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CHRISTOPHER LE BRUN

DIPTYCHS

## 双联作

莎士比亚戏剧的一大特点就是没有单一的叙述声音。在收场白中，例如《李尔王》中埃德加在结尾处著名的短短几行台词，人物往往好似脱离剧情本身并直接与我们进行对话，而并不一定使用剧作家的语气或对观众的体验进行总结。一部戏剧的思想与意象是由演员通过或是循序的或是对立的或是齐心协力的方式呈现的。一部剧本不过是文本而已，但是对演员表演的直观体验在那一刻是十分模糊的且是拒绝被理解作为一种单一的形态。

在对比之下，画作则是十分单一的。它的一切在一刹那间就能被立马看见。当它化解成为一种氛围或情绪，观众所有的感官，不仅仅只有视觉，都本能地且迅速地对画作进行回应。这些感官期盼知识，记忆与文字在(大脑的)一番思索之后能帮助我们理解我们所看到了。我赞同20世纪美国诗人A·R·阿门斯 (A·R·Ammons) 在个人日志中一段话：“现在我明白感知包括了理解力，我曾认为两者毫无交集。理解力是一种缓慢的，毫无经验的行为方式，而感知则是快速地融合了所有经验，理解力以及情感。”

这些双联作既不是对话也不是交流。如果说是的话，那就是在将它们拟人化，但它们并不会说话也不会争论。它们更像是同时被看到的不同的场合。我记得我曾经耳闻有人将一首诗形容成一个没有地点的场合，但是画作则永远即是场合也是地点。换一种说法，如果在一幅画中，颜色或形状的排列甚至只是暗示了一个对话所暗含的的结尾，那这幅画会是一个灾难。它会是在劝说或沟通，而不是在给予。它仅仅是一个无充分描述发生事件的封闭的循环。

“绘画是在颜色中进行的。我们要做的是让颜色自己调节它们之间的问题。它们的对话是绘画的全部。”

这些双联作通过看似剥离作者的叙述声音以及其可能加于画作之上的统一性来揭示一个关于绘画的意识形态。它们生动地并如实地展现了视觉的逻辑与语言。一遍又一遍，颜色呼唤着颜色，形状召唤着形状。在绘画的艺术中，感知，或更准确地说来，看，就是思考。实际上，这是我现在所做的与所感受到的。当我作为一个画家容许我对颜色的回应与碰触在画布上激发时，我是在认可感官世界的主权。于是，一个有价值得多的且不受意志所控制的意识形态会显现。想象力就如画室墙上的影子一般不可避免地相互跟着移动。尽管一幅画在眨眼之间就将自己呈现给了我们，但它在不同的灯光下持续地展现自己(这真不可思议!)。它，一个逐渐变缓的发光体，无穷无尽地变幻着，无论是白天，中午，天黑还是深夜。

- “不幸的重担不能不肩负；感情是我们惟一的语言。年老的人已经忍受一切，后人只有抚陈迹而哀叹。”(朱生豪译)。
- 《渴望的影像：A·R·阿门斯的书信与日志选集，1951-1974》。
- 赖内·马利亚·里尔克著，克拉拉·里尔克编撰，《谈塞尚书信选》。

## 二元性

[...]

我们不可能高估二元性在人类思想，哲学，文学与艺术，还有科学与宗教中的地位。关于二元性最著名的例子大概是中国古代所说的阴阳，而二元性的各种理解存在于不同时代与文化之中。比如自我与第二自我，意识与无意识，以及其他象征关键的两极分化状态的二元对立——女性/男性，质/态，潜能/行为。在科学领域，相关联的两极可简化为处于现代科学论述中心的对立关系——数量/质量，离散的/连续的，原子/场。

二元性描述了两种密切相关事物的关系。它可以定义为两个概念之间存在对立和反差或一件事物的两面。最容易理解二元性的方式可能就是把它想象成硬币的两个面。它们猛一看是截然不同的，但同时它们只能在互相的关联中存在并且事实上是同一整体的两个部分。

对勒·布伦而言，绘画的过程包括了其固有的二元性。“遮盖与揭开，揭露与隐藏表现了绘画及其功能的精髓。画作的产生不能脱离遮盖和减少地面原有的光。”这种绘画方式的效果形成一根将勒·布伦具象与抽象作品串联起来的线。通过将两幅不同的画作组成双联画，勒·布伦将“二元性戏剧化”。

[...]

选段摘自安娜·邓普斯特 在2018年由英国里丁豪斯出版社 出版的作品目录《克里斯多夫·勒·布伦：二重奏》中的论文《二元性》。

1. 摘自安娜·登普斯特 克里斯托弗·勒布朗 与作者的对话，2018年3月。

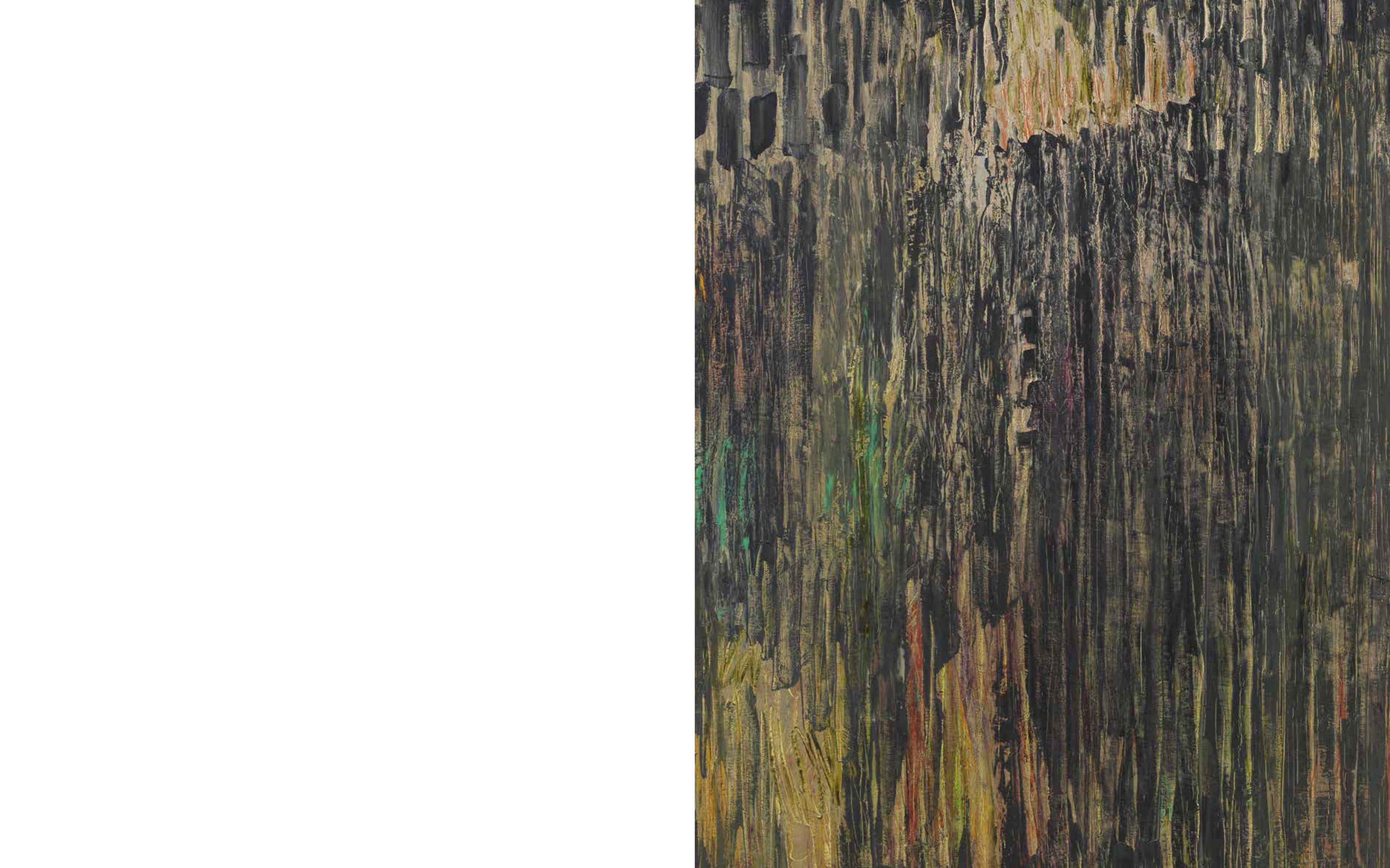
克里斯多夫·勒·布伦

自80年代以来克里斯多夫·勒·布伦便是英国著名的画家、版画家和雕塑家，2011年起升任英国伦敦皇家美术学院院长，时至今日仍是英国艺坛举足轻重的人物。勒·布伦近期的布面油画大多体现了光亮的表面效果——纯粹的用色不论在视觉上还是精神境界上都闪烁着光芒——他称之为对绘画行动“首要而非反讽式的”回应，而并非对绘画过程自我反省式的评语或向前辈艺术家的致敬。在他的绘画和版画中，观者能够看到诸多对音乐和文学的借鉴和引用，这也是他作为艺术家在这近40年的创作生涯中的一个辉煌的时刻。

克里斯多夫·勒·布伦1951年生于英国朴茨茅斯，他曾在斯莱德艺术学院和切尔西艺术学院学习。在他的艺术生涯早期，曾两次获得约翰·摩尔绘画奖(1978, 1980)，且在1980年参展威尼斯双年展，并于1982年在柏林的马丁·格罗皮乌斯博物馆参加了轰动一时的著名展览‘Zeitgeist’。他近期的个展包括南安普顿艺术馆(2018)；沃夫森学院，剑桥，英国(2018)；Albertz Benda, 纽约，美国(2017)；温莎画廊, (2017)；科尔纳吉画廊，英国(2015)；弗里德曼·奔达画廊，美国(2014)；新艺术中心，威尔特郡，英国(2010)；新艺术画廊，沃尔萨尔，英国(2008)。勒·布伦曾任泰特理事，1990-1995；英国国家美术馆理事，1996-2003；杜尔维奇艺术馆受托人，2000-2005；皇家绘画学院首席理事，2003-2016；目前他任英国国家肖像馆理事。勒·布伦自2000年被选为英国伦敦皇家学院的第一位美术教授，2011年担任皇家美术学院院长，是至第一任院长乔舒亚·雷诺兹爵士之后的第二十六任院长，并且是自1878年的罗德·雷顿之后最年轻的院长。他的作品被许多大型博物馆和画廊收藏，包括泰特美术馆，伦敦，英国；现代艺术博物馆纽约，美国；大英博物馆，伦敦，英国；新南威尔士美术馆，悉尼，澳大利亚；大都会艺术博物馆，纽约，美国；维多利亚和阿尔伯特博物馆，伦敦，英国；苏格兰国立现代美术馆，爱丁堡，苏格兰；惠特沃斯博物馆，曼彻斯特，英国，以及耶鲁大学英国艺术中心，纽黑文，美国；勒·布伦的公共雕塑作品包括在伦敦博物馆的‘Union (horse with two discs)’，以及在位于针线街的前股票交易所的‘城市之翼/ City Wing’，和在泽西的圣赫利尔码头区的维克多·雨果纪念碑。

作品图

PLATES





思绪 / *Mind*, 2018. 布面油画, 双联作 / Oil on canvas, diptych, 200.3 x 340 厘米 / cm



魂 / *Ghost*, 2019. 布面油画, 双联作 / Oil on canvas, diptych, 100.3 x 180.4 厘米 / cm





观看与感受 / *Look and Feel*, 2019. 布面油画, 双联作 / Oil on canvas, diptych, 160.2 x 220.7 厘米 / cm



桥梁 / *Bridge*, 2019. 布面油画, 双联作 / Oil on canvas, diptych, 200.4 x 340.5 厘米 / cm



夜间出游 / *Late Play*, 2019. 布面油画, 双联作 / Oil on canvas, diptych, 160 x 220.4 厘米 / cm



附函 / *Cover Notes*, 2019. 布面油画, 双联作 / Oil on canvas, diptych, 140.5 x 260.8 厘米 / cm



一笔一画 / *A Word to the Page*, 2019. 布面油画, 双联作 / Oil on canvas, diptych, 160.4 x 280.8 厘米 / cm



倾听 / *Overheard*, 2019. 布面油画, 双联作 / Oil on canvas, diptych, 160 x 110.1 厘米 / cm



三桅帆船 / *Barque*, 2019. 布面油画, 双联作 / Oil on canvas, diptych, 160.2 x 221 厘米 / cm



边缘 / *Aside*, 2019. 布面油画, 双联作 / Oil on canvas, diptych, 40.1 x 80.6 厘米 / cm





## DIPTYCHS

It is characteristic of Shakespeare's plays that there is no single authorial voice. In the epilogue, such as Edgar's famous brief lines that conclude *King Lear*<sup>1</sup>, characters appear to step forward and speak as if outside of the play and address us directly, but even then not necessarily in the author's voice nor do they sum up what we have just experienced. A play's ideas and images are presented by actors sequentially or in opposing dialogue or in concert together. The entirety of the play is encompassed in the text, but the lived experience of a performance in time feels too indistinct and resists being grasped as a single form.

Painting, by contrast so very singular, is seen in an instant - suddenly. When it resolves into an atmosphere or mood, the senses and not just the sense of sight are instinctively and speedily responding. They are anticipating what knowledge, memory or words will on reflection, contribute to our understanding. I agree with how the 20th century American poet A.R. Ammons put it in his journal:

*"I now see feeling as incorporating the intellect — I once thought them separate. Intellect is the slow analytic way — the unexperienced way to action: feeling is the immediate synthesis of all experience, intellect as well as emotion."*<sup>2</sup>

These diptychs aren't dialogues or conversations, as that would be to anthropomorphise them, since they neither speak nor argue. They are more like occasions seen together. I seem to remember once hearing a poem described as an occasion without a place, but a painting is always both an occasion *and* a place. To put it another way, if in a painting colour or an arrangement of shapes were even to hint at the resolution that a dialogue implies, it would be a horror. Instead of giving, it would be persuading or communicating, a closed circle which doesn't satisfactorily describe what is happening.

*"Painting is something that takes place amongst the colours - one has to leave them alone so that they can settle the matter between themselves. Their intercourse: this is the whole of painting"*<sup>3</sup>

These diptychs admit a truth of painting by seeming to withdraw the authorial voice which might be expected to impose unity. They vividly offer the logic and language of the eye as it is experienced. Colour calls to colour and shape to shape again and again. In the art of painting, sensing, or more precisely, *looking* is thinking. In effect, here is what I do and feel now, and when I follow this up as a painter, allowing my responses through colour and touch to multiply on the canvas, I acknowledge the world of our senses as sovereign. In this way a far more valuable *involuntary* truth may emerge. Movements of imagination are bound to follow each other as inevitably as the shadows on the studio wall. Although a painting on our first encounter gives itself in the blink of an eye, nevertheless it continues (marvellously!) to give under all light conditions: morning, noon, evening, and night for ever changing a glowing slowing thing - inexhaustible.

Christopher Le Brun, 2019

1. "The weight of this sad time we must obey, speak what we feel, not what we ought to say. The oldest hath borne most: we that are young shall never see so much, nor live so long."
2. *An Image for Longing: Selected Letters and Journals of A.R. Ammons, 1951-1974*
3. Rainer Maria Rilke - *Letters on Cezanne*, ed. Clara Rilke

## DUALITIES

[...]

It is not possible to overestimate the role of duality in human thinking, in philosophy, literature and the arts, science and religion. The best-known example might be the yin/yang from ancient China, but versions exist across time and cultures. The ego and alter ego, the conscious and the unconscious and other dualities which symbolise critical polarities: feminine/masculine, matter/form, potential/actus. In the sciences, associated polarities can be reduced to modern oppositions at the heart of scientific discourse: quantity/quality; discrete/continuous; atoms/fields.

Duality describes the relationship between two things that are intimately related. It can be defined as the instance of opposition or contrast between two concepts, or two aspects of the same thing. It is perhaps easiest imagined as ‘two sides of the same coin’, at first seemingly distinct but which can only exist in relation to each other and are, in fact, part of the same whole.

For Le Brun, the process of painting itself involves an intrinsic duality: ‘cover and uncover, reveal and hide, this goes to the heart of what painting is and does. It can’t be made without covering, and without reducing the original light of the ground.’ The implications of this approach form a connecting thread throughout Le Brun’s work, whether figurative or non-figurative. Combining two different paintings in a diptych allows Le Brun to ‘dramatise this duality’.<sup>1</sup>

[...]

Anna M. Dempster, 2018

Christopher Le Brun has been a celebrated British painter, printmaker and sculptor since the early 1980s; he has also been an instrumental public figure in his role since 2011 as President of the Royal Academy of Arts in London. His practice over the past two years has focused on a series of abstractions, some light in touch and some involving dense accretions of colour and gesture. His glowing and scintillating surfaces, containing passages both luminous and numinous, are what he describes as ‘primary’ responses to the act of painting, rather than commentaries on life or homages to previous artists. There are, however, notable references to music and literature, as well as influences from his drawing and printmaking throughout this new work, which represents a singularly rich moment in his 40-year career as an artist.

Born in Portsmouth in 1951, Christopher Le Brun trained at the Slade and Chelsea Schools of Art, London. In his early career, he was a double prizewinner at the John Moores exhibitions (1978, 1980), also showing in the Venice Biennale (1980) and the groundbreaking exhibition ‘Zeitgeist’ (1982) at the Martin-Gropius Bau, Berlin. His recent solo exhibitions have been held at the Southampton Art Gallery (2018); Lisson Gallery, London, UK (2018); Wolfson College, Cambridge, UK (2018); Albertz Benda, New York, NY, USA (2017); The Gallery at Windsor, Vero Beach, FL, USA (2017); Colnaghi, London, UK (2015); Friedman Benda, New York, NY, USA (2014); New Art Centre, Wiltshire, UK (2010) and The New Art Gallery, Walsall, UK (2008). Le Brun served as a trustee of Tate from 1990–1995; The National Gallery from 1996–2003; the Dulwich Picture Gallery from 2000–2005; and as a founding trustee of the Royal Drawing School from 2003–2016. He is currently a trustee of the National Portrait Gallery. He was elected the first Professor of Drawing of the Royal Academy, London in 2000, where since 2011 he has been the President, the 26th since Sir Joshua Reynolds and the youngest since Lord Leighton in 1878. His work is in many major museum collections including Tate, London, UK; Museum of Modern Art, New York, NY, USA; the British Museum, London, UK; Art Gallery of New South Wales, Sydney, Australia; Metropolitan Museum of Art, New York, NY, USA; Victoria & Albert Museum, London, UK; Scottish National Gallery of Modern Art, Edinburgh, UK; The Whitworth, Manchester, UK and Yale Center for British Art, New Haven, CT, USA. Le Brun’s public sculptures include *Union (horse with two discs)* at the Museum of London; *City Wing* on the site of the former stock exchange at Threadneedle Street, London; and *Monument to Victor Hugo* on the quayside in St Helier, Jersey.

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