

大音无响：冯梦波图谱

The Loudest is Silent: Picturing Feng Mengbo

巡回展览中总会出现有关中国历史题材的老套元素，而冯梦波是个中出了名的挪用这些元素制作的电子游戏的艺术家。然而，这次他在香港举办的个展有点儿不一样——展览上有大约70幅结合中国刻板印象中的历史题材与游戏动画场景创作的绘画。说来也奇怪，这些东西看起来相当不错。冯梦波尝试应用现成的图像达到拼贴的效果，虽然很难说其中的意义有多么深刻，但是显然很适合他。《霸王别姬》就是此类重要之作，在电影场景一般的光栅立体画里，至少相互叠加了三种不同来源的手绘图案，在其他一些作品里，京剧脸谱与田鼠在画框里争夺空间。在鼓皮上创作的《自画像》（2014）描绘了一个戴着防毒面具的男孩正在玩Playstation游戏机（冯梦波最近又找回了对音乐的兴趣；很难说是好是坏，不过看起来似乎对绘画有所帮助）。对鼓皮这种材料的应用也可以在其他几件作品里看到，例如《李小龙和我的柴犬》（2014），这幅作品里日本漫画式的视觉语言更加明显；与之相比，在其他作品中对《街头霸王》游戏里的春丽的描绘则更倾向于后革命社会主义写实，透露出一丝迷人的风格转变。需要指出的是，展览所采用的沙龙式悬挂布展方式并没有什么好处，一些作品没能突出出来，而另外一些作品则比较孤立，破坏了这些作品有如电影一般的重复、跨平台的叙事。不过不管怎么说，这次展览是冯梦波的一次强势复出，他突破常规的做法让他在同行中尤为显眼。香港汉雅轩 2015.05.08 - 2015.06.02（由盛夏翻译）

Feng Mengbo, the artist best known for a series of videogames detoured with stereotypically historical Chinese content that seem to endlessly tour culturalist survey exhibitions, uses his latest Hong Kong gallery solo exhibition to show something a bit different—some 70 campy paintings of scenes from animations of stereotypically historical Chinese content. Oddly enough, they're pretty good. Feng tends to work in multiple media over found images, and the collage effect, though hardly profound, works well for him. In this respect the major work is *Farewell My Concubine* (2014), a landscape with an action-movie composition in which painted moments from at least three different sources float atop a lenticular print; Peking opera masks fight for space with field mice painting at easels. *Self Portrait* (2014)

pictures a boy in a gas mask playing Playstation on the surface of a drum skin (Feng has rediscovered a side interest in music recently; results are mixed, but it seems to have done wonders for his painting). The medium is shared in a handful of other works, including *Bruce Lee and My Shiba Inu* (2014), which turns more to a Japanese manga visual language, while depictions of the *Street Fighter* character Chun-Li tend towards the post-revolutionary Socialist realist mode, a fascinating transformation. A salon-style hanging does no favors for this body of work, and actually subverts much of its cinematic repetition and cross-platform narrative by simply burying some images and isolating others. Nevertheless, this is a strong comeback for Feng, and shows a willingness to steer away from some of the fun-

damental principles that made him an icon that many of his peers could consider. **Hanart TZ, Hong Kong** 2015.05.08 - 2015.06.02

《板砖》
2014年
综合材料，聚酯和铝（鼓皮）
57 x 57 厘米
Bricks
2014
Mixed media drum skin
57 x 57 cm

