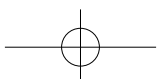
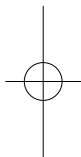
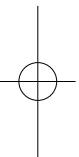
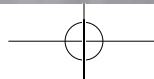
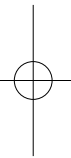
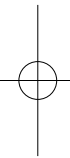
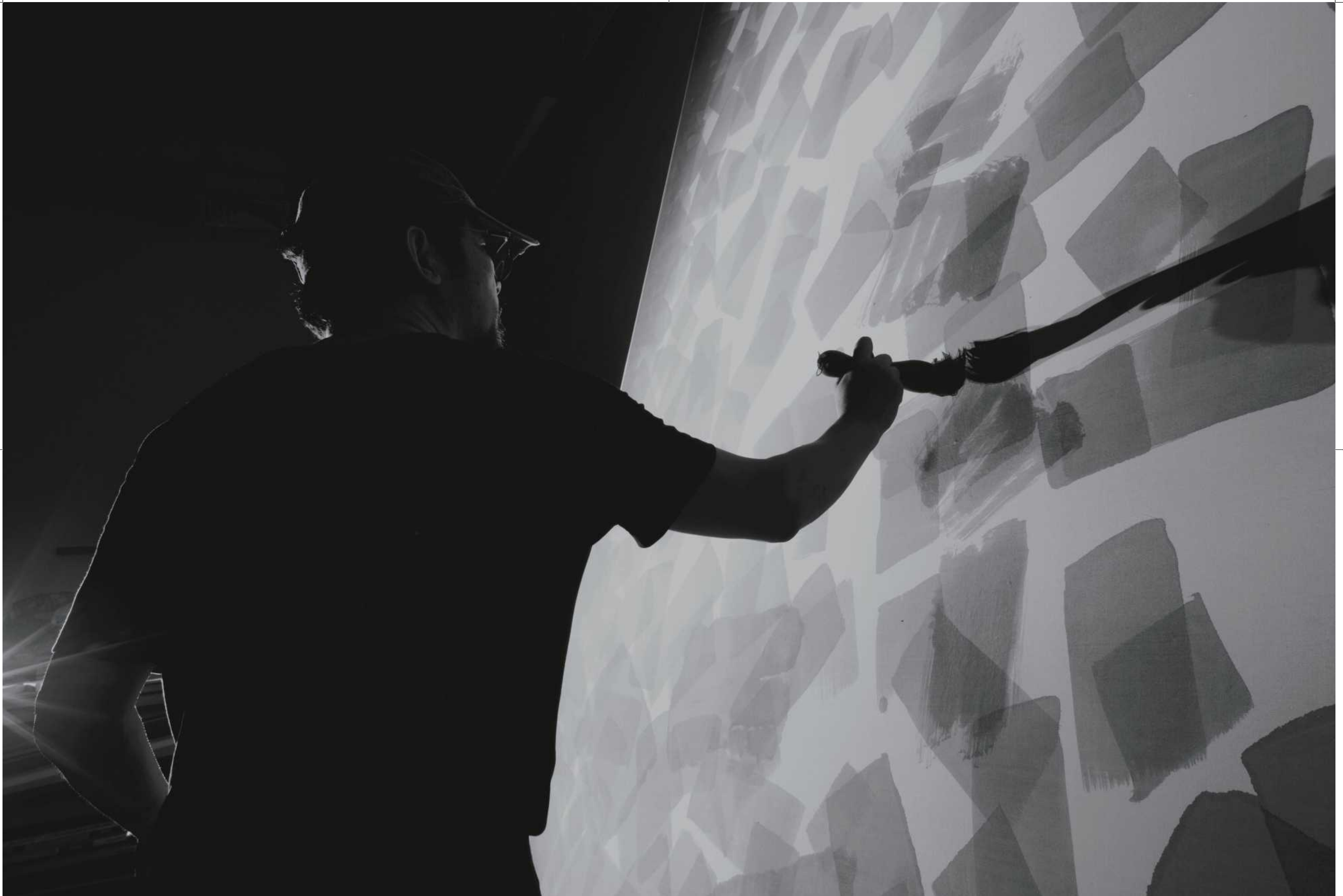


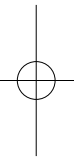
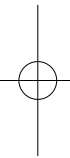
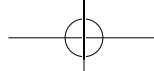
境象主义 桑火尧作品展

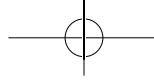
AFFECTIVE-IMAGISM:

Artworks by Sang Huoyao









“境象主义——桑火尧作品展”于2020年12月26日至2021年3月7日在亚洲艺术中心举办。此次展览是继2019年上海龙美术馆“境象主义——桑火尧作品展”、2018年新加坡当代美术馆“桑火尧——境象主义作品展”、2017年中国美术馆“混沌——桑火尧境象主义作品展”之后，艺术家对“境象主义”概念的又一次深化的认知表达。本次展出的作品共计五十余件，为艺术家近年来的全新创作，且首次集中展出。除了架上绘画亦有装置创作，更丰富地呈现了艺术家新的创作与思考，并进一步构建了境象主义美学的神秘、崇高、纯粹与深邃。

自1998年以来，桑火尧一直持续坚持水墨艺术的当代性及水墨艺术国际化的探索之路。从自我创作实践出发进行梳理，将东方哲学、美学与对当下的独特感悟结合起来，持续追求形而上的精神旨趣，逐渐形成方块积叠的方法论以及“境象主义”艺术观。并使之成为自己独特的艺术语言和符号。在创作形式上刻意尝试并放弃了中国画的“略似之形”和书法之线。在笔墨上抽象朦胧混沌，但在构成的空间上，艺术家依然希望呈现出东方绘画的哲学意蕴——老庄的虚无、空灵、静和之境。中国人的易经文字、汉字和“天圆地方”之说都是他思考的哲学根基。在这一过程中桑火尧逐渐确立了自己的境象方块水墨风格——方块美学。

在新的阶段，尤其是近三年来艺术家尝试在混沌的作品中增加理性的符号，纯粹而丰富。如2020年创作的大型作品《今年》(This Year)、《日志》有英文有符号，以此来回应当下。而两件小型作品，在画面中浮动气韵的“方形”之上出现了如无限(∞)和倒置的问号(?)，也是艺术家关切作为个体的人对自然、社会的种种思索。这些既是艺术家在探索中国美学过程中与西方符号学理论的进一步的讨论，同时也是艺术家用艺术介入社会与生活的一种方式。

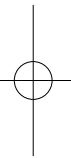
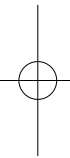
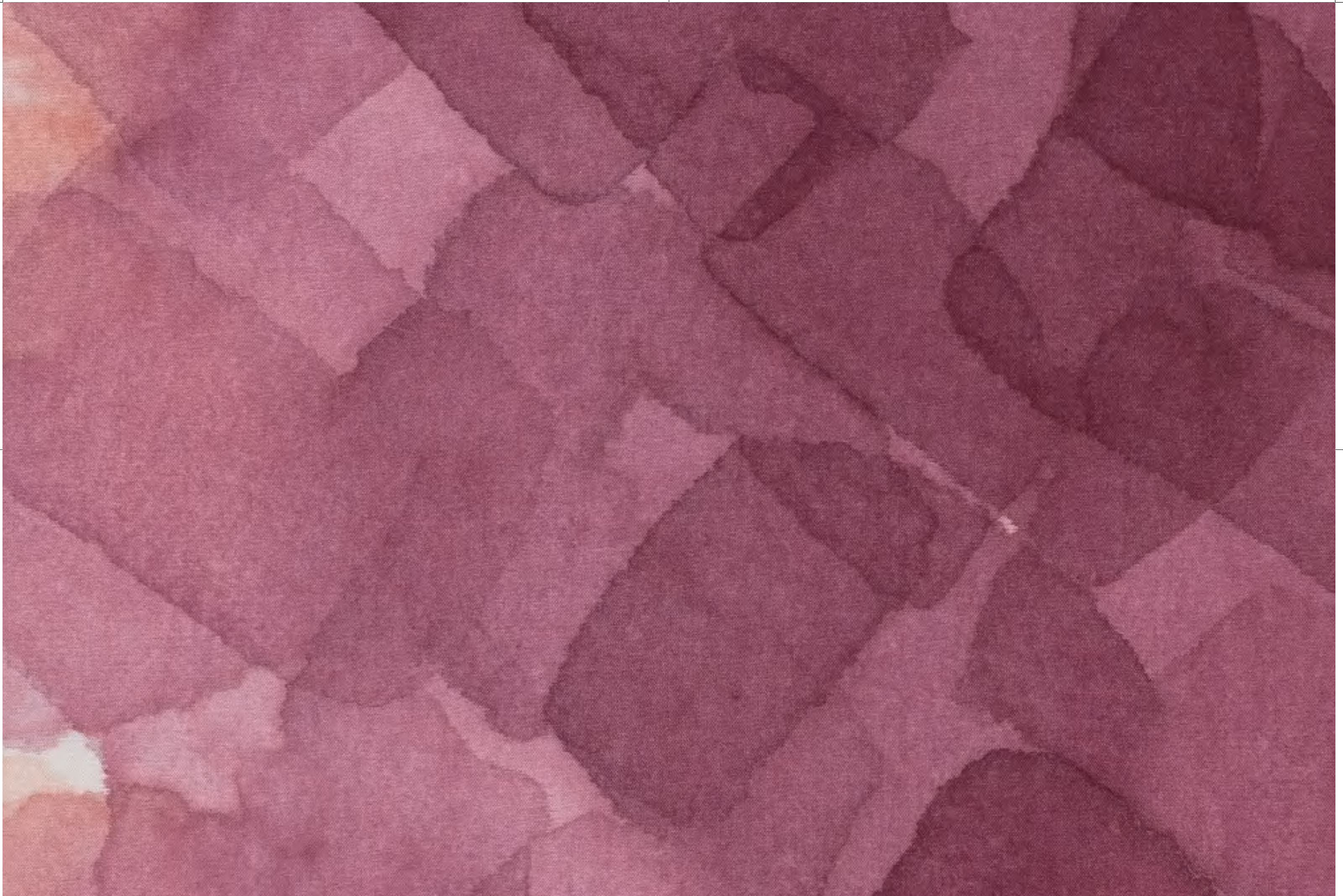
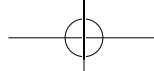
桑火尧在多年创作的过程中形成“桑氏方块”的理论名称是以艺术符号学的还原方式，从现实生活中提取具有符号学意义的图景，转换为以当代中国水墨为载体的符号“言语”。其中形成的具备个人表现准则和规范的艺术“语言”，是艺术家“自我”的水墨符号体系的形成标志。画面中呈现出叠加的方块与交织中透过忽隐忽现的“光”，完整了桑火尧水墨作品中气韵生动的传达与中国美学思想中“大音希声，大象无形”的形而上感知。我们能够看到，近些年来，桑火尧积极探索水墨的边界，强化色的使用与效果，增加了中国艺术在当代的表达力。他以单色的色块为艺术矩阵，以抽象性的笔墨语言为内在结构，以根植于中国传统的“境象主义”艺术为创作载体，试图在理性的西方抽象艺术与东方哲学间架起一座对话之桥。

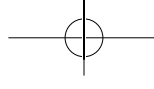
"Affective Imagoism - Artworks by Sang Huoyao" was held at Asia Art Center from December 26, 2020 to March 7, 2021. After "Affective Imagoism - Sang Huoyao's Works Exhibition" (Long Museum, Shanghai, China, 2019), "Sang Huoyao Solo Exhibition - Horizons of the Mind" (Museum of Contemporary Arts, Singapore, 2018), "Chaos - Exhibition of Sang Huoyao's Works" (National Art Museum of China, Beijing, China, 2017), the new exhibition features his deepened cognitive expression regarding the concept of "Affective Imagoism" with more than 50 new artworks in recent years. In addition to the paintings, there are also art installations, which more abundantly present the artist's new creations and thoughts, and further construct the mystery, sublime, purity and depth of "Affective Imagoism" aesthetics.

Since 1998, Sang Huoyao has initiated his exploration of the internationalization of ink art, adhering to the contemporary nature of Chinese ink paintings. Based on practices of self-creation, he combines Eastern philosophy, aesthetics and unique perceptions regarding the present, pursues metaphysical spirituality, and eventually forms a stacking methodology of "Affective-Imagoism", including the artistic concept, language and symbols. In terms of form, he deliberately abandons the lines of calligraphy. From the perspective of brush and ink technique, his artworks seem abstract, hazy and chaotic, meanwhile in the space of composition, Sang Huoyao continues to present the philosophical artistic conception of Eastern painting, which is the emptiness and tranquility put forward by Chuangzi. In the process of artistic innovations, Sang Huoyao gradually establishes his unique square aesthetics of "Affective-Imagoism", inspired by the philosophical foundation of *I Ching* characters, Chinese characters, and the theory of "round sky and square earth".

In the new stage, especially in the past three years, Sang Huoyao tries to add rational symbols to Chaos works. For instance in 2020, Sang Huoyao created large-scale works "This Year" and "Diary" which contained English characters and symbols, responding the present situation. In the two small works, infinity (∞) and inverted question mark (?) appear on the floating "square" in the painting, revealing the artist's various thoughts on nature and society as an individual. Sang Huoyao is not only exploring Chinese aesthetics and Western semiotic theories, but also using art to intervene in society and life.

Sang Huoyao has formed the theory of "Sang's Cube", extracting semiotic images from real life, and transforming it into a symbolic language based on contemporary Chinese ink painting. In this process, Sang Huoyao's personal performance guidelines and standardized artistic "language" construct his symbolism system of ink paintings. The dim "light" through the superimposed squares in the work demonstrates the vivid transmission of rhyme in his ink paintings and the metaphysical perception of "the great music sounds faint, the great image has no shape" in Chinese aesthetics. Sang Huoyao actively explores the boundaries of ink paintings in recent years, strengthens the use of color, and increases the expressive power of Chinese art in contemporary art. He uses monochromatic color blocks as the artistic matrix, and abstracts the language of ink as the internal structure rooted in the traditional Chinese "Affective-Imagoism". Thus, Sang Huoyao intends to build a bridge of dialogue between rational Western abstract art and Eastern philosophy.





桑火尧的画，多年前看过一次原作。依稀记得是一个大房间里，铺了一地，琳琅满目，却又有一种静气。这些年时见于报刊。前几日读他的一本新画册，有策展人格里格·杨森博士的文章《境象主义》。绘画称“主义”，我未必全赞同，但文中反复提到的“境象之境”，却是中的之言。

绘画何为？百年前，西方绘画经历一系列猛烈迅疾、气势宏大的嬗变，向着本体批判的深处演进。经历二次世界大战的火的洗礼，在达达精神等末日黄昏思潮影响下，在第三帝国极端国家主义断裂的深渊边缘，抽象艺术作为一种彻底的自由和精神救赎，被推到艺坛的前沿。纵横挥洒、跋扈放骸的热抽象，条分缕析，理性冷远的冷抽象成为二战后社会激情的某种精神标签，也成为二十世纪人类诗性的一个重要显现。桑火尧几乎从一开始就踏上这片热土，以中国的笔墨来耕遍迥然不同于传统的笔墨。某种冷静的方笔的层叠，蕴着扑朔迷离的光晕，成为桑火尧绘画的基本形象。

桑火尧的方笔层叠的最大特点在其清。为了清，他的方笔总是单纯，尽可能的简淡，也尽可能通透。在极简极透的笔暇之间，蕴着幽微晃动的光，如涟如漪。这一片片波光水气的荡漾，延月挽风，清醴满盈。桑火尧的方法是让墨色变淡，妙机其微。愈淡愈清，愈清则波光水气越生动。注目若久，便会有一种晕，一种入境的“走神”。“白日曜青春，时雨静飞尘。寒冰辟炎景，凉风飘我身。”（曹植《侍太子坐》）明亮阳光下涟漾的春水，吸引古往今来多少诗人的目光。这种“清”的情趣穿越千年，反反复复地蕴藉着我人的身心。桑火尧的“走神”在于这种晕的本身，这种波光气韵的本身。他仿佛失神于这种简透的光晕之中，他又专神于这种至清至简的清光之境里。

在这种以淡蕴清、以简蕴清的深处，是一种沉缓。这种沉缓是一种高级的缓慢，此类缓慢接近不紧不慢的沉着，接近泰然处之的持重，接近于人的生命存在的慢动作，便于让生存的吉光片影在此显形。《道德经》有言：“孰能浊以止，静之徐清？孰能安以久，动之徐生？”怎样才能使浑浊停下来，平静能使之慢慢变清吗？怎样才能使安宁长久，运动蕴涵着持久的生机吗？这个“徐”，就是这种生命的沉缓。沉缓之功让素墨平静下来，让人性的平静在此显影。

桑火尧在这条路上走得很远。他的沉缓不在于“静之徐清”的滤，而在于跬。中国字的跬，是一种特殊的积步千里的积累。一步步地跬，一层层地叠，以叠蕴清，以跬蕴生。如遇裂缝或飞白，就若天光乍泄的云头。这种沉缓的跬制，以其独特的自在与宽广，展现了某种淡宕弥和的精神境象，并让这种境象始终隐藏在素处以默、犹然惠风的整体之中。诚如杨森先生所言：这是一处特殊之地，一个从容建立起来的“境象”之境。

有人将桑火尧的画归在冷抽象的一类。这是总以西方绘画来比照中国绘画之故。桑火尧的画以其清、其简、其缓，冲破抽象冷热的围困，采撷感性生动的果实，将周与非周、叠与非叠荟于一炉，在一派形神萧散之中，逼近某种精神的冲宕与弥远。我们仿佛行走在一个缓窗移景的长廊中。窗的另一边，是波光涟滟的岁月，是生存的吉光片羽的跬积，是深浅冲和的沉吟之境。

许江
2021年11月3日

I saw original paintings by Sang Huoyao many years ago. I vaguely remember that it was in a large room with the floor covered in a dazzling array, which showcases a sense of tranquility. Over the years, I have occasionally seen his works published in the newspaper. A few days ago, I read a new album of his paintings, which includes the article "Active-Imagonism" by the curator Dr. Gregor Jansen. He regards painting as "ism", which I don't necessarily agree with it all, but the "Active-Imagonism" repeatedly mentioned in the article may be the key point.

What is painting for? A hundred years ago, Western painting experienced a series of violent, rapid, and magnificent changes, evolving towards the depths of ontology criticism. After experiencing the baptism of World War II, under the influence of the Dadaism spirit and other doomsday twilight thoughts, and on the edge of the abyss of the extreme nationalism of the Third Reich, abstract art, as a kind of complete free and spiritual redemption, was pushed to the forefront of art field. Comparing to the swaying, domineering hot abstract, which is analyzed in detail, cold abstract that is rational and cold, has become a kind of spiritual label of social passion after World War II, and it has also become an significant manifestation of human poetry in the 20th century. Based on this, Sang Huoyao innovated his technique and cultivated with Chinese brush and ink, which is completely different from traditional brush and ink. The layering of some kind of calm square brushes, with a confusing halo, has become the basic image of Sang Huoyao's paintings.

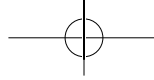
The biggest feature of Sang Huoyao's square brush stack is its clearness. For the sake of clarity, his square brushes are always as simple and transparent as possible. Between the minimalist and translucent brushwork, there is a faint swaying light, like ripples. It creates a mood with rippling waves of light and water, as well as the moon is swaying the wind. Sang Huoyao lightens the ink color, which is subtle. The lighter and clearer it is, the more vivid the light and water vapor will be. If you pay attention for a long time, there will be a kind of dizziness, like "wandering" into the spirit. "When the sun shines on youth, or when the rain is still and the dust flies, ice breaks the scorching landscape, and the cool wind blows me" (Cao Zhi, "Sit with the Prince"). The rippling spring water under the bright sunshine has attracted the attention of many poets from ancient times to the present. This kind of "clear" taste has traveled through thousands of years, and it has been accumulated in my body and mind over and over again. Sang Huoyao's "wandering spirit" lies in the halo and rhythm. He seemed to be lost in this simple and transparent halo, and he concentrated on this pure and simple atmosphere of light.

In the depths of clearness with lightness, there is a kind of calmness as well as slowness. It is close to unhurried composure, calmness, and slow-motion of human existence. As it says in *Tao Te Ching*, "Who can stop the turbidity, and make it quiet and clear? Who can keep it calm for a long time, and make it move slowly?" How to make peace last, and does exercise contain lasting vitality? This Chinese character "Xu", seems a kind of slowness of life. The power of slowness calms the ink down, and the calmness of human nature is revealed here.

Sang Huoyao has moved a long way on this road. His slowness does not lie in the "quiet and clear" filtering, but in the slow accumulation. The Chinese character "Kui" refers to a special accumulation of thousands of miles. A clear stillness is created step by step. If it encounters cracks or white spots, it will be like a cloud head of the sky. With its unique freedom and breadth, this kind of slow and gentle system shows a kind of indifferent and peaceful spiritual imagery, hidden in the whole that is always silent and gracious. As Mr. Jansen said: "This is a special place, a state of 'image' that has been established calmly."

Some people classify Sang Huoyao's paintings as cold abstract. This is because Western painting is always compared to Chinese painting. Paintings by Sang Huoyao, with clearness, simplicity, and ease, break through the confines of hot and cold abstract, and achieve a perceptual and vivid picture effect. They confuse periodicity with irregularity, overlapping and non-overlapping, and approach a certain spiritual ups and downs. Viewers seem to be walking in a long corridor with slow windows. On the other side of the window, is the accumulation of auspicious light and feathers of survival, and the contemplative realm of deep and shallow harmony.

Xu Jiang
November 3, 2021



2020 要说的话 Words for 2020

2020, 对全球来说, 是一个非常不安的一年, 新冠病毒的传播, 让世界似乎都停了摆, 让我们真正见识了大自然的未知、险凶和巨大无比的力量, 以及由此而产生的敬畏! 然而, 对我来说, 在停摆的时序中, 终于有绝对自我时间, 整理自己的画室, 整理一些既往没有用心整理的作品, 尤其是小型作品。

近十多年, 一直忙忙碌碌, 创作展览, 展览创作, 后来调到北京之后, 展览更多些, 似乎时间都不够用。尤其是为了去年上海龙美术馆的大型个展做了几年的准备, 大块的时间似乎都花在了那儿。今年, 借新冠的空隙, 用了十个月时间, 把自己一二十年来的—些中小型作品梳理托裱, 拍照出版, 也算是对自己创作历程的一个回溯与补充。

从 1998 年以来, 我一直在探索中国画艺术的现代性当代性转型, 建立了自己的方块叠加的创作符号, 建构了境象主义艺术风格和理论思考。这二十年, 我给自己定了一条路, 一条学术之路, 就是只做重要美术馆的展, 不做或少做一般画廊的商业性展, 牢牢践行自己的学术、艺术理念, 决不怠懈。所以, 这些适合画廊展示的中小型作品, 多半画好之后, 束之高阁, 不再过问她了。

我的这批中小型作品, 多半是在有形无形之间探索。从中外美术史看, 既有选择单线创作而很成功的画家, 也不乏有精力旺盛的画家喜欢齐头并进, 在几个系列之间左右游弋, 而大展异彩。像格哈德·里希特, 安塞姆·基弗, 大卫·霍克尼, 等等。而选择齐头并进的画家, 往往如同里希特所说的也是一种很好的身心调整与放松。我做这些中小型作品, 其实也是一种放松, 一种放松下的实验, 她往往能打开和拓展接下来的创作思路。所以, 我做的这些作品相对来说是很轻松愉快的, 并多有灵感勃发之处。

之前我的展示的作品, 都是大作品居多, 这样的小作品很少拿出来展示与出版。而这些小作品, 其实方法论与之前展示出版的大作品却是一致的, 即块面叠加, 鲁虹先生把此方法当成工笔画的渲染, 也是很有道理的。因为, 我的作品, 无论大小, 都是需要一遍一遍渲染, 一次一次叠加, 功夫都是一样的, 只是视觉感受不同而已。这个系列的作品, 似乎能直接从画面领悟、感受到山水风情、人文景观等, 但她又不是你所见的客观的物事, 而是画家主观的世界, 是称之为艺术的东西!

2020, 既不美好, 也很开心, 至少于我而言, 就是这般的心境。

桑火尧
2020.9.4

2020 is a very disturbing year for the world. The rapid spread of COVID-19 has made the world seem to be shut down, allowing human to truly see the unknown, dangerous and immense power of nature, and a sense of awe from this. Nevertheless, for me, I finally enjoy absolute time to organize my studio, and some works that I didn't organize carefully in the past, especially small works.

For the past ten years, I have been busy creating and exhibiting. After I moved to Beijing, the surge in exhibitions made me feel that I was running out of time, especially for several years of preparations for the large-scale solo exhibition of Shanghai Long Museum last year. This year, taking advantage of the blocked period, I spent ten months to organize, mount, photograph and publish small and medium-sized artworks from the past ten to twenty years. It is also a retrospective and supplement to my creative process.

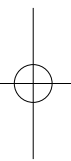
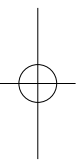
Since 1998, I have been exploring the modernity and contemporary transformation of Chinese painting. I have established my creative symbols of superimposed squares, and constructed the artistic style and theoretical thinking of Affective-Imagoism. In the past two decades, I have set an academic path for myself, which is to only cooperate exhibitions in significant art museums, not to do or to do less commercial exhibitions in general galleries, and to firmly practice my academic and artistic concepts. Therefore, most of these small and medium-sized works that are suitable for gallery display are put on the shelf after they are painted.

Most of my small and medium-sized works are exploring between the tangible and the intangible. From the perspective of art history, there are both awesome painters following only one form of creation and also energetic painters who show their splendor in multiple forms, wandering around between several series, such as Gerhard Richter, Anselm Kiefer, David Hockney, etc. That painters choose a variety of creative forms, as Richter said, is also a good physical and mental adjustment and relaxation. When I make these small and medium-sized works, it is actually a kind of experiment under relaxation, which could open up and expand creative ideas. Therefore, my artworks seem relatively relaxed and pleasant, full of inspiration.

The works I showed before were mostly large works, and such small works were rarely displayed and published. And these small works follow the same methodology as before, that is, block superposition. Lu Hong regards this method as the rendering of fine brushwork. My work, no matter how big or small, needs to be rendered over and over again to achieve a different visual experience. The works of this series seem to be able to directly comprehend and feel the scenery and cultural landscape from the pictures. What is shown is not the objective things seen, but the subjective world of the painter.

2020 is neither beautiful nor happy, at least for me, it is such a state of mind.

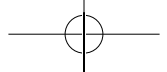
Sang Huoyao
September 4th 2020

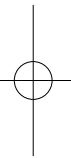
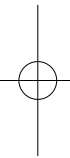
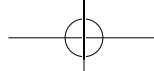


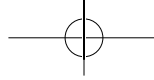
总希望艺术能唤起人们心灵深处对自然和生命的敬畏，然而结果往往是徒劳的。知道如此，可是还要乐此不疲。

Art can arouse deep awe of human regarding nature and life, the results are often in vain. Nevertheless, I still work tirelessly.

—— 桑火尧 Sang Huoyao



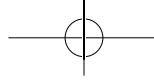


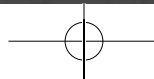


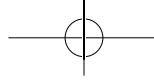
不确定的风景 Indefinite Landscape
80 x 80cm | 绢本综合 Mixed Media on Silk | 2020



大风景 Landscape
70 x 70cm | 绢本综合 Mixed Media on Silk | 2020







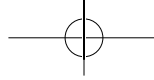
日志 Diary

2020 年我们身边发生了太多事情：新冠病毒、美国霸权主义、华为事件、全球经济衰退、梦想等等。桑火尧用作品来记录与述说鼠年的事情。作品《日志》不仅仅是一种记录，更是艺术家的一种思考与感悟。

In 2020, multiple things happened around us, for instance, the COVID-19, American hegemony, Huawei incident, global economic recession et al. Sang Huoyao presents his works to record and narrate events in the Year of the Rat. The work entitled *Diary* is not only a record, but also a kind of thinking and perception of the artist.

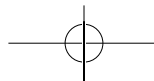
122 x 190cm | 绢本综合 Mixed Media on Silk | 2020

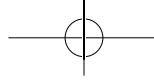




流云 Flowing Cloud
70 x 70cm | 绢本综合 Mixed Media on Silk | 2020

澄 Clear
60 x 60cm | 绢本综合 Mixed Media on Silk | 2020

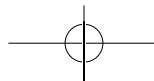


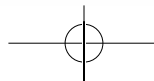
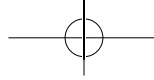


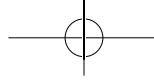
无尘 No Dust
60 x 60cm | 绢本综合 Mixed Media on Silk | 2020



生 Survive
110 x 110cm | 绢本综合 Mixed Media on Silk | 2020







今年 This Year

2020 对于我们每一个生命个体而言，都是非常特别的，都将伴随着我们整个生命的记忆。桑火尧表示：“今年，时间似乎都已凝固！今年，让我们感受到大自然的魔力和生命的脆弱！今年，我们如此的无奈！今年，人类的今年——2020”。艺术家希望今年被历史铭记。他将全球通用的英文 This Year（今年）融入作品中。虽人生不能永恒，但他希望艺术是永恒的，希望通过艺术的方式为未来存照。

2020 is a very speci c year for every living individual, which will be accompanied by the memory of the whole life. As Sang Huoyao believes, "In this year, time seems to be frozen! We feel the magic of nature and the fragility of life! In this year, we are so helpless!". The artist hopes 2020 to be remembered by history. He incorporated this year, a universal English language, into his work. Although life cannot be eternal, he hopes that art is eternal and hopes to preserve the future through art.

122 x 220cm | 绢本综合 Mixed Media on Silk | 2020