

## 展览评论：赖崇铖：双夜（2023）

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展览主题“双夜”出自布朗肖迷雾般的文字之海里，夜不再只是黑暗和睡眠，更与缺失和死亡关联。在布朗肖的笔下，“夜”是普遍的，“另一夜”的独特由这种普遍对比而来，我们亦可将当代艺术中经常对应的二元问题引入这样的讨论。布朗肖这种相对性存在和暗示是作为作家的他对文学本体的思考（可能性的思考）：“夜让一切消失，但一切消失后，消失本身便显现了。”

赖崇铖对艺术史的回溯和对布朗肖等文学的关注，在其新作的外壳中亦可被察觉。同时这种由模糊、悖论、缺席孕育的表情不只存在于绘画表面，更存在于绘画的文本（题目）和图示（符号）背后。夜晚是一种策略和状态，并不被赋任何具体的确定性（积极或消极的），因而“夜”是对二分法和理性的超越。赖崇铖的新作品中，由黑夜召唤而来的幻象、幽灵、梦境，朦胧而混沌，绘画像是他们原本的居所，他们原本就存在却从未降临，却在艺术家神秘而风趣的修饰中被显化。换言之，赖崇铖只是与博斯、勃鲁盖尔、凡戴克兄弟等用绘画冒险的艺术家，不约而同得选择走进了因某种原因的沉默而未能被充分思考的“原初迷雾”里。

本次展览中，赖崇铖延续了他长期关注的，前现代的经典绘画语式和话题。他并非直接挪用和再现某种明确的原始文本和图示，更像是饮用了魔泉之水从而觉醒能力的法师，那些“典”中丰富的养分，被赖崇铖持续的吸收并自然地施展。赖崇铖笔下的万物总是舒展着云朵般朦胧的羽翼。那些原本脱胎于滩涂和山林的哥特式恐怖意象，被艺术家温柔的诗意善待和改造。经由充满计划性和仪式感的罩白等绘画技巧，让经典再现，也让预言（sign）明朗，并同时留下悬念。作为新锐艺术家中的个案，他的创作揭示了一个反直觉的事实：作为一个被互联网和后现代文化彻底沁润的个体，艺术家以自身和创作为通道，让“在当下重提历史”变得轻松和重要——沉稳和轻巧共舞、经典和流行并肩。

The theme of the exhibition "Night, another night" comes from Maurice Blanchot's misty ocean-of-words, where night is no longer just darkness and sleep, but also associated with absence and death. In Blanchot's writing, "night" is universal, and the uniqueness of "another night" is derived from this universal contrast. We can also introduce the duality problem that often corresponds to contemporary art into such a discussion. This relative existence and implication are Blanchot's reflection on the ontology of literature where he seems himself as a writer (the contemplation of possibilities): "The night makes everything disappear, but after everything vanishes, the disappearance itself is revealed."

Lai Chongcheng's recall to the history of art and his focus on Blanchot's literature can also be noticed in the appearance of his new work. At the same time, the ambiguity, paradox, and fragmentary expression appears not only on the surface of the paintings, but also below the text

(titles) and illustrations (symbols) of the paintings. Night is seen as a strategy and a state that is not associated with any specific certainty (positive or negative). "Night" is thus a transcendence of dichotomy and rationality. The phantasm, ghosts, and dreams are summoned by the dark night can be seen in Lai Chongcheng's new works, they are hazy and chaotic, the paintings seem to be their original abode, which exist but never turn up, but are manifested in the artist's mysterious and amusing modifications. In other words, just like Hieronymus Bosch, Pieter Bruegel, van Dyck brothers and other artists who take adventure with paintings, Lai Chongcheng is coincidentally chose to go into the "Initial Riddle" due to some reason of silence and failure to be adequately thought through.

In this exhibition, Lai Chongcheng continues to use his long-term concerned and pre-modern classical painting language and topics. Instead of directly appropriating and reproducing some kind of clear original text and illustrations, Lai Chongcheng is more like a mage who drinks the water of the magic spring and thus awakens his ability, he continuously absorbs the rich nutrients in those "scriptures" and spontaneously performs. Lai Chongcheng's painting always seems to be as hazy as stretching clouds. In his painting the gothic horror imagery that originated in the tidal flats and wooded mountains has been tenderly treated and transformed by the artist's poetic kindness. Through a planning and sense of ritual indirect painting techniques such as Glazing, Lai Chongcheng's images reproduce the classics and make the prophecies (sign) clear, and at the same time, remain a sense of suspense. As one of the emerging artists, his work reveals a counter-intuitive fact: as an individual thoroughly saturated by the Internet and post-modern culture, the artist uses himself and his creations as a channel to "reintroduce history in the present", which he makes relaxing but still important, stability but lightness, classic and popular at the same time.