

亲密，
更亲密的

Intimate,
More Intimate

郑
兰雄

Zheng
Lanxiong

7.6 - 8.3

亲密，更亲密的

文 / 周沁汝

库比森画廊于 2024 年 7 月 6 日至 8 月 3 日呈现艺术家郑兰雄在画廊的首次个人项目“亲密，更亲密的”，展出十余件绘画及石塑黏土雕塑作品。

郑兰雄的个体记忆与情感的连结在内求与外放之间拉扯，这个微妙的过程也是他的创作过程。一幅画于他而言是一场亲密的体验——当人们回忆起儿时的某个惬意的午后，某样爱不释手的玩具，某些安静独处的时刻，仿佛是在透过面纱或迷雾去看（这里用“去感受”指代“去观看”或许更恰当）。郑兰雄反复地使用极轻薄的色粉对画面进行填充和调整，一遍遍地叠加中，他的感觉或被深化或被隐藏，最终以一种不明朗的暧昧姿态与观者相遇。“色彩在身体之中，感觉在身体之中，而非在空气中。感觉，就是被画出的东西。在画中被画出的东西，是身体，并非作为客体而被再现的身体，而是作为感受到如此感受而被体验的身体，即“苹果之作为苹果的实质”。”

“我只相信忠于自我内在驱动而产生的创作。”

日常中私密的视角，独白的情结和朦胧的记忆一直是郑兰雄所有创作的驱动力，用他本人的话来说，“**这是一种本能的冲动**”。在生活中郑兰雄似乎沉默寡言，但他的作品却早已将这种细腻却又略显不安的小心思展露无遗。

本次展览试图将艺术家的私密世界暴露在画廊这个公共空间，反转其作品的作用——从“作为情感的出口”到“作为记忆的入口”，邀请观众透过“面纱”或“迷雾”去观看（去感受）。浴室作为极其个人的地盘通常狭小而密闭，也正因如此，这里反倒成了艺术家在社会生活中的“避难所”。郑兰雄常常双手撑着洗手台，面无表情地看着镜子，一看就是很久，但有时也会害怕。“**现在我害怕镜子里是我灵魂的真正面目。**”展览却刻意将“浴室”置于空间最开阔的地带，四周几乎没有完全隔绝的墙面，也是出于对如此“亲密的”状态的一种挑战，因为对于初次与他作品相遇的观者而言，这场体验似乎是更陌生的。“**上帝看到，人们或许也看到。**”——谁知道呢？

郑兰雄的创作中同样出现了很多童年的玩具和游戏——虽然这些老物件早已不知去向，那些自娱自乐的游戏也无法再满足自己。木马、小象、手捧着的小蝌蚪，展览在相对私密的空间中以“收集”的概念还原了这个实际并不存在，但却是艺术家最向往的“储藏室”。与“浴室”不同之处在于，“储藏室”作为郑兰雄的“更亲密的”内心区间，反而并没有带给艺术家任何不安。“**长大后的各种玩具琳琅满目，我也早已过了玩玩具的年纪，但是看到质朴的手作玩具总能勾起心底的情愫，然而再也找不回从前的那只木马。**”郑兰雄深知这片区域早已归属遥远的记忆，无法被挽回，所以同样的，它也无法再被摧毁，在这种坚固的状态下它可以任由艺术家采撷而不会枯萎。

“亲密，更亲密的”这种关系不仅仅是艺术家内心深处情感状态的概括，同时也是艺术家的生存手段——他努力地、自发地创作，**他有属于自己的小小的自由和崇高时刻。**

Intimate, More Intimate

Text by Qinru Zhou

Cub_ism_ Artspace presents "Intimate, More Intimate", the first solo project by artist ZHENG Lanxiong at the gallery from 6 July to 3 August 2024, featuring more than a dozen paintings and clay sculptures.

ZHENG Lanxiong's individual memories and emotional connections are tugged between inward and outward, and this delicate process is also his creative process. A painting is an intimate experience for him - when one remembers a cozy afternoon in childhood, a beloved toy, moments of quiet solitude, it is as if one is looking through a veil or a fog (it might be more appropriate to use the term "to feel" is used to refer to the "to look"). ZHENG Lanxiong repeatedly uses very light colour to fill and adjust the painting, over and over again, his feeling is either deepened or hidden, and finally encounter with the viewer as an unclear and ambiguous gesture. *"Colour is in the body, sensation is in the body, and not in the air. Sensation is what is painted. What is painted on the canvas is the body, not insofar as it is represented as an object, but insofar as it is experienced as sustaining this sensation, called, "the appleyness of the apple"."*

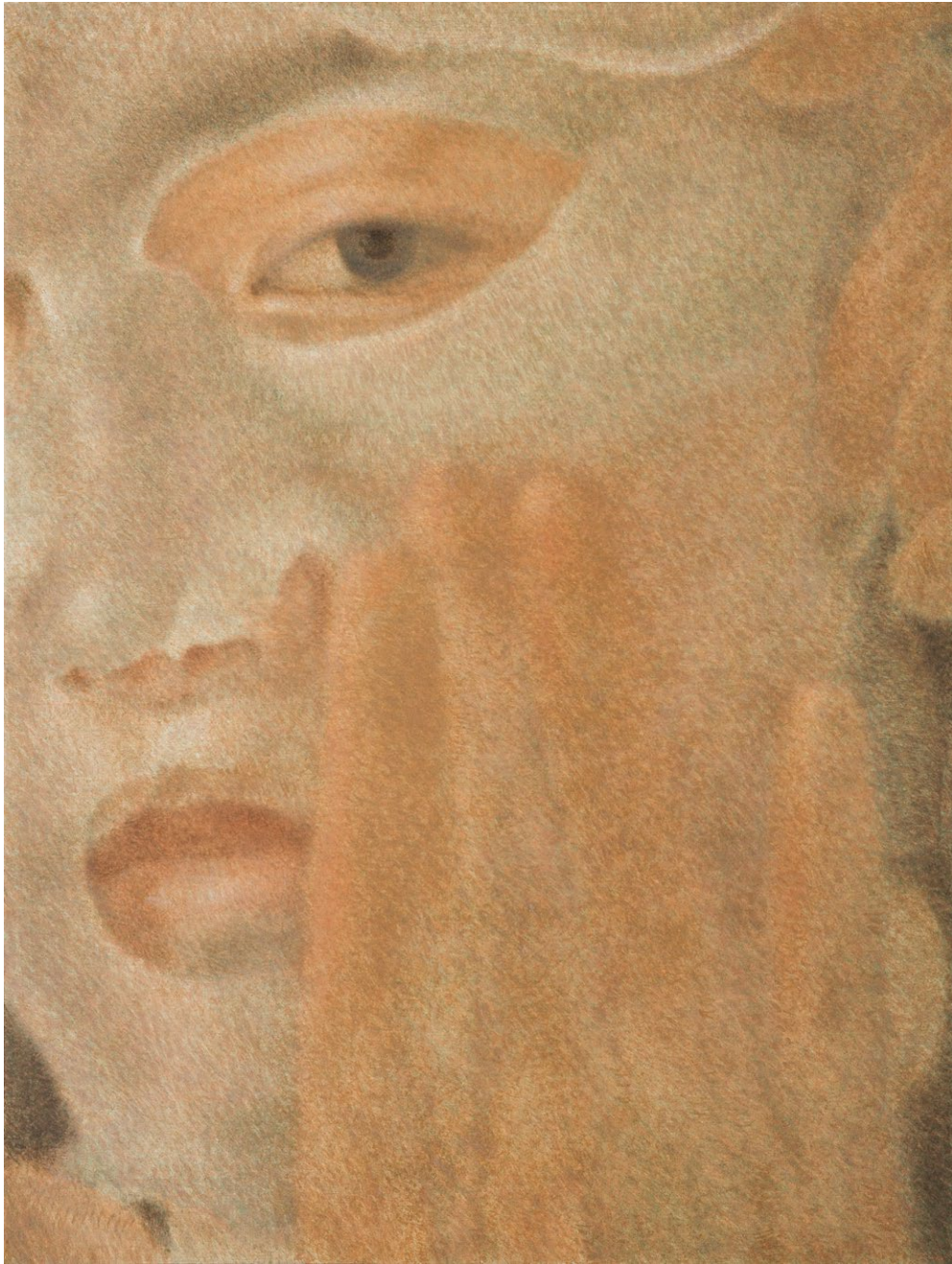
"I only believe in creativity that comes from being true to the inner drive of myself."

The intimate perspective, monologue and hazy memories of daily life have always been the driving force behind all of ZHENG Lanxiong's creations, in his own words, *"it is an instinctive impulse"*. In his life, ZHENG Lanxiong seems to be quiet, but his works have already revealed this delicate yet slightly uneasy little mind.

This exhibition attempts to expose the artist's private world to the public space of the gallery, reversing the role of his works - from "as an outlet for emotions" to "as an entrance to memory". It invites the viewer to see (and feel) through a "veil" or "fog". As an extremely personal space, the bathroom is usually small and closed, which is why it has become a "refuge" for the artist in the midst of social life. ZHENG Lanxiong often props his hands on the sink and looks at the mirror without expression for a long time, but sometimes he is afraid. *"Now I fear the mirror may disclose. The true, unvarnished visage of my soul"*. The exhibition, however, deliberately places the "bathroom" in the most open area of the space, surrounded by almost no walls, also out of a challenge to such an "intimate" state, because for the viewer who meets his work for the first time, the experience seems to be more unfamiliar. For the viewer encountering his work for the first time, the experience seems more unfamiliar. *"The face God sees, that men perhaps see too"*. —Who knows?

ZHENG Lanxiong's creations also include childhood toys and games - although these old objects are long gone and those self-indulgent games can no longer satisfy him. The rocking horse, small elephants, and tadpoles held in his hands, the exhibition uses the concept of "collection" in a relatively private space to recreate the "storage room" that does not actually exist, but is the artist's most desirable. Unlike the "bathroom", the "storeroom", as ZHENG Lanxiong's "more intimate" inner space, does not bring the artist any uneasiness. *"When I was growing up, there were so many toys, and I have long since passed the age of playing with them, but seeing the simple handmade toys always evokes feelings in my heart, but I can't find the old rocking horse any more."* ZHENG Lanxiong perceives that this area has long belonged to distant memories and cannot be retrieved, so likewise, it cannot be destroyed, and in this solid state it can be picked up by self without withering.

The relationship of "intimate and more intimate" is not only a summary of the artist's deepest emotional state, but also a means of survival for the artist - he works hard and spontaneously, *he has his own little moments of freedom and sublimity*.



敷面膜
Apply a Mask
2023

木板坦培拉
Tempera on board

H 60 x W 40 CM



滴眼液
Eye Drops
2024

木板坦培拉
Tempera on board

H 40 x W 30 CM



倒刺
Hangnail
2024

木板坦培拉
Tempera on board

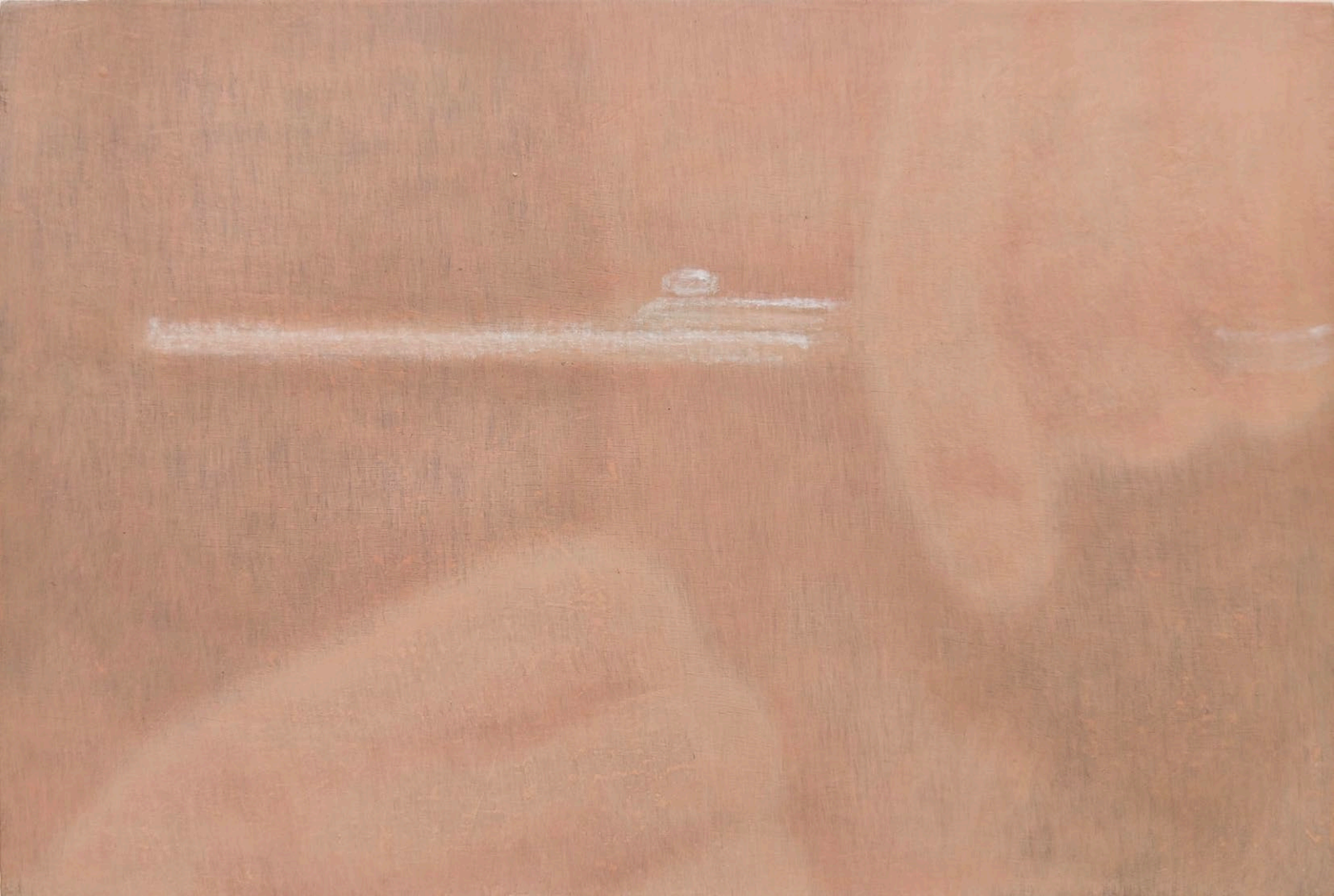
H 20 x W 30 CM



敷面膜 2
Apply a Mask II
2024

木板坦培拉
Tempera on board

H 20 x W 40 CM



剪发
Haircut
2024

木板坦培拉
Tempera on board

H 20 x W 30 CM



立鸡蛋
Egg Balancing
2024

木板坦培拉
Tempera on board

H 40 x W 30 CM



蝌蚪
Tadpoles
2024

木板坦培拉
Tempera on board

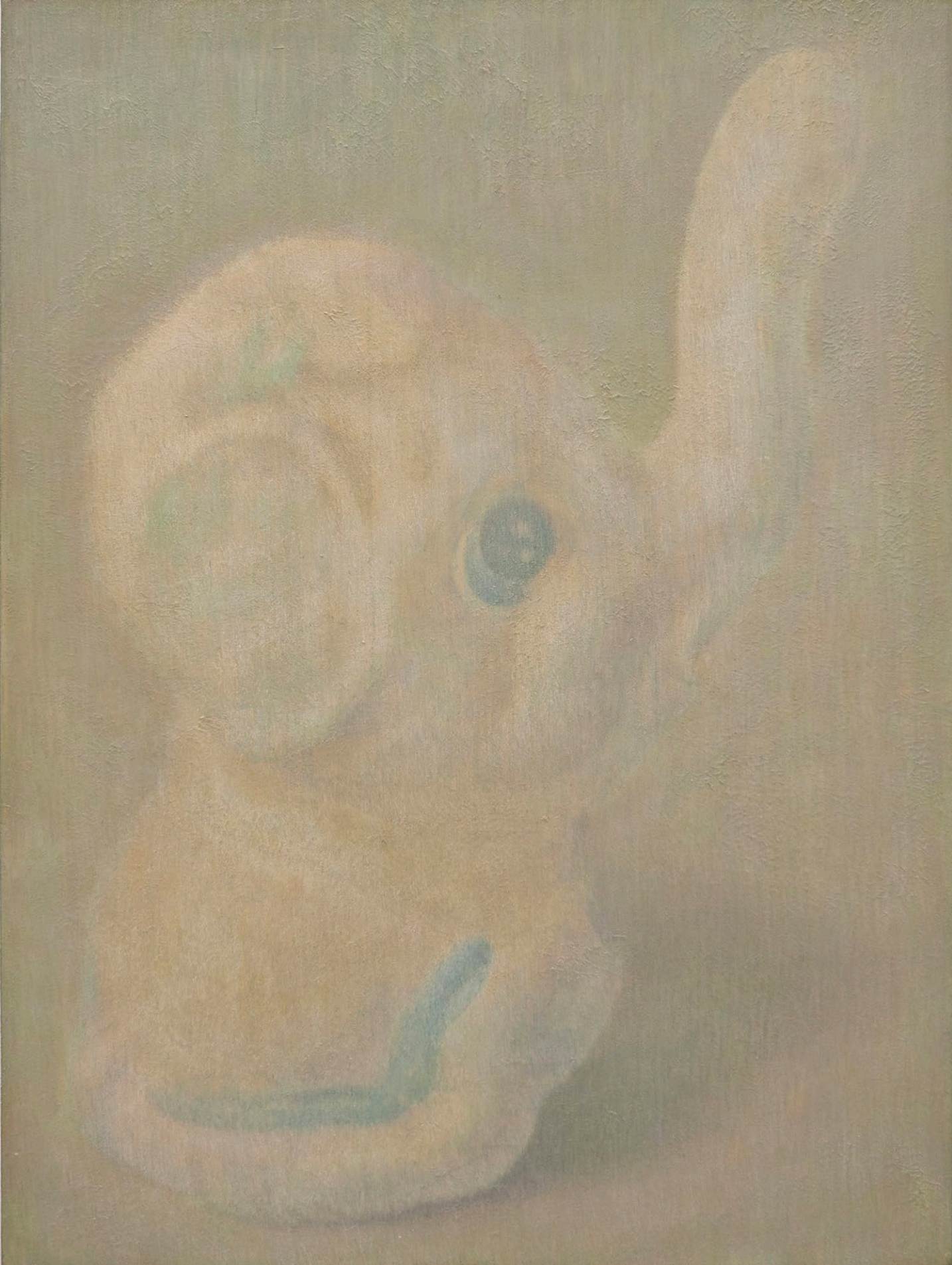
H 60 x W 40 CM



鸽子
Pigeon
2024

木板坦培拉
Tempera on board

H 30 x W 40 CM



小象
Toy Elephant
2024

木板坦培拉
Tempera on board

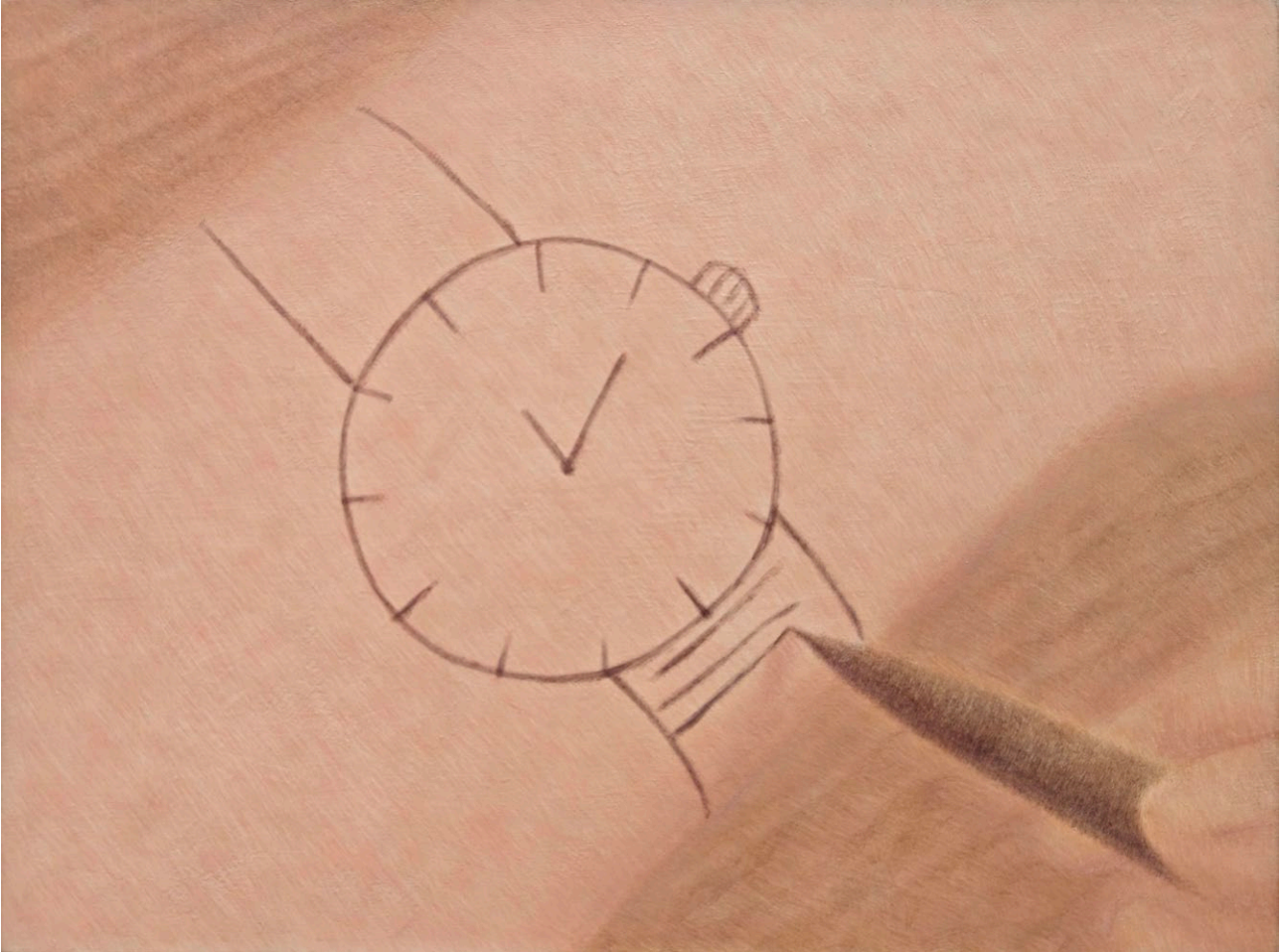
H 40 x W 30 CM



蓝色木马
Blue Wooden Horse
2024

木板坦培拉
Tempera on board

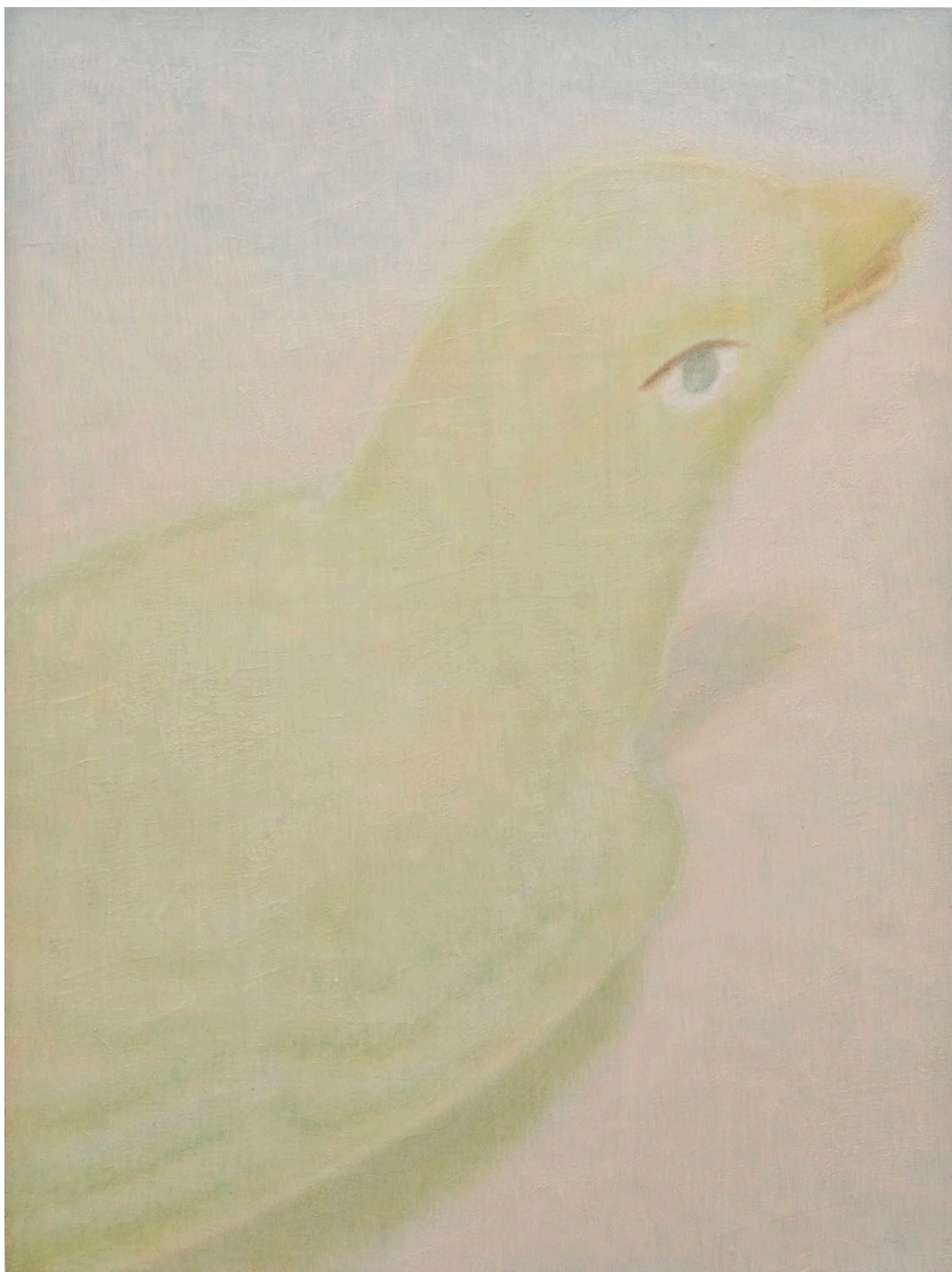
H 36 x W 48 CM



画手表
Draw a Watch
2024

木板坦培拉
Tempera on board

H 30 x W 40 CM



玩具鸟
Toy bird
2024

木板坦培拉
Tempera on board

H 48 x W 36 CM



削苹果
Peeling an apple
2024

木板坦培拉
Tempera on board

H 40 x W 30 CM



火罐
Fire Cupping
2024

木板坦培拉
Tempera on board

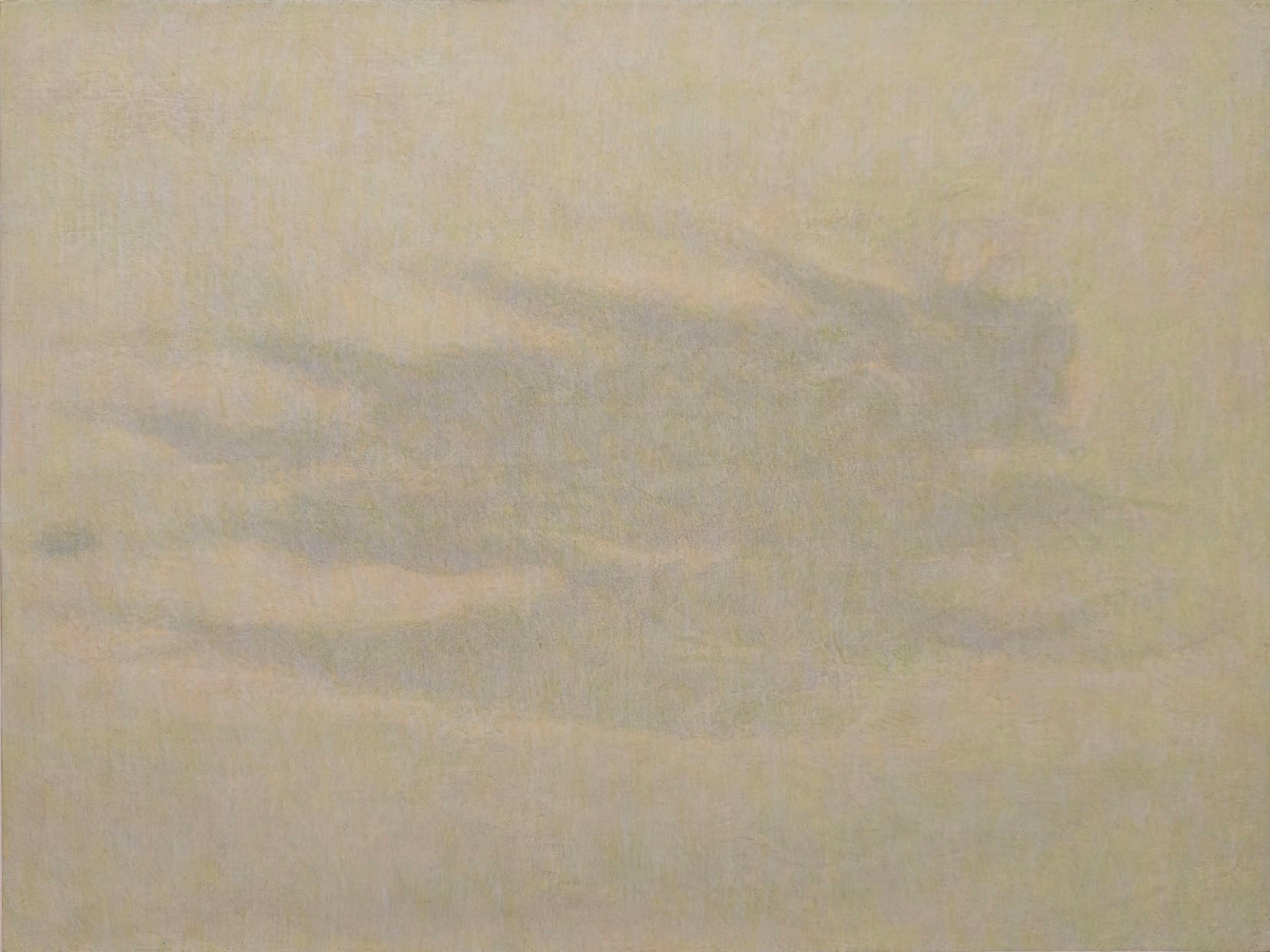
H 30 x W 53 CM



印记
Marks
2023

木板坦培拉
Tempera on board

H 40 x W 30 CM



云层
Cloud Layer
2024

木板坦培拉
Tempera on board

H 36 x W 48 CM

郑兰雄

1996 年生于福建宁德，现居江苏常州。
2016-2020 中国美术学院壁画系本科
2020-2023 中国美术学院壁画系硕士

郑兰雄将在观看时个人与图像间的情感联结作为创作的切入点，强调个人的生活体验、情感与回忆在画面中的表达，以日常生活中的人或事物入手，通过个人化的视角截取碎片化的局部，试图在坦培拉绘画的覆盖与重现的过程中把握某种微妙的氛围、状态与情绪。

重点展览 / 艺博会：

“亲密，更亲密的”，库比森画廊，上海 / 中国，2024
“坚果壳剧场”，库比森画廊，上海 / 中国，2024
西岸艺博会，西岸艺术中心，上海 / 中国，2023
“园中草木新”，宁波纳得美术馆，宁波 / 中国，2023
作品《指间》被中国美术学院美术馆收藏，2023
研究生毕业作品获中国美术学院毕业创作奖暨林风眠创作奖金奖，2023
“万物生长”青年艺术家联展，杭州 / 中国，2023
文章《干酪素坦培拉材料与绘画》与作品收录于《壁画绘制技法 -- 坦培拉绘制技法》，2022
“铸金炼课”，中国美术学院美术馆，杭州 / 中国，2019
参与完成中国美术学院壁画系、山西省高平市、区政府合作大型壁画项目，2018
“五水共治”，中国美术学院美术馆，杭州 / 中国，2017

Zheng Lanxiong

Born in Ningde, Fujian in 1996. Now works and lives in Changzhou.
2016-2020 Bachelor Degree, China Academy of Art, Department of Mural Painting
2020-2023 Master Degree, China Academy of Art, Department of Mural Painting

Zheng Lanxiong takes the emotional connection between the individual and the image when viewing as the entry point of his creation, emphasising on the expression of personal life experiences, emotions and memories in the picture. Starting from people or things in daily life, he intercepts the fragmented parts through his personalised perspective, trying to grasp a certain subtle atmosphere, state and mood in the process of covering and recreating the paintings of Tempera.

Selected Exhibitions / Art Fairs:

"Intimate, More Intimate", Cub_ism_ Artspace, Shanghai/China, 2024
"Nutshell Theater", Cub_ism_ Artspace, Shanghai/China, 2024
Westbund Art & Design, Cub_ism_ Artspace, Shanghai/China, 2023
"NEW!", NART MUSEUM, Ningbo/China, 2023
Artwork "Fingertip", collected by CAA Art Museum, 2023 Mural Project, Shanxi/China, 2018
"Five Water Treatment", CAA Art Museum, Hangzhou/China, 2017

