媒介，以不同的地理坐标为索引，在“城市”的定义变得更加复杂和模糊的时代，以画笔还原它的本貌。

就像塞尚刻画圣维克多山（Mont Sainte-Victoire）一样，在无数次的描绘中，我们能看到始终如一的庄严、崇高、朴实、有序，仿佛可以打破时空的限制。他曾说“风景在我身上思考自己，我是它的意识。”这种风景与人的视角的主动转换和相互作用，给我的绘画带来了很大的启发。



Installation view of *Thus Have We Seen*, February 29, 2024 – April 14, 2024, Nan Ke Gallery, Shanghai © Courtesy Nan Ke Gallery, photographed by AHstudio

"A lone sail in the blue sky", "The snow filled the mountain road in heaven when I went there", and "Today's man does not see the moon of ancient times, but today's moon once shone on the ancients."

These are the first few lines of poetry that came to my mind when I read this question. In classical Chinese poetry, poets often choose to describe a particular situation to express their feelings and sentiments. Gong Xian said, "The world is full of strange and dangerous places. Non-painter writing, old and dead under the lattice can not be seen. However, there is no need to be in the world is also, where the painter's chest are in the world also have." The influence of classical Chinese aesthetics is that it is not the content of the painting that is more important to me, but the way of looking at it. When I paint urban landscapes, what I try to depict with my brush is the "portrait" of these landscapes under my gaze. I want to use my own five senses as a medium for storing urban memory, and use different geographical coordinates as an index to restore the original appearance of the city with my brush, at a time when the definition of the "city" has become more complicated and blurred.

Just like C é zanne's portrayal of Mont Sainte-Victoire, we can see the same solemnity, sublimity, simplicity and order in his countless portrayals, as if he could break the limitations of time and space. He once said "The landscape contemplates itself in me; I am its consciousness." This active transformation and interaction between landscape and human perspective has brought great inspiration to my painting.

原文链接: <https://mp.weixin.qq.com/s/G2c07BZp0JVHTkMoxxYQGA>