《室内围栏次中音萨克斯鼓起锯子人声静默转A大调乐句》

艺术家：郑皓中

策展人：李然

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BANK欣然宣布郑皓中的新个展将于2023年9月28日至2023年10月31日举行。展览以《室内围栏次中音萨克斯鼓起锯子人声静默转A大调乐句》为题，将音乐节奏与作画笔势相呼应，展现艺术家私人的创作仪式下呈现出的绘画的不同面貌。

扁头猪鬃笔就能贯穿一切的果敢，相比平头猪鬃笔，扁头猪鬃在直接画法中更加游刃有余，象牙黑勾兑的暗色在这几组人物写生中起到了关键作用。这符合着充满分裂情绪的郑皓中，选择观察对象瞬间的幽暗走势，他快速地给出了笔势，中纹成品布表面的光润和其亮白色的底子顺从了这种放荡的开场白。而接下来的步骤，他会突然慢下来，假装挤颜料，随便和模特闲聊几句，或者安抚画室里圈养的那只牛头梗，这种停顿铺垫了接下来的仪式。仪式就该变得极其正式，为光学成像而服务颜色即将登场，而演绎这种布面油画历史中的筹备程序，挺直脖颈，虚眼观察，直到下颚上扬，身体微微前倾，圣事全备。郑皓中朴素的热爱着这种仪式，因为用这样的一种开场白迎接绘画，会让他坚信此事值得，绝不后悔。

我数了数，他的画室里大概有四到五种进入绘画的方式。这些画中，总有不一样的开场白，不同性情语气的宣读，迥异手势所构成的台词，以及被异化截取的造型意识，郑皓中在这间画室里开始了自己的表演。降b小调画朋友，转入大调多半是他不太熟悉的人，明快爽朗，摆一副好客的样子，但对好朋友就不一样了，那些泡在他画室里的周遭病友，纵容他添加更多不在调式关系里的外围（outside）音。孤独是不可避免的。只要持续画画，任何一个画室都会看着像监狱，而窗户就像这牢房的标点，为抹去因过度解构带来的不确定性，郑皓中用横竖的窗户栏杆拯救他厌恶的绘画格律，中黄和紫罗兰扭在一起，肮脏下贱！但用土红与煤黑来鞭打这些扭捏的花草，事后便皆大欢喜。可第二天清晨，他全然忘了前日的恨恶，给自己调换了角色，欣然面对博纳尔眼中的闪烁色泽。而在那些煞有介事，精心布陈的静物画中，深色的写意线条又被收敛了起来，取支小号羊毫笔清点罂粟油，以坐姿方式绘画来敬虔椭圆形的调色盘，那些即兴乐句中的outside迂回进inside，好吧，变奏就从干瘪水果开始吧！此刻的画家又坚信即兴并非绘画的结束，修复反复破裂之后的调式关系，虽不再谈媒介的来世，心中却念着绘画值得。郑皓中在此次个展中的绘画和表演现场，将更加丰富且直接地澄明他在画室内的基本演绎法。我也将继续陪伴皓中通过文本相互交流，陆续呈引创作杂念，细述其中有无。

郑皓中曾获得2014年约翰莫尔绘画比赛（中国）大奖，他曾在BANK画廊（2016）、英国曼彻斯特CFCCA华人艺术中心（2016）及金杜艺术中心（2018）举办个展。他的作品被悉尼白兔博物馆、DSL基金会，美国Moegling基金会收藏。

文/李然

**Indoor Enclosure, Sub-Alto Saxophone, Drum Roll, Saw, Voice Silence Turns into A Major Musical Phrase**

Artist: Zheng Haozhong

Curator: Li Ran

Duration: 2023/9/28-2023/10/31

Address: Basement, No,2, Lane 298, An Fu Rd, Shanghai

BANK is pleased to announce that Zheng Haozhong's new solo exhibition will be held from September 28, 2023, to October 31, 2023. Titled "Indoor Enclosure, Sub-Alto Saxophone, Drum Roll, Saw, Voice Silence Turns into A Major Musical Phrase," the exhibition harmonizes music rhythms with brushstrokes, showcasing the diverse facets of painting that emerge from the artist's personal ritual in creative process.

A boldness that can penetrate everything with a filbert hog bristle brush, compared to a flat-headed hog bristle brush, the filbert brush is more adept in direct strokes. The dark hue of ivory black plays a crucial role in these groups of figure studies. This aligns with Zheng Haozhong's emotional fragmentation. Choosing to observe the momentary dark trends of the subjects, the artist quickly executes his strokes, and the smooth surface of the mid-line finished product complies with the bright white ground in this licentious prologue. In the subsequent steps, he suddenly slows down, pretends to squeeze pigments, casually chats with the model for a few moments, or soothes the Bull Terrier kept in his studio. This pause sets the stage for the ritual that follows. The ritual should become extremely formal, serving the color for optical imaging, and interpreting the preparatory process in the history of oil painting on canvas. The artist then straightens his neck and observes with a vacant gaze, until his chin tilts upward, his body slightly leans forward, and everything is in readiness for the ceremony. Zheng Haozhong's simply love this ritual, because starting painting with such a prologue convinces him that the matter is worthwhile, and he will never regret it.

I counted, there are probably four to five ways to enter painting in his studio. In these paintings, there is always a different prologue, a declaration with unrepeatable temperaments and tones, dialogues composed of various gestures, and a sense of form that has been alienated and intercepted. Zheng Haozhong begins his performance in this studio. Painting friends in B flat minor, switching to major keys are usually people he is not quite familiar with, bright and hospitable, putting on a friendly facade. But it's different with good friends, the surrounding sick friends who hang around in his studio, they allow him to add more peripheral (outside) tones that are not in tonal relations.

Loneliness is inevitable. As long as he continues to paint, any studio will look like a prison to him, and the windows are like punctuation marks in this cell. To erase the uncertainty caused by excessive deconstruction, Zheng Haozhong uses horizontal and vertical window rails to save the painting's rhythm he despises. Yellow and violet are twisted together. Dirty and vulgar! But using ocher and coal black to whip these twisting flowers and plants, they all end up happily afterward. But on the next morning, he completely forgets the hatred of the previous day, changes his role, and faces the shimmering colors in Bonnard's eyes with joy. Even the window frames, originally destroyers, have also undergone slight changes in color and thickness. And in those meticulously arranged still life paintings, the dark expressive lines are restrained. He uses small goat-hair brushes to dip poppy oil and paints in a sitting position to venerate the oval palette. Those improvised musical phrases meander from the outside into the inside. Well, let's start with shriveled fruits! At this moment, the painter firmly believes that improvisation is not the end of painting, but repairing the broken tonal relations after countless ruptures. Although he no longer speaks of the afterlife of the medium, he still believes that painting is worth it.Through the paintings and opening performance in this solo exhibition, Zheng Haozhong will enrich and directly clarify his basic interpretations in the studio. Also I will continue to accompany him in mutual communication by texts, gradually presenting creative thoughts and discussing their presence or absence.

Zheng Haozhong has won First Prize in the John Moores Painting Prize (China) in 2014. He has held solo exhibitions at BANK/MABSOCIETY in Shanghai (2016), the Centre for Chinese Contemporary Art in Manchester (2016) and KWM Art Center in Beijing (2018). His public collections include the White Rabbit Museum in Sydney, the DSL Foundation, and the Moegling Foundation in the United States.

Text/ Li Ran