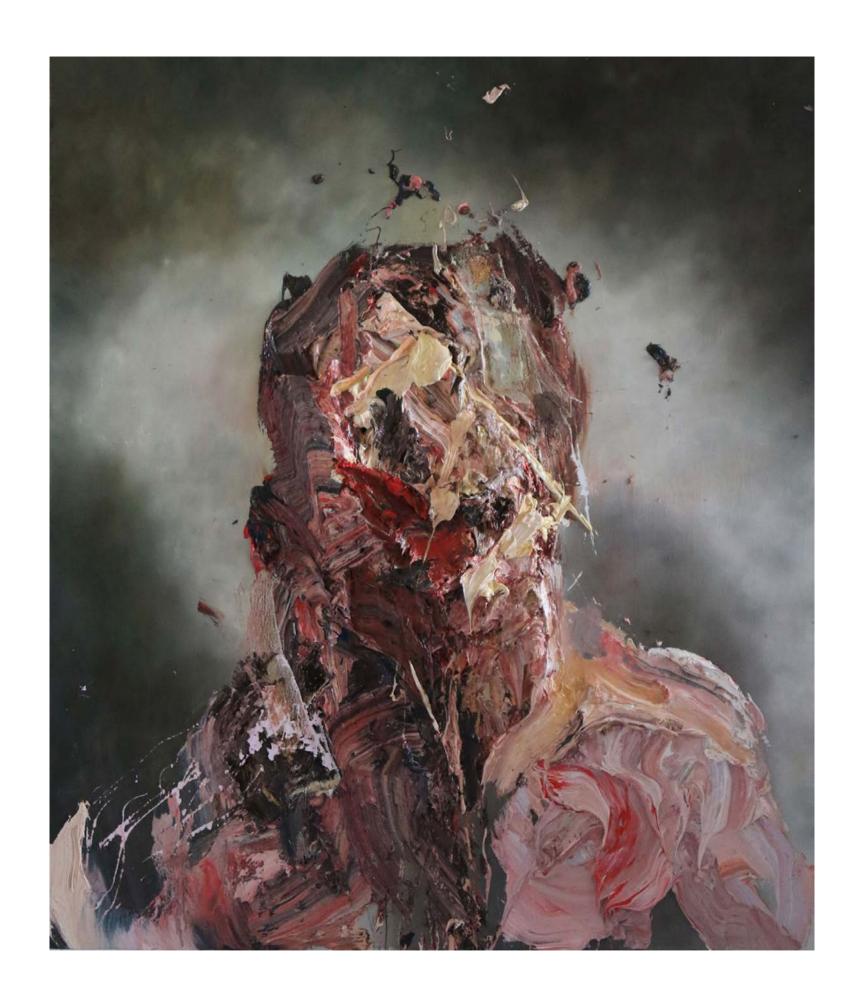
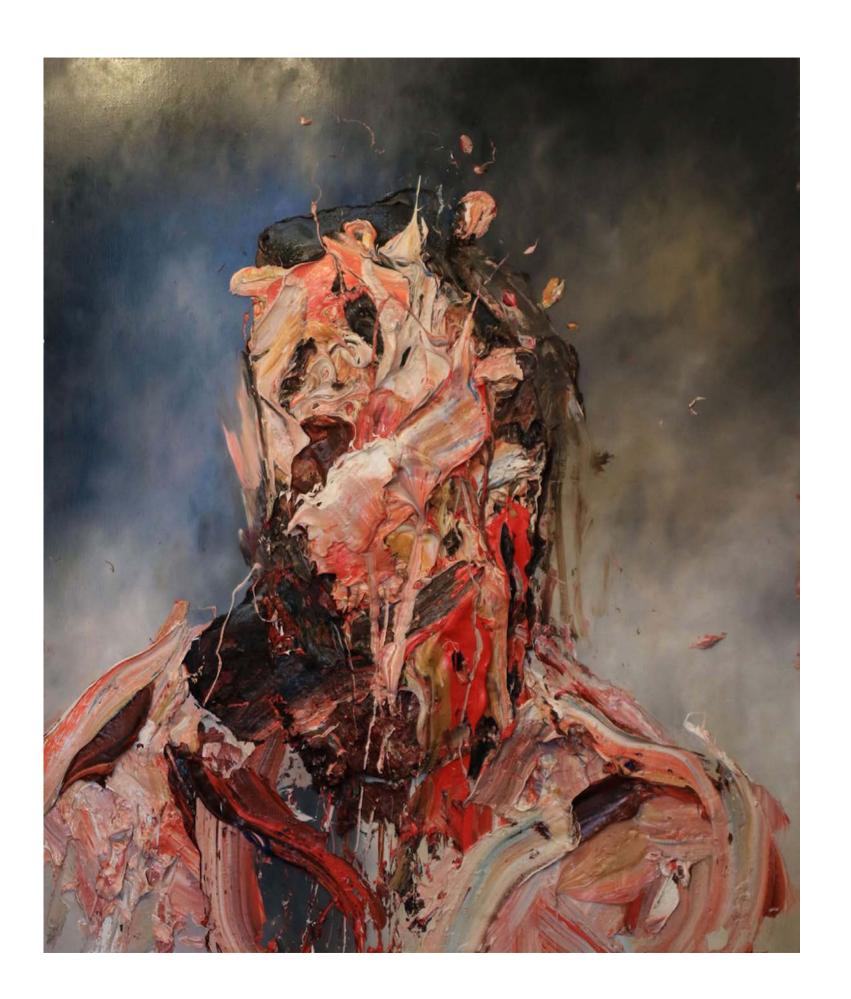


## ANTONY MICALLEF

意圖 Raw Intent





Self-Portrait with Red 紅色自畫像, 2015 Oil with beeswax on French linen 法國亞麻布面蜂蠟油畫 130 x 110 cm (51 1/8 x 43 1/4 in.)



Antony Micallef's London studio. Photography by Thomas Butler Antony Micallef 倫敦工作室、由Thomas Butler攝影

Pearl Lam Galleries is delighted to present the first solo exhibition in Asia of works by British artist Antony Micallef (b. 1975) at its Hong Kong Pedder Building space. The artist's new series of paintings and studies explores the relationships of the mechanics of artistic intent, representation, and the use of paint as a material for expressing emotions.

Known for his visually charged figure paintings, Micallef has enjoyed international success since he placed second in the BP Portrait Award 2000, hosted at the National Portrait Gallery in London. Other key exhibitions include at the National Academy of Fine Arts, Sofia, Bulgaria; the National Museum in Warsaw, Poland; the Royal Academy, London, UK; the ICA, London, UK; Tate Britain, London, UK; and Dallas Contemporary, Texas, USA.

Micallef's new series of works are a complete departure from his earlier artworks. He builds up a relief-like surface with heavy paint to depict a figurative mass in front of a muted background. By using an impasto technique, the material is pushed to its extreme and blurs our reading of painting and sculpture. Confronted with the sheer physicality of the painting as an object, the depicted subject takes on its own life and existence. Furthermore, the use of gestural abstraction resonates with the traditions of action painting from the 1940s and the School of London from the 1970s.

The title of the exhibition, *Raw Intent*, refers to a seemingly unmediated yet highly conscious process of manipulating the material during the act of painting. Micallef states his intention:

Raw Intent is a body of work that uses the mechanics of paint to unearth and excavate emotion using myself as a vehicle. I want the medium to evoke something visceral and emotive without illustrating it . . . I am interested in that space where the figure almost disintegrates but somehow stays intact, leaving a sense of friction and raw distortion. The medium is celebrated and used in full force in many different ways with many different tools to render life that echoes traces of our emotional field.

Even though Micallef uses his reflection in a mirror as a starting point, he does not intend for his paintings to be read as portraitures. The face becomes a conduit for exploring the hidden potential of the base material. The action of throwing paint mixes it in mid-air or when it impacts the actual surface. Given the weight and quantity of paint, this particular method of working is a laborious one; hauling the paint on a regular basis is an integral part of the work. Through the use of tools such as scrapers and palette knives, Micallef literally twists the paint to further distort the depicted figure in the hope of realising an embodiment that will "breathe" on its own.

The placement of artworks in this exhibition illustrates different stages of working with the figure, oscillating from a clear distinction between the figure and the background to the two being interwoven with one another. The audience goes through a metamorphosis. Emotions are captured via these "found" figures that undergo a perpetual fragmentation.

Raw Intent contemplates the very substance and void that makes us human in the first place. The real intent is to short-circuit our narcissism and provoke us to contemplate what makes a painting after all. Micallef's preoccupation is not to merely create imaginary subjects, but to capture an emotive moment that both the artist and the viewers can share. Micallef says, "Painting is like a snapshot, like a still of life. Life contained by its still."

# Raw Intent



Raw Intent No. 1 意圖 一, 2016 Oil with beeswax on French linen 法國亞麻布面蜂蠟油畫 135 x 112 cm (53 1/8 x 44 1/8 in.)



Raw Intent No. 2 意圖 二, 2016, Oil with beeswax on French linen 法國亞麻布面蜂蠟油畫, 155 x 132 cm (61 x 52 in.)



**Raw Intent No. 3** 意圖 三, 2016 Oil on French linen 法國亞麻布面油畫 130 x 110 cm (51 1/8 x 43 1/4 in.)





Antony Micallef's London studio. Photography by Thomas Butler Antony Micallef 倫敦工作室,由Thomas Butler攝影

香港一藝術門隆重呈獻英國藝術家安東尼·麥克勒夫(Antony Micallef,生於1975年)的首次亞洲個展。是次展覽在藝術門香港畢打行的空間中展出,藝術家麥克勒夫將在一系列的全新畫作和研究中,探索其藝術意圖的構成、藝術表現與用顏料作為媒材來表達情感之間的關係。

麥克勒夫的畫作極具視覺衝擊力。2000年,他在英國倫敦國家肖像博物館舉辦的BP肖像獎中獲得第二名,從此享譽國際。他還曾在其他機構舉辦重要展覽,包括保加利亞索菲亞國家美術館、波蘭華沙國家美術館、英國倫敦當代藝術學院、英國倫敦皇家藝術學院、英國倫敦泰特不列顛美術館以及美國德克薩斯達拉斯當代美術館。

麥克勒夫的新作系列與他早期的作品截然不同。他用厚重的顏料堆砌起浮雕般的表面,在 柔和的背景前刻畫具象式的圖塊。通過使用厚塗技法,媒材在作品中被運用至極限,模糊 了我們對繪畫和雕塑的固有理解。有了畫作中純粹的激情,被刻畫的主題也就呈現出了屬 於自己的生命力和存在方式。並且,藝術家對抽象姿態的運用與傳統的四十年代行動繪畫 和七十年代倫敦畫派相互呼應,產生了強烈共鳴。

展覽名稱《意圖》指的是在繪畫行為期間,一種看起來未經推敲卻其實有意識地對媒材進行高度控制的過程。通過在畫作中呈現無法辨認的形象,藝術家意欲觸發觀者的共鳴:

「我感興趣的是,在那樣一個時空裡,型態幾近潰散卻又不知為何完好無損,留下磨擦過後未經修飾的扭曲。這樣的媒介能以各種方式被運用在不同的地方,它可以渲染我們的生活,在我們情感世界的蹤跡裡迴盪。|

儘管麥克勒夫以自己的鏡像作為出發點去創作,可他沒想過讓自己的作品被解讀為肖像畫。 面容成了導線,用以探索基礎物質中隱藏的可能性。投擲的動作使顏料在撞向畫布表面之前 就在半空中與空氣交融。因為顏料的重量和質量,這個獨特的繪畫方法極為費工——經常性 地拖曳顏料是構成作品的重要部份。通過使用刮刀和調色刀等工具,麥克勒夫進一步扭曲顏 料,令被刻畫的形象失真變形,希望由此作品能真實的於現實中實體化,吐露出自己的"呼 吸"。

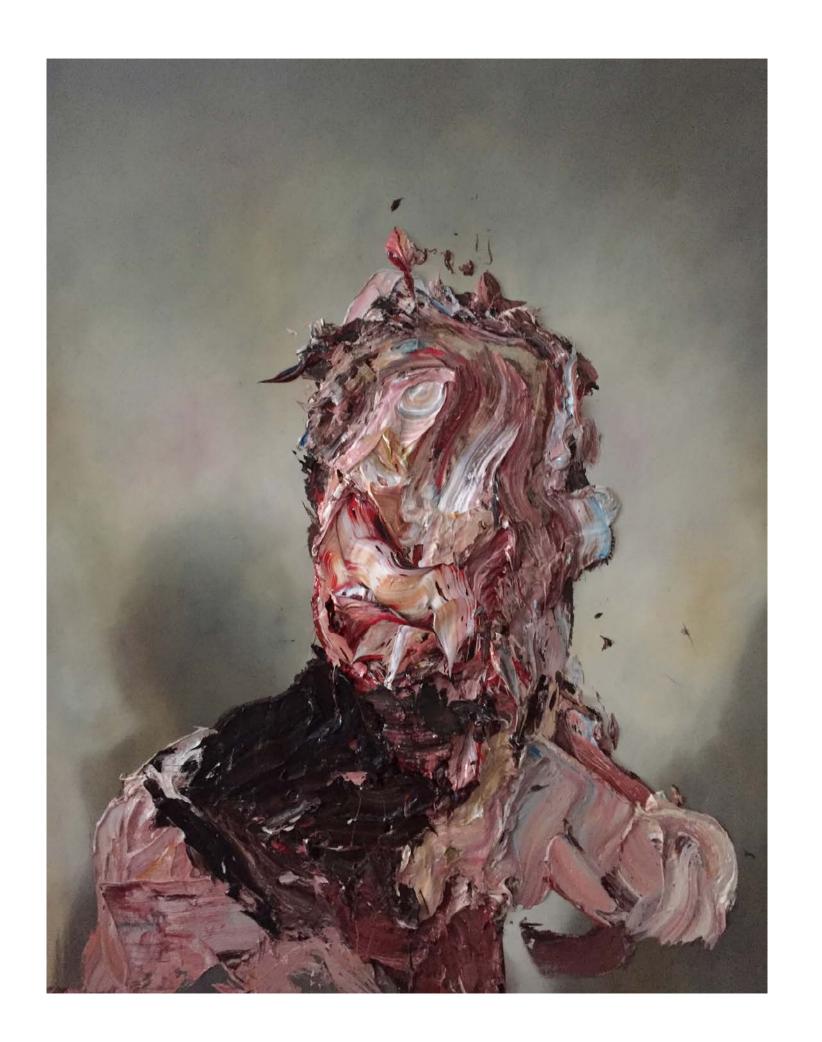
是次的作品展覽為肖像繪畫闡釋了描繪肖像的不同層次,從型態、背景之間的明顯區別,到兩者相互交織的空間之中,型態來回穿梭,觀者將親歷一次蛻變的過程。在作品無窮盡的分裂間,情感在"尋覓而來"的肖像中被捕捉。

《意圖》尋思人類作為人的最初本源和虛無。其真實意圖是在我們自我迷戀中的一場短暫的遊蕩,它驅使我們去思考成就一張畫作的到底是什麼。麥克勒夫沉思的並不僅是創作虛構的主題,而是找尋一個藝術家和觀者同時分享情感爆發的片刻。藝術家本人說道:「繪畫猶如攝影快照,猶如生活定格,而定格的瞬間卻無比鮮活。」



**Raw Intent No. 4** 意圖 四, 2016 Oil on French linen 法國亞麻布面油畫 132 x 112 cm (52 x 44 1/8 in.)





Raw Intent No. 6 意圖 六, 2016 Oil with beeswax on French linen 法國亞麻布面蜂蠟油畫 135 x 112 cm (53 1/8 x 44 1/8 in.)

## **Q&A** with Antony Micallef

By David Ho Yeung Chan

#### How did you become an artist-more specifically, a painter?

I have always loved drawing since a very young age. When I was at school, Art was the only lesson I really enjoyed and it gave me confidence. I always wanted to become a painter, but I never thought it was possible. I guess becoming an artist is a trial of stamina because unless you are helped along the way, all the odds are stacked against you. The hunger to create and make is what carries you through.

#### What is your working process?

My working process is all based on the medium and the best way I can maneuver the paint. In order for me to make these paintings, I have to be fully confident and attack these paintings with full energy. It is physically very demanding and can leave you emotionally drained once finished. I use various tools: scrapers, knives, and all different sizes of brushes. It's a very immersive way of working with paint, as literally your whole body can get covered in paint when trying to put on this quantity of paint. It's like trying to evoke an accident within the paint to work in your favour, hoping the paint will do something you haven't thought of. The process is about the mechanics of the paint and how it correlates with itself, and it's about the conversation of different mark making.

### How do you define the point of accident? Can you elaborate on the very nature or the mechanics of the paint itself?

The point of accident is when you deliberately throw or maneuver the paint in such a way where you are not sure what the outcome will be. You have left the end result to chance. When this happens, the painting can take an unexpected turn and send its "projection" in another direction or another path that you hadn't considered.

The mechanics of paint is the medium itself. By using oil paint in such vast quantities, the paint becomes very physical and malleable. It folds, curls, and moves. It can be sculpted, pushed and pulled, and thrown. It's no longer used just to depict an image or a representation. The very nature of the medium is the expression and the work itself.

### What are some of the key influences from art history, e.g the tradition/genre of self-portrait and iconography, in relation to your artworks?

I think this latest body of works is an amalgamation of different influences from different artists in art history—not necessarily just painters, but also sculptors as this body of work is so sculptural. A lot of the energy was derived by looking at physical forms and wanting to extract that. For example, I'm attracted to the solidness I feel in Bernini's sculptures. The twists and turns of his figures make them very theatrical, making the stone animated and become something else. I want the paint I work with to almost embody itself and celebrate the medium it is. It almost becomes solid tissue as it forms its relief.

Influences range from artists such as Velasquez—his portraits of the two dwarves being a favorite—Rembrandt, and Van Gogh's intensity of mark making to George Bellows's fleshy portraits, to more contemporary artists such as Thomas Houseago.

#### What is your view on the School of London approach to painting?

I think the School of London explored the human figure and its relation to its environment. The artists had a very direct way of working with paint where the mark making and intensity of paint made the work seem visceral. This was integral in shaping their work and I think defined them and also related their works together. The country was in shock and reeling from the scars of

the Second World War, and this affected the way they painted and made them prominently focus on the human psyche through painting. I think it was only natural that we as artists became introspective and analytical, looking at the human condition and questioning what we are surrounded by and feeling the scars of war.

## Your idea of the paint embodying itself is rather provocative. What you are proposing is that paint has its unique properties and an innate physical form. What is that form? Can you cite an example?

From the very beginning of working with this method, it has been a physical process. The paint is literally scooped out of very large tins with a trough, a tool used for cement. It's not used in the traditional sense of squeezing a little bit out from a tube and using a thin brush to apply it. In this sense, the very nature of the medium is enveloping. It has a huge tangible presence. The weight of the paint is always noticeable—the smell, the texture. You become very aware that you are using something that has come from the earth in some ways. A slab of oil paint on a palette is put side by side with an opposing colour. When this is thrown at the canvas, the oil paint mixes in mid-air and as it impacts the surface. It does things I could never have imagined painting. I guess this can be an example of when the paint correlates with itself. It twists. It turns. It does things my hands could never do. I'm letting the paint be paint.

### Is there a point when it becomes impossible to build up the impasto to the extent that the surface cannot hold the paint anymore?

It's generally not a good sign when we (the painting and I) get this far. It means a lot of things I have tried have failed and now I'm getting desperate. The paint moves like lava and becomes uncontrollable and too heavy for your tools. It's a horrible stage as it means it's generally time to scrape everything off, as the paint is getting too muddy as it's no longer usable because all the colours

have fused together. You are desperately trying to rescue the painting at this stage, and this is often the time when you pull out your more drastic moves as a painter in your inventory to somehow rescue it. It can be a crucial period as sometimes it has forced me into a corner where the painting is about to implode, but where one lucky mark or stroke can turn it right around and finish it off too. If this happens, and it has occasionally, you're absolutely ecstatic. Like you've just knocked out a prizefighter with one lucky punch who is two weights heavier than you as you were about to go down yourself... If this doesn't happen, it means you've been beaten and everything you have just fought for in the last 8 hours is lost.

### Why did you title the show *Raw Intent*? How do you define rawness? What are your intentions?

I wanted to call the show *Raw intent* as I feel it describes the physical process of the work, which is so integral to the way they are conceived. I feel these pieces are very raw in their use and manipulation of paint, and also their physical appearance. The intention was to describe emotion with the heavy use of paint without trying to illustrate it.

### Do you consider the series of paintings on view at Pearl Lam Galleries Hong Kong as self-portraits? How do you see them?

I think these paintings have moved on from the last series of work (*Self*, my last solo show). When painting these pieces, I consider myself a vehicle to make the pieces rather than actually see them as me. I'm the physical structure where I can see and record the light that is hitting my face; I am simply the aide. I feel these faces have their own sense of being and I simply unearth these beings, excavating emotions and twisting the paint until the work starts to form a figure. I go through a constant process where the figure and heads change and morph until they convey the feeling and emote what I want to say.

### What are the tensions you want to achieve between the figure and ground?

Most of the paintings' backgrounds are influenced by looking at Rembrandt's and Velasquez's backgrounds. The foreground figure and the background are treated differently to create a contrast that propels the figure forward. It's also a contrast in texture that helps the painting look more dynamic. The background gives the figure a context and a setting for the figure to inhabit. Its environment helps create a mood and a stage to enhance the emotion I want to project. Their own sense of being is like staging an alter ego, and painting becomes an improvisation for taking on different personas.

#### Can you talk a bit more about the metamorphosis that is taking place between you as the subject and the painting? And where do you draw the line between the depiction of self and the representation of the figure?

I think I see a departure from my physical self fairly early on. At the beginning, my essence of energy is used and passed on like a catalyst, like an ignition. This is like a kick start, trying to start an engine...trying to charge this 'thing' full of energy. Like trying to give life to a body—to resuscitate it. The aim of the paintings is to eventually get to a stage where the piece can "breathe" on its own. At that stage it no longer just becomes paint to me.

## You have mentioned, "The figures are distorted, pushed and pulled until they start to 'breathe' on their own". What is it like when the thing depicted on canvas is staring back at you?

I think when this moment happens I feel utter joy. I feel a release of tension and I become so excited. It's quite a difficult sensation to describe because it feels like you have given birth to something that is very still and doesn't move, but has life. Of course it is just a canvas, but there is something very different about it at that present stage. At this point, every mark is working and is functional as if veins are pumping blood around the body in all the right places at the right time. Of course, because of the very nature of the

painting, there is panic and a sense of urgency too as most of the time when these paintings are created, they need to rest on the floor before parts of them fall off to the ground below. That's why they all have painterly hand marks around the edges, as I quickly try and make room for them on the studio floor to preserve them, so they can dry a little to be safe enough to be moved. It really is the best feeling when you capture that moment. It makes painting so worthwhile. It's also a weird feeling because a lot of the painting is done at such speed and at such an unconscious level that you can't actually remember how you created it. I think this notion adds to the feeling it's no longer me but a separate entity. I've used my hands to help it "breathe", but now it is independent of me...if that makes sense?

### How do you define a void mentally and visually? Is there something you want to reconcile through painting, e.g. anxiety?

I think there is a tension I want to capture—like a snapshot, like a still of life. Life contained, but its still.

I wouldn't say I'm trying to reconcile anything like anxiety, but there are a lot of mixed emotions, thoughts, and feelings in there all at once. I've mentioned a friction before, and I think that's one of the only ways I can really articulate it versus before, just feeling it in my body. I get to a point where I can no longer verbalise it with spoken language, but I feel I'm able to convey it with a pictorial language. The reason why I feel compelled to paint pictures like this, I guess, is because I want to express an emotion of how I feel inside and how I assume other people feel.

#### Are there other intents you have in mind when you paint?

As I said previously, my intention is to inject life or a sense of "being". These figures have to have enough energy to "live" on their own—to become more than just paintings. Essentially, I'm using coloured bits of earth and applying them to linen. If I can give this a life somehow then I feel like I've made something that matters to me.



**Raw Intent No. 7** 意圖 七, 2016 Oil on French linen 法國亞麻布面油畫 100 x 80 cm (39 3/8 x 31 1/2 in.)



Raw Intent No. 8 意圖 八, 2016, Oil with beeswax on French linen 法國亞麻布面蜂蠟油畫, 155 x 132 cm (61 x 52 in.)



**Raw Intent No. 9 意圖 九**, 2016 Oil on French linen 法國亞麻布面油畫 110 x 90 cm (43 1/4 x 35 3/8 in.)

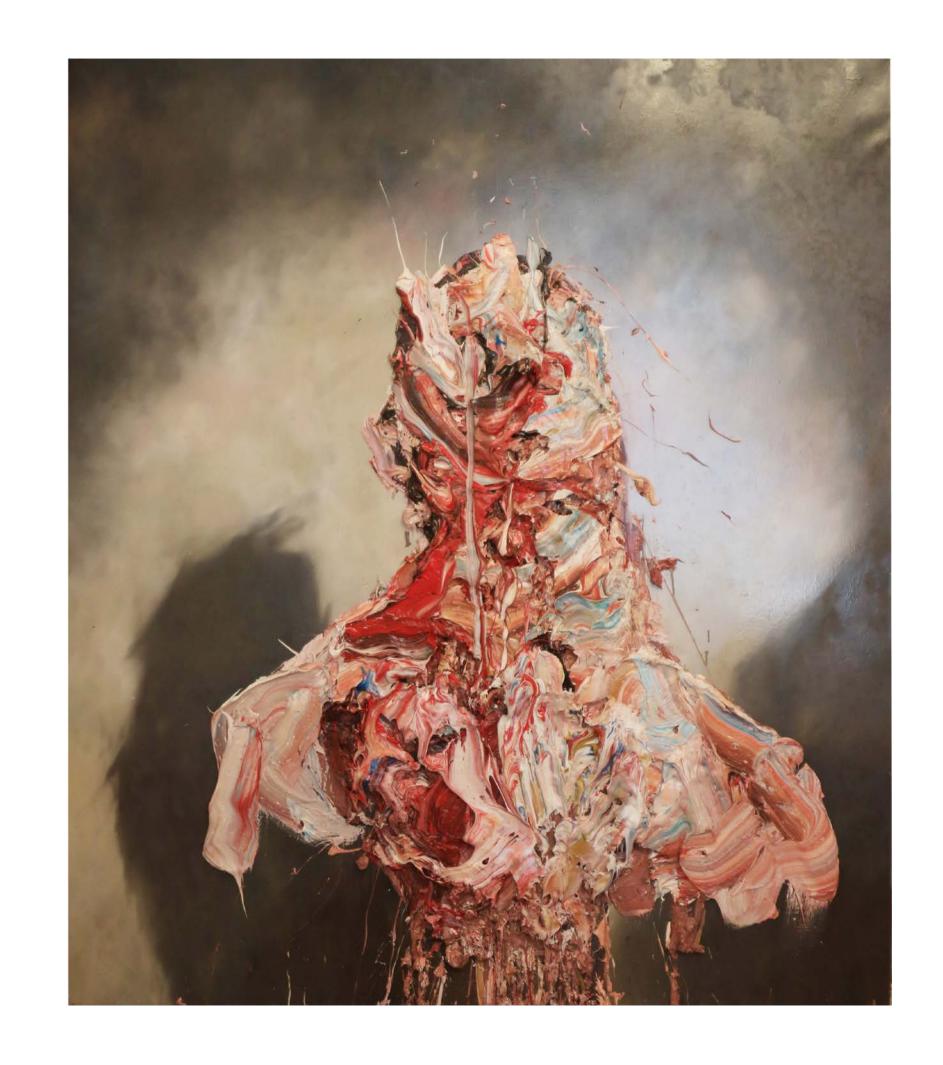


Raw Intent No. 10 意圖 十, 2016 Oil on French linen 法國亞麻布面油畫 100 x 80 cm (39 3/8 x 31 1/2 in.)





Raw Intent No. 11 意圖 十一, 2016, Oil on French linen 法國亞麻布面油畫, 130 x 110 cm (51 1/8 x 43 1/4 in.)



**Raw Intent No. 12** 意圖 十二, 2016 Oil on French linen 法國亞麻布面油畫 165 x 142 cm (65 x 55 7/8 in.)

## 與安東尼·麥克勒夫 (Antony Micallef) 對話

陳浩揚 翻譯: 江中靖、古宇正

#### 您是如何成為一名藝術家的, 或更進一步說, 您是如何成為一名畫家的?

我從小就非常喜歡畫畫。在我的求學時期,藝術是唯一一門令我真正投入的課程,它潛移默化地給我帶來自信。我一直想成為一名畫家,可我從未想過夢想竟然會成真。我覺得成為一名藝術家需要持久的毅力,因為在這條路上有太多太多的因素阻擋你的去路,只有創作的渴望能帶你度過重重難關。

#### 您的創作過程是怎樣的?

我的創作過程全部建立在媒材和我最熟悉的顏料運用方法上。為了創作,我要十分堅定地把全身的力氣都投擲到作品上。這樣的創作過程對體能要求很高,而且在結束的那一瞬間,你會發現自身的情感都已經被榨乾。其次,我會使用各種各樣的工具,如刮刀和不同尺寸的筆刷。老實說,要把這麼大量的顏料往上堆,你全身的任何地方都有可能被顏料覆蓋,這是一種非常忘我的創作方式。就像按照自己的喜好,嘗試在顏料的內部引發一些意外,希望顏料的本體會做出一些意料之外的事。這種創作過程則是關於顏料的結構及其本身的關係,它是不同痕跡創作方式間對話的過程。

#### 關於意外,您是如何定義的?您可以具體說明一下這種顏料的結構及其本質嗎?

意外指的是故意以一種結果無法被預料的方式處理或者拋出顏料,將其歸置於命運的境地。當這種情況發生的時候作品就能產生一種難以估計的變化,向著你從未思量的方向和角度投射出它的「投影」。

這種顏料的結構即是媒材本身。經由大量運用與創作以後,油畫顏料逐漸物化並向外延展成畫作的軀體。它能被折疊、彎曲、移動,甚至能被雕刻、推拉或者投擲。它將不再僅被用作描繪圖像或者象徵。媒介本質即是情感表現以及作品自身。

#### 您的作品曾受到藝術史上什麼重要的影響,譬如自畫像和肖像畫的傳統/流派?

我認為最新的這批作品的核心就是融合了藝術史上不同藝術家的不同影響——作品的本身已具備雕塑的特性,因而也不僅只有來自畫家的影響,還有雕塑藝術家的影響。很多作品的力量都源自我對物質型態的觀察。例如,我深陷於貝尼尼(Bernini)雕塑的沉實。然而人物的旋轉和扭動使雕塑突然變得戲劇化,岩石也變得生動,變化成其他事物。我希望我所運用的顏料能成為它自身

的象徵並為其自身的媒介所讚頌。它也將在形成自身的起伏變化的時候成為特有的固體。

這些影響有的來自委拉斯開茲(Velasquez)——我鍾愛他為兩位侏儒所創作的 肖像畫——有的源於林布蘭(Rembrandt)和梵高(Van Gogh)強烈的印痕, 還有喬治·貝洛斯(George Bellows)的肉體肖像,或者如湯瑪斯·豪斯雅戈 (Thomas Houseago)等更為當代的藝術家。

#### 您怎麼看待倫敦學派油畫?

我認為倫敦學派探索了人物肖像與其所處環境的關係。藝術家以一種相當直接的方式介入畫作,致使其中的痕跡肌理和顏料張力自然流露。我認為這就是界定倫敦學派所必不可少並使他們的作品相互聯繫的要素。當時的國家仍陷於第二次世界大戰的驚慌狀態。藝術家創作油畫的方式也因而受到影響,他們試圖通過繪畫關注人的內心狀況。我想這也是身為藝術家自然而然的分析和自省,觀察人類狀態和質問周遭事物以及感受戰爭傷痕。

#### 您對顏料能成為自身象徵的說法的確相當吸引,您試圖提出的是顏料本身擁有其 特有的性質和固有的物質型態。這種型態又是什麼?是否能找到相對應的範例?

在剛開始使用這種方式創作的時候,它已經是一道關於物質型態的工序。使用常用於傾注水泥材料的管槽將顏料從巨型的金屬中逐一挖出。這和以往從顏料管中擠出顏料並用薄刷攪拌的方式已經很不一樣。如果採用這種方式的話,媒材的本質就能被逐漸呈現出來並以最為顯著的方式存在。顏料的重量、氣味、肌理都變得一覽無遺。你十分清晰你正在通過某種途徑使用來自地球的一部分來進行創作。不同顏色的塊狀顏料在調色板上依次並排。當這些顏料被投擲到畫布時,他們會在空中混合然後最終反映在畫布表面。它們已經不是我所能想像的畫作。我想這是顏料與顏料自身相互關聯的一個例子。它們互相纏繞,相互扭轉。它們也不是我的雙手所能創造。我希望顏料就是顏料。

#### 在使用厚塗技法的過程中,有沒有遇到繪畫表面無法承載過厚顏料的情況?

這種情況對我們來說不是一個好兆頭(對我和畫作來說),代表著我的嘗試都失敗了,對此我會變得十分沮喪。顏料就如迸發的火山熔岩,對那些繪畫工具來說,它們太重且難以控制。而你提到的這種情況真的非常可怕,意味著是時候要

把所有的東西從畫布上刮下來,因為顏色已經混在一起了,顏料變得過於污濁,只可作廢。你竭斯底里,用盡全部方法來拯救這張作品,而這個時候,正是作為藝術家拼命且使用強烈的方式來拯救一張作品的時候。這是個決定性時期,有時候它會把我逼到一種境地,在其中,作品也臨近內爆。但就在那個瞬間,一撇偶然的印記或筆觸,都可以讓一切重回正軌,並結束這種局面。如果那一撇真的出現了——曾經是有遇到過的,你絕對會變得欣喜若狂,就像在一場快要輸掉的拳賽裡面,在自己快要堅持不住的時候,幸運地一拳打倒了一位比你重兩倍的職業拳手……如果這一撇沒有出現,那就是你被打敗了,而過去八小時中的所有努力,一併付諸東流。

### 為什麼您會將是次展覽命名為「意圖(Raw Intent)」? 您是如何定義「初步(rawness)」這個概念? 您的「意圖(intention)」又是什麼?

我之所以將展覽稱為「意圖」是因為我覺得它能充分描述作品的物理過程,也是構思作品過程中必不可少的部分。我認為這些作品在顏料的使用和操縱上,還有它們的物理外表都仍處於初步階段。這種意圖就是描述我們難以拋開圖像運用顏料的情緒。

### 您會認為是次在藝術門香港畫廊中展出的油畫系列是自畫像(self-portrait)系列的一部分嗎?您是怎麼看待它們的?

我認為這些作品已经從上一個系列(我的上一個展覽《自我》)中前進了一步。當我創作這些作品的時候,我把自己更看作是一個繪畫的機器,而不是把它們看作是我。我只是反映我能看到的以及紀錄打在我臉上的光線;我是單純的助手。我感覺這些臉孔擁有他們自己存在的意識,而我只是單純地挖掘出這些意識,發掘這些情感,扭動這些顏料直至作品形成一個人物。我經歷了一個連貫的過程,一個將人物和頭像轉化、演變成我想說的話和傳遞的情感的過程。

#### 人物和背景之間您想呈現的關係是什麼?

大部分作品的背景都受到林布蘭和委拉斯開茲作品的影響。前景中的人物和背景被區別地對待,試圖營造一個能突出人物的對比。這也是一種肌理上的反差,使得油畫看起來更具有活力。背景為人物提供了一個環境和生存的空間。這種環境能幫助創造一種氣氛和培養傳達情感的舞臺。

它們擁有自身存在的意識就像是第二自我(alter ego),而繪畫則變成扮演其 他角色的即興創作。您可以多談一下這種發生在作為主體的你與油畫之間的質變 嗎?以及您怎麼界定自我的描繪和人物的表達呢? 我想我很早就已經遠離物質上的自我。在最初的時候,我的能量就像是發揮導索或燃點的作用。像是啟動引擎,為這個「東西」充滿能量。嘗試為軀幹注入生命,將其從沈睡中甦醒。繪畫的目的就是使作品最終踏入能自我「呼吸」的舞臺。對於我來說,在那個舞臺上的顏料就不再只是顏料。

### 您曾經提到過「在作品中,人物的型態能被拉扯、扭曲,直到它們自己開始靜靜地『呼吸』」。當畫布上畫的東西反注視著你,是一種什麼感覺?

我特別享受這樣的時刻。我會感受到一種張力的釋放,然後會覺得很興奮。這是一種很難用語言表達的感覺,就像是產下一個靜止不動的物體,但它卻的的確確具有生命。當然它也只是帆布一張,在這個狀態下的它也確實與別不同。在這一刻畫面上每個痕跡都發揮了它的作用,就像是血管在合適的時候將血液運輸到合適的位置。當然因為這些作品的特性,它們也有慌忙和緊急的時候。在大多數創作的時候,它們都需要在顏料掉落到地面之前就在地板上休息。這也是為什麼在所有作品邊緣都能夠發現彩色的手印,因為我需要很快速地在工作室地板上找尋一個地方來保護它們,直到它們變得稍微乾一點點,能夠足夠安全地移動。這就是捕捉生活瞬間最美妙的感覺,使得作品變得更有意義。同時這也是一種奇怪的感覺,因為在這種速度和無意識狀態下創作的我很難準確記起作品是如何被創造的。感覺擁有一個不再依附於我的獨立個體被添加進來。我能使用我的雙手幫助它「呼吸」,但實際上它已從我身上獨立開來……希望這能自圓其說。

### 從精神上或者視覺上, 您是如何定義虛空? 您又是否希望通過繪畫來平息某種情緒, 例如焦慮?

我想這裡面存在著一種我希望捕捉到的張力,就像是攝影快照,就像是生活定格,生命就包含在其本身的靜止中。

並不是說我想嘗試平息任何像焦慮一般的感情,但是在繪畫的瞬間大量的情感、想法和感覺都會融合到作品裡面。我之前曾經提到過摩擦,我想那是比起以往僅僅在心裏感受,如今唯一一種能清晰表達的方式。我進入了一種狀態,這種狀態永遠不能通過口頭語言表述,但我覺得它能夠通過繪畫語言傳達。而我之所以不得不使用這種方式繪畫,我猜是因為想傳遞埋藏在心裏和我假設埋藏在其他人心裏的想法。

#### 當您繪畫的時候,心裡面還有其他意圖嗎?

正如我之前所說,我的意圖就是注入生命或者某種「存在」的感覺。這些人物自身必須擁有足夠的能量「生存」——變得不僅僅是油畫。本質上來說,我是在採集大地的色塊,然後將其應用到亞麻布上。如果在某種意義上我能夠為其帶來生命,那麼我就能感覺到我真正創造了對於我來說有意義的事情。



Raw Intent No. 13 意圖 十三, 2016, Oil on French linen 法國亞麻布面油畫, 130 x 110 cm (51 1/8 x 43 3/8 in.)



Raw Intent No. 14 意圖 十四, 2016, Oil on French linen 法國亞麻布面油畫, 130 x 110 cm (51 1/8 x 43 3/8 in.)



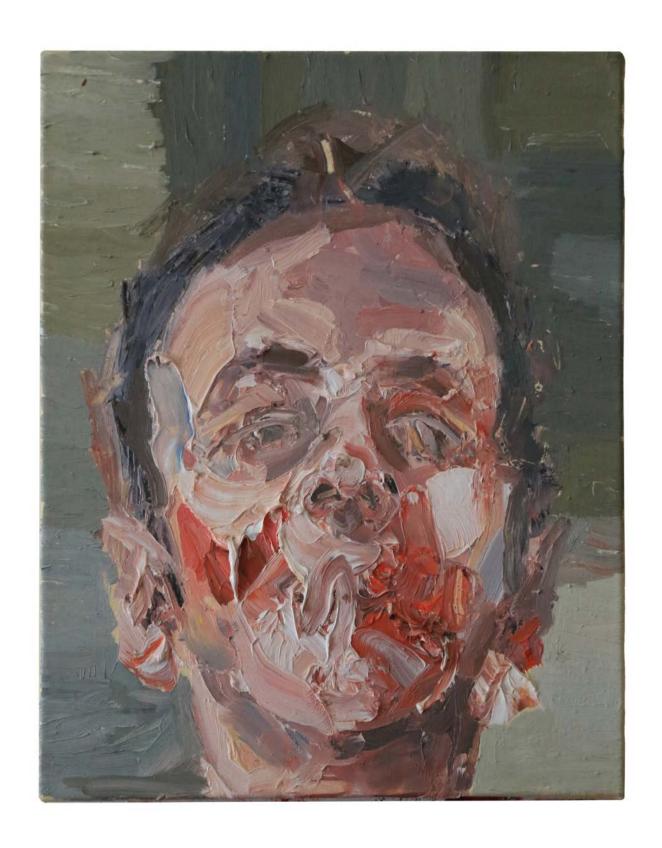
Self-Portrait





**Self-Portrait 1** 自畫像 一, 2014 Oil on linen 亞麻布面油畫 30 x 25.5 cm (11 3/4 x 10 in.)

Self-Portrait 2 自畫像 二, 2014 Oil on canvas 布面油畫 30 x 24 cm (11 3/4 x 9 1/2 in.)







Self-Portrait 4 自畫像 四, 2014 Oil on canvas 布面油畫 50 x 50 cm (19 5/8 x 19 5/8 in.)

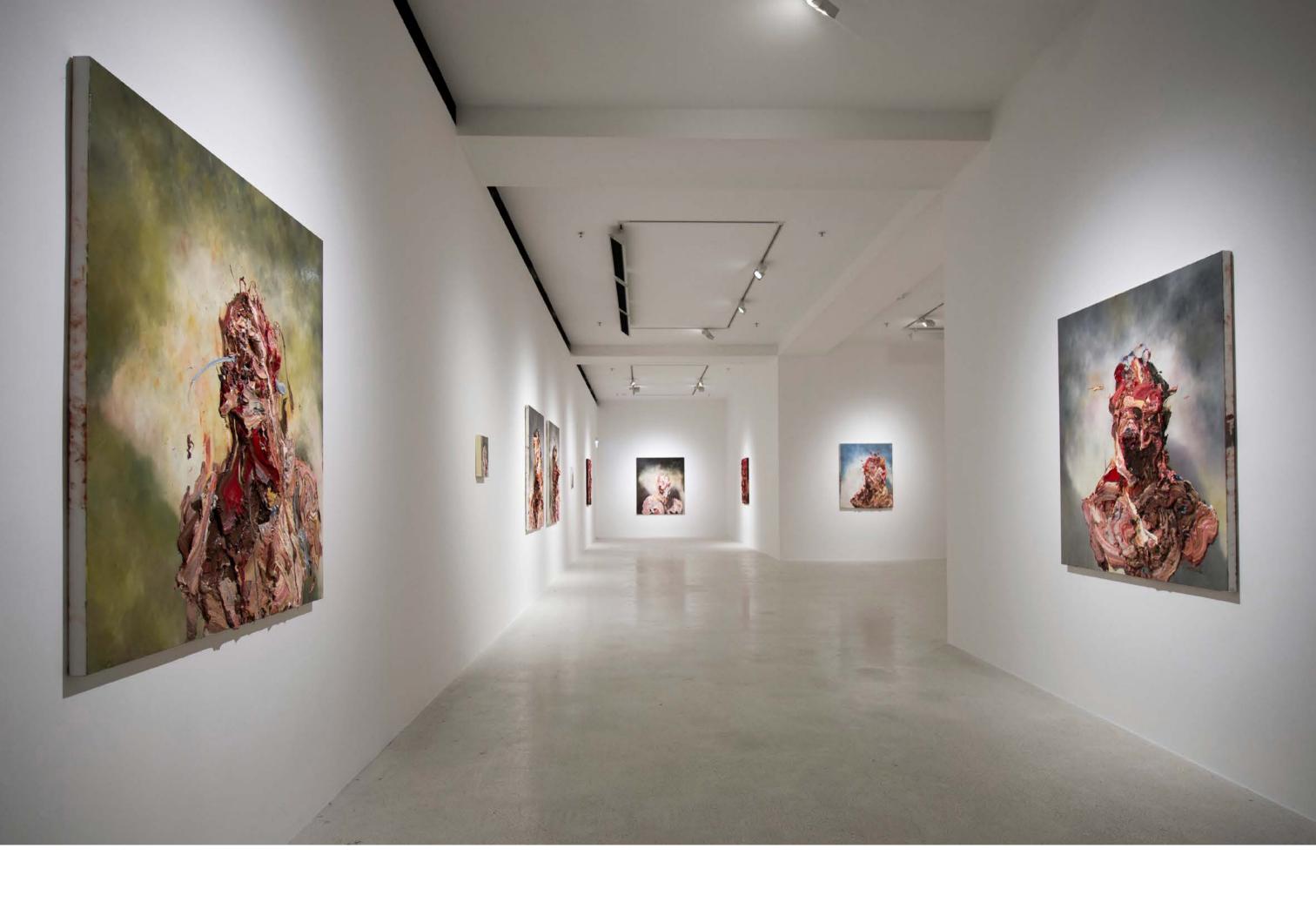
**Self-Portrait 5** 自畫像 五, 2016 Oil on canvas 布面油畫 40.5 x 40 cm (16 x 15 3/4 in.)

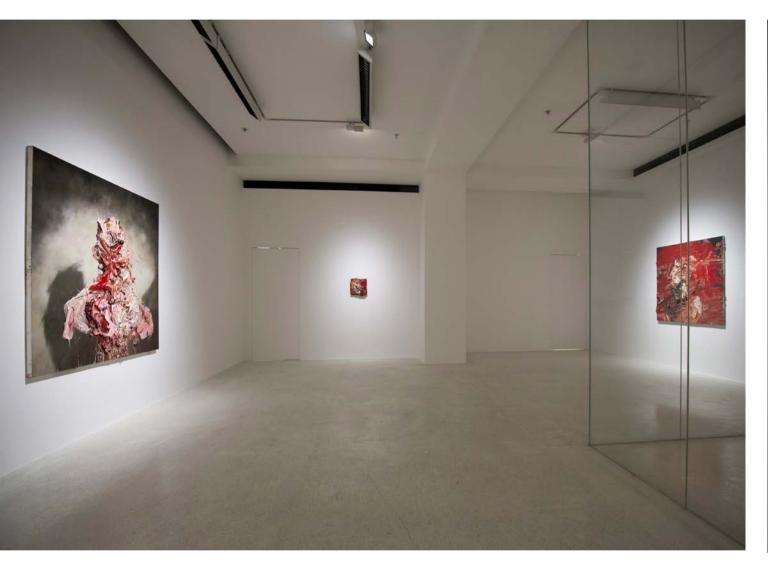


**Self-Portrait 6 自畫像 六**, 2014 Oil on canvas 布面油畫 35.5 x 25 cm (14 x 9 7/8 in.)



Self-Portrait 7 自畫像 七, 2016 Oil on canvas 布面油畫 30 x 30 cm (11 3/4 x 11 3/4 in.)









### **ANTONY MICALLEF**

1975

1975 Present	Born in Swindon, UK Graduated from the University of Plymouth, UK with a Bachelor of Arts in Fine Art Lives and works in London, UK
Fresent	Lives and works in London, on
	Selected Solo Exhibitions
2016	Raw Intent, Pearl Lam Galleries, Hong Kong, China
2015	Antony Micallef: Self, Lazarides Rathbone, London, UK
2012	A Little Piece of Me, The Outsiders, London, UK
2011	Happy, Deep Inside My Heart, Lazarides Rathbone, London, UK
2009	Becoming Animal, Lazarides Rathbone, London, UK
2007	Impure Idols, Lazarides pop-up, Hollywood, California, USA
2006	It's A Wonderful World, Lazarides Charing Cross, London, UK
	Eyestorm, Milan, Italy
2005	National Academy of Fine Arts, Sofia, Bulgaria
	Selected Group Exhibitions
2016	Still Here, A Decade of Lazarides, Lazarides Rathbone, London, UK
2014	MTV RE:DEFINE, Goss-Michael Foundation, Dallas Contemporary, Dallas, Texas, USA
	Royal Academy Summer Show, London, UK
2013	Copelouzos Family Art Museum, Athens, Greece
	Nowa Sztuka, National Museum in Warsaw, Warsaw, Poland
	Artwars, Saatchi Gallery, London, UK
2012	Bedlam, Lazarides pop-up, The Old Vic Tunnels, London, UK
	Peace One Day, The Institute of Contemporary Arts, London, UK
2011	Cabinet de Curiosités, Bertrand & Gruner, Geneva, Switzerland
	Minotaur, Lazarides pop-up, The Old Vic Tunnels, London, UK
2010	Hell's Half Acre, Lazarides pop-up, The Old Vic Tunnels, London, UK
	Eurotrash, Lazarides pop-up, Bevely Hills, California, USA
2009	Tunnel 228, curated by Punchdrunk, The Old Vic Tunnels, London, UK
	Journey, supported by the UN and Roddick Foundation, Washington Place, New York, New York, USA
2008	GSK Contemporary, The Royal Academy, London, UK
	Curwen Studio Limited Edition Print Show, Tate Britain, London, UK
	The Outsiders New York, Lazarides pop-up, New York, New York, USA
	Outsiders, The Outsiders, London, UK
2007	Santa's Ghetto Bethlehem, Manger Square, Bethlehem, Palestine
2006	Another Fucking Collective, Arcaute Arte Contemporaneo, Monterrey, Mexico
	Mystery Portrait Exhibition, National Portrait Gallery, London, UK
2005	44 Boards: Human Rights Coalition, MaHan Gallery, Columbus, Ohio, USA
	How I Learned to Stop Worrying and Love the Bomb, Alphabet Gallery, London, UK
	Millenaris Park, Budapest, Hungary
	A.D. Gallery, Beverly Hills, California, USA
2003	Pure Brighton, Catto Contemporary, London, UK
2002	Perverse Pop, Catto Contemporary, London, UK
2000	BP Portrait Prize, The National Portrait Gallery, London, UK (awarded 2nd Prize)
	,

Antony Micallef 倫敦工作室,由Thomas Butler攝影 Antony Micallef's London studio. Photography by Thomas Butler.

### 安東尼・麥克勒夫

出生於英國 溫斯頓

1975

現今	畢業於英國普列茅斯大學藝術系 (BA) 工作和生活於英國 倫敦
	主要個展
2016 2015 2012 2011 2009 2007 2006	《意圖》,藝術門畫廊,中國香港 《安東尼·麥克勒夫:自我》,Lazarides Rathbone畫廊,英國倫敦 《我的一部份》,The Outsiders畫廊,英國倫敦 《心底的快樂》Lazarides Rathbone畫廊,英國倫敦 《獸化》,Lazarides Rathbone畫廊,英國倫敦 《不純粹的偶像》,Lazarides臨時畫廊,美國荷里活 《這是一個精彩的世界》,Lazarides Charing Cross畫廊,英國倫敦 眼球風暴工作室,義大利 米蘭 索菲亞國家美術館,保加利亞 索菲亞
	主要群展
2016 2014	《依然這裡,Lazarides的十年》Lazarides Rathbone畫廊,英國 倫敦 《MTV重新定義》Goss-Michael基金會,達拉斯當代美術館,美國 達拉斯 皇家藝術學院夏季展,英國 倫敦
2013	Copelouzos家族藝術館,希臘 雅典 《新藝術》,華沙國家美術館,波蘭 華沙 《藝術戰爭》,薩奇畫廊,英國 倫敦
2012	《混亂》,Lazarides臨時畫廊,舊維克隧道,英國 倫敦 《一天平靜》,當代藝術中心,英國 倫敦
2011	《藝術品的陳列》Bertrand & Gruner畫廊,瑞士 日內瓦 《彌諾陶洛斯》,Lazarides臨時畫廊,舊維克隧道,英國 倫敦
2010	《半英畝的地獄》,Lazarides臨時畫廊,舊維克隧道,英國 倫敦 《歐洲雜談》Lazarides臨時畫廊,比弗利山莊,美國 加州
2009	《228號隧道》(由Punchdrunk策展),舊維克隧道,英國 倫敦 《旅程》(由聯合國和Roddick基金會支持),華盛頓宮,美國 紐約
2008	《葛蘭素史克一當代藝術展》,皇家美術學院,英國 倫敦 《Curwen工作室限量印刷展》英國泰特藝術館,英國 倫敦 《紐約局外人》Lazarides臨時畫廊,美國紐約 《局外人》,局外人畫廊,英國 倫敦
2007	《聖誕老人的猶太伯利恆》Manger廣場,巴勒斯坦 伯利恆
2006	《另一個共同體》Arcaute Arte Contemporaneo畫廊,墨西哥 蒙特雷《神秘自畫像展》,國家肖像畫廊,英國 倫敦
2005	《44號版:人類權益聯合》,MaHan畫廊,美國 俄亥俄州 《如何學會停止擔心並喜歡炸彈》,英國 倫敦 Millenaris公園,匈牙利,布達佩斯 A.D.畫廊,美國 加州
2003	《純粹的布萊頓》,Catto Contemporary畫廊,英國 倫敦
2002 2000	《反常理的遊行》,英國 倫敦 BP肖像獎,國家肖像館,英國 倫敦(獲得二等獎)

# PearlLam Galleries

#### Pearl Lam Galleries 藝術門

Hong Kong 香港 HK SOHO 香港蘇豪 Shanghai 上海 Singapore 新加坡 601-605, 6/F, Pedder Building, 12 Pedder Street, Central, Hong Kong, tel (852) 2522 1428 香港中環畢打街12號畢打行6樓601-605室 G/F & 1/F, SOHO 189, 189 Queen's Road West, Sheung Wan, Hong Kong, tel (852) 2857 1328 香港上環皇后大道西189號西浦189地下及一樓 181 Middle Jiangxi Road, G/F, Shanghai, China 200002, tel (8621) 6323 1989 中國上海市江西中路181號 郵編200002 9 Lock Road, #03-22, Gillman Barracks, Singapore 108937, tel (65) 6570 2284

