

hanart
TZ Gallery
漢雅軒

《世像：唐志岡新作》
WorldPlay: New Paintings by Tang Zhigang

藝術家出席酒會 2015 年 6 月 9 日（週二）下午 6 到 8 時
Artist's Reception Tuesday, 9 June 2015, 6 to 8pm

展期 2015 年 6 月 9 日至 7 月 11 日
Exhibition Period 9 June – 11 July 2015



WorldPlay: Dust 3 《世像：塵埃之三》 2015 二零一五年作 Oil on Canvas 油彩畫布 180 x 220 cm

漢雅軒

香港 中環 畢打街十二號 畢打行四零一室

Hanart TZ Gallery

401 Pedder Building, 12 Pedder Street, Central, Hong Kong

+852 2526 9019 hanart@hanart.com

詳細資料，請聯絡 For more details, please contact
T +852 2526 9019 E hanart@hanart.com W www.hanart.com

《世像：唐志岡新作》

唐志岡個展《世像：唐志岡新作》訂於 2015 年 6 月 9 日（週二）晚上 6 時在畢打行漢雅軒開幕。相隔十年，漢雅軒為唐志岡再次在香港推出個展，展示藝術家積累多年的思考，及風格和內容的蛻變。



WorldPlay: Medical History 《世像：病歷》 2014 二零一四年作
Poster Colour on Paper 水粉紙本 57 x 75 cm



WorldPlay: Daydreaming 《世像：恍惚》 2014 二零一四年作
Oil on Canvas 油彩畫布 110 x 150 cm

唐志岡 1959 年生於雲南昆明，在中國軍人家庭中成長，自幼喜歡繪畫。五歲時，由於父親戰爭工作繁忙，把他從雲南省軍區幼兒園接出來，送到昆陽勞改農場，與在農場當管教幹部的母親一起生活。他高中畢業後隨即入伍，成為人民解放軍並擔任宣傳幹事，開始其美術創作。1979 年和 1982 年，先後兩次作為隨軍畫家參加了中越戰爭。他在 80 年代入讀北京人民解放軍藝術學院，對圖像語彙進行探索，從自己的成長經歷、軍人意識形態及官僚體系中挖掘靈感。在 90 年代末，他創作出為大眾所熟悉的諷諧《兒童會議》系列，把兒童穿上軍服摹擬領導人，嚴肅地舉行閉門會議或政治大會。



WorldPlay: The Cage of Power 《世像：權力的籠子》 2014 二零一四年作
Poster Colour on Paper 水粉紙本 53.5 x 76.5 cm



WorldPlay: Sailors 《世像：海軍》 2015 二零一五年作 Oil on Canvas
油彩畫布 129 x 161 cm

在 2008 年，正當唐志岡被熱烈關注之際，他毅然離開大眾的視線，開始一段私密的自省及藝術實驗。期間，他專注於雲南藝術學院的教學工作，並對人生歷練和他的童年經驗深入反思。

《世像》系列是唐志岡過去三年的最新作品，將在本次漢雅軒個展中首度亮相。小孩形象再次出現，但無論從繪畫語言或內容都發生了劇變。與過往的《兒童會議》系列相比，唐志岡的《世像》系列更關注繪畫內在的語言表達。他放棄了造型的精準寫實，筆觸變得自由奔放，色調柔和細膩。小孩不再是刻意經營的符號，而變得飄渺，猶如夢境及記憶中的形象，又像偶然在腦中海浮現的一段詩詞旋律，滲透著強烈而真實的情感。

WorldPlay: New Paintings by Tang Zhigang

Hanart TZ Gallery is pleased to present Tang Zhigang's new solo exhibition *WorldPlay: New Paintings by Tang Zhigang*, marking this eminent Yunnan-based painter's first solo exhibition in Hong Kong in almost a decade.



WorldPlay: Enervated 《世像：困頓》 2014 二零一四年作
Oil on Canvas 油彩 畫布 109 x 148.5 cm



WorldPlay: Green Shadows 《世像：綠影》 2014 二零一四年作
Oil on Canvas 油彩 畫布 130 x 162 cm

A gifted painter since childhood, Tang Zhigang (b. 1959) grew up in a military family in Yunnan Province, spending several years of his childhood living in the shadow of the Kunyang Labour Farm where his mother was a warden. Tang joined the PLA army directly after graduating from high school; as a career soldier he continued to paint and became known for his expressionistic and bluntly honest portraits of a soldier's life. In 1979 his battalion was among the forces sent to Vietnam for combat action in the Sino-Vietnamese conflict. In the late 1980s Tang entered the oil painting department of the PLA Art Academy in Beijing and began to explore a new language of visual iconography, drawn from personal and collective experience, of the chaos of everyday life lived within an overarching framework of military ideology and political controls. By the late 1990s Tang had created his iconic *Children in Meeting* series, masterfully painted and ostensibly humorous scenarios of children dressed up as adult soldiers and political leaders and acting out the serious business of closed-door meetings and political conferences.



WorldPlay: Black Umbrellas 《世像：黑傘》 2015 二零一五年作 Oil on Canvas 油彩 畫布 130 x 161.5 cm

In 2008, at the height of his popularity and success as an artist, Tang largely withdrew from public life and entered a period of introspection and experimentation, focusing both on his teaching at the Yunnan Art Institute and on developing a deeper understanding of his own life experiences, particularly his childhood in Yunnan. In his *WorldPlay* series being presented at Hanart TZ Gallery, Tang is showing for the first time his new paintings created over the last three years: in many of these works Tang continues to use child-like figures as avatars, but he has undertaken a dramatic change in both his painting language and content: rather than the control and precision of his *Children in Meeting* series, in the new works Tang's brushwork is freer and the colours more muted. The main change has been in the internal narrative of the works: rather than stylized iconographic figures in formally arranged settings, the children (and other figures) in these works appear to have emerged fluidly and directly from Tang's own dreams or memories, like snatches of once-remembered songs or lines from a poem, infused with an intensely emotional honesty.