

日常生活的颂歌

文/贺潇

千高原艺术空间欣然宣布即将在 2025 年 9 月 27 日至 11 月 30 日呈现艺术家翟惊个展“日常生活的颂歌”。此次展览由贺潇策展，诚邀观众走进艺术家精心建构的“生活场域”及其十余幅全新绘画作品。期待您的光临！

在法国作家茨维坦·托多罗夫的《日常生活颂歌》中，日常被赋予了一种超越琐碎的意义。他强调，真正的存在经验并不依赖宏大的历史与政治，却常常体现在微不足道的片段中。这提醒我们，日常并非庸常的重复，而是一种潜藏的力量。

“日常”在艺术史上长期处于边缘与中心的摇摆。荷兰黄金时代的风俗画与静物画赋予生活片段以庄严感，现代主义则把日常转化为形式探索的素材。在当代，日常于生活的再现之余，更是一种观念的生成方式。翟惊的展览“日常生活的颂歌”正是在这一背景下展开：通过绘画，他将个人经验、虚构叙事、寓言性意象与艺术史传统交织，使日常获得新的层次。

翟惊不追求完整的事件叙述，而是捕捉转瞬即逝的姿态与目光。近距离的构图使人物肢体几乎伸出画面，将观者推入叙事场域，也凸显观看本身作为经验的过程。他的经验常源自记忆与虚构的交织。《有朋自远方来》取材于亲身经历，借用古典语句将“远方来客”转化为非人之物，使个人回忆变为寓言式的叙事。《把海水喝干》则让酒瓶与观音净瓶形成呼应：世俗的消耗与失控、宗教的赐予与慈悲在同一画面并置，使日常器物获得象征意义，而宗教意象则被世俗化。

酒的经验是展览的重要内在线索。《要是有一种醉是因为知识而醉就好了》描绘呕吐的瞬间，并借标题提出假设：如果醉意来自知识，生活会如何改变？这与翟惊广泛的阅读经验相呼应，他吸收哲学、文学和媒介学理论，思考知识如何改变感官。如果说 1982 年的《陆上行舟》(Fitzcarraldo) 预示了南美洲现代启蒙的理想与失败，翟惊的绘画《Fitzcarraldo 对音乐的爱，在哪都限制不了》则让醉酒的舞动在西装、领带、墨镜之下，表现出当代都市中人物的非理性与节奏感。

跨学科的吸收也延伸至艺术史脉络中的开放和复杂，翟惊关注毕加索对安格尔的长期借鉴、基彭伯格的戏仿方式，以思考如何在传统与现代之间确立位置。他阅读艺术理论与文学文本，并在绘画中检验这些思想，对电影场景的转译以及音乐节奏的融入，使绘画难以被限定在单一范围之内。这一叙事机制也解释了其创作方向的变化。早期带有政治性的表达逐渐让位于日常的微观叙事。宏大议题并未消失，反而通过细节与个体经验间接显现。作品摆脱直接立场化的表达，而呈现出多重的复杂结构。

在《你的忧伤，也是我的忧伤》中，电影《五朵金花》中的女性形象被置入朋友与宠物的环境里，她不再只是特定时代的文化符号，而是私人经验与集体记忆的交织。动物在翟惊的画面中又常被赋予人性。《一个崭新的，美好的生活就要开始了！》以狗“阿铁”为主角，带来情感的重量，也使日常经验获得图像化的延展。《老彼得·勃鲁盖尔的神秘世界》中的绿色兔子，则回应尼德兰绘画传统，把寓言与日常结合，以陌生化的动物形象延续勃鲁盖尔式的叙事逻辑。

这种异质性的处理也体现在物象安排上。《时间的外面》让灯遮蔽人物头部，使其既是光源，也成为重新

思考物象在叙事中打破逻辑的元素。《何为好的生活》则将私人照片转化为自画像，旋涡般的结构和粗粝的线条与表现主义语言呼应，但其关注的不是再现自我，而是对“如何生活”的追问。

“颂歌”在古典传统中常用于歌咏英雄或宏大事件，而在这场展览中，翟惊的绘画赋予这些日常片段以被凝视的价值，生活中的一切都被转化为值得歌唱的对象。托多罗夫所言“歌颂眼前所见的事物”在此得到延伸，颂歌成为一种观看立场。翟惊让生活中最微小的瞬间通过绘画获得聆听的可能，从而把日常经验提升为具有普遍意义的视觉系统。

In Praise of the Everyday

Text / Fiona He

A Thousand Plateau Art Space is delighted to announce the upcoming solo exhibition of artist Zhai Liang, *In Praise of the Everyday*, on view from September 27 to November 30, 2025. Curated by Fiona He, the exhibition invites viewers to step into the artist's carefully constructed "sites where life happens" and explore his latest works on canvas. We warmly welcome your visit!

In French writer Tzvetan Todorov's *Éloge du quotidien*, the everyday is endowed with a meaning that transcends the trivial. He emphasizes that the authentic experience of human existence is not conveyed in grand historical or political narratives, but is often revealed through the most insignificant fragments, reminding us that the everyday is not merely a monotonous repetition, but a latent force.

Art historically, the notion of the "everyday" has long swung between the peripheral and the centre. While genre paintings and still-life from the Dutch Golden Age attribute solemnity to fragments of daily life, the modernists have turned it into a source of exploration. In the contemporary context, the quotidian becomes as much a mode of representation as a way of generating concepts. Zhai Liang's exhibition *Praise of the Everyday* unfolds in this context: through the medium of painting, the artist interweaves personal experience, fictional narratives, allegorical imagery, and art-historical traditions, adding new dimensions to the everyday.

In his works on canvas, Zhai Liang is not interested in constructing a complete narrative of any given events, but in capturing those fleeting gestures and glances. His close-up compositions push figures' limbs almost beyond the frame, drawing viewers into the narrative field while highlighting the act of viewing itself as an experiential process. His imagery often stems from the interweaving of memory and fiction. *It is great pleasure to have friends come afar*, drawing on personal experience, and employing a classical phrase to transform the "visitor from afar" into a non-human entity, thus turning personal memories into allegorical iconography. *Sip away the ocean until it's dry* not only superimposes a wine bottle with a Bodhisattva's vase, but also eclipses worldly consumption and excess with religious bestowal and compassion to everyday objects, allowing symbolic meaning to collide with secularised religious imagery.

The experience of consuming alcohol runs as a key internal thread throughout the exhibition. *How wonderful it would be to be intoxicated on knowledge*, depicts two vomiting figures hunching over, while the title suggests their intoxication to be the outcome of knowledge. This claim resonates with Zhai Liang, who has been a voracious reader of philosophy, literature, and media theory, reflecting on how knowledge may alter the senses. If Werner Herzog's 1982 film *Fitzcarraldo* foreshadowed the ideals and failures of modern enlightenment in South America, Zhai's painting *Nothing can hold back Fitzcarraldo's love for music* captures a drunken dancer wearing a suit, ties, and sunglasses, to represent the irrationality and rhythm of contemporary urban life.

Other than drawing from disciplines beyond artistic practices into the openness and complexity of art history, Zhai also reflects on Picasso's lasting appropriation of Jean Auguste Dominique Ingres and Martin Kippenberger's parodic strategies to locate his own practice between the modern and the contemporary. He reads art theory and literature, testing these ideas through his works on canvas. His translations of cinematic scenes and incorporation of musical rhythms prevent his work from falling into a singular category. This narrative mechanism also explains the shift in his creative direction: his early politically charged expressions gradually gave way to micro-narratives of the everyday. Yet, the grand themes have not vanished, but manifest indirectly through details and individual experiences. The works eschew direct, positional expressions, instead presenting multifaceted and complex dimensions.

In *Your blue is also my blue*, the female figure from the film *Five Golden Flowers* is placed within environments of friends and pets. She's no longer merely a cultural icon of a specific era, but has become interwoven into personal experiences and collective memories. Animals in Zhai's paintings are often anthropomorphized. In *A brand new and good life is just around the corner!*, the dog "A Tie" becomes the protagonist, through which the artist extends everyday experience into imagery by infusing personal emotions. The green rabbit in *The mysterious world of Pieter Bruegel the Elder*, on the other hand, responds to the Netherlandish painting tradition of integrating allegory into daily life, where uncanny animal imagery extends Bruegel's narrative logic.

Such a seemingly dissonant pictorial arrangement is also found in *The outer layer of time*, where Zhai places a lamp obscuring a figure's head, rendering it both a light source and an element that disrupts narrative logic. *What is a good life?* transforms a personal photograph into a self-portrait; its spiraling structure and rough lines resonate with expressionist gestures, but the focus is less on representing the self than on questioning "how to live."

"In Praise of" in the classical tradition was often employed to extol heroes or monumental events. In this exhibition, Zhai Liang's paintings confer value upon fragments of everyday life, transforming all aspects of living into subjects worthy of celebration. Todorov's notion of "praising what one beholds" is extended here, as the elegy becomes a stance of looking. Zhai Liang allows the most minute moments of life to be heard through painting, thereby elevating everyday experience into a visual system of universal significance.