

# **ART SEASONS**

**Singapore | Beijing | Jakarta**

**BLACK LACQUER PANEL, BLACK LACQUER PIANO**

ART SEASONS BEIJING 8 June – 7 July 2013

In the exhibition ***Black Lacquer Panel, Black Lacquer Piano***, Tony Trembath continues his long interest in museum practice and in particular conventions of museum presentation. His installation of 13 sculptural works constructed in wood and black lacquer is the consequence of a long collaboration in Beijing with a furniture factory. The factory specialises in antique furniture restoration and reproductions for export. They make fake antiques. While antiques are the business of museums most would prefer to have no imitations in their collections.

Although these works mainly have the appearance of Chinese table tops and all with the same black finish, they function in the gallery as generic artworks. They are reminders of conventional formats for museum paintings – landscapes and still-life, panoramas and portraits for instance or ambitious contemporary paintings. The main focus is on the interaction between these black rectangles and the gallery space itself – almost like a written document or research paper on museum presentation in the western tradition. However this could be any exhibition in any museum or gallery, in any country; the works serve only as a reference and draw on our memory or experience as gallery visitors.

Now with the actual content as “paintings” removed, these black lacquer panels can “speak”. They speak of the relationship of artworks with the architectural space that displays them; they speak of the conventions and language of hanging and the consequent interaction between adjacent or near works; they speak of the importance of proportions and exact placement in this tradition; they speak of the curator behind the white walls, and they present a cross-cultural dialogue which can only draw on the unique personal experience of each viewer. It is an ambition of ***Black Lacquer Panel, Black Lacquer Piano*** that in the process of looking, new pathways and new experiences may evolve. And if none of this happens or maybe after it happens, the dense black works have a stillness that in itself should be enough.

**黑漆镶板, 黑漆钢琴**

北京季节画廊 2013年6月8日-7月7日

在以《**黑漆镶板, 黑漆钢琴**》为主题的展出中, 托尼·特伦巴斯把他长期的兴趣继续集中在对博物馆展览的实践上, 尤其是对博物馆陈设的传统的研究。他的十三件黑漆木质雕塑作品是和一家家具厂长期合作的结晶。该家具厂专事修复和复制古董家具, 以供出口。他们是制造古董仿品的厂家。收藏古董是博物馆的专长, 而大多数博物馆并不想收藏仿制品。

虽然这些作品外观上貌似中式桌面, 而且都同样是黑色的, 但是它们在美术馆里是以原始艺术品的面貌呈现的。这些作品使我们想起博物馆内画作的传统格式——风景和静物, 全景图和肖像或者宏大的现代画作。主要焦点在于这些黑色的长方形和美术馆空间本身之间的互动——几乎就像一个有关西方传统博物馆布展方式的书面文件或研究论文。然而, 这展览可以设在任何国家的任何博物馆或美术馆里; 这些作品只是起到一个参考作用, 作为美术馆参观者的记忆或经历的借鉴。

如果将作为“画作”的内容抽掉以后, 这些黑漆镶板就能“说话”了。它们谈到艺术作品和其展出所在的建筑空间的关系; 它们谈及传统和悬挂的语言, 以及其后和邻近作品之间的互动; 它们展示在这种传统中, 彰显比例和准确定位的重要性; 它们谈到在白色墙壁后面的策划展览的人, 而且它们展现出跨文化的对话。这种对话只能源自每位看客的独特个人经历。《**黑漆镶板, 黑漆钢琴**》有一个追求, 这就是在观看的过程中, 能形成新的欣赏途径和新的体验。如果上述的事情无一发生, 或者可能在发生之后, 浓厚的黑漆作品本身具有一种静感, 而仅此亦足矣。

# ART SEASONS

Singapore | Beijing | Jakarta



Black Lacquer Panel, Black Lacquer Piano / 黑漆镶板, 黑漆钢琴

2008

Songmu timber and synthetic lacquer with pigment

3 Panels: 110×110×15cm, Piano: 130×135×690cm

# ART SEASONS

Singapore | Beijing | Jakarta



Black Lacquer Landscape Leaning, Black Lacquer Portrait Hanging / 黑漆图景-倾斜，黑漆肖像-悬挂  
2008

Songmu timber and synthetic lacquer with pigment

180×240×15 cm, 120×90×15cm



Black Lacquer Split Panel / 黑漆双联镶板

2008

Songmu timber and synthetic lacquer with pigment

150×400×15cm

# ART SEASONS

Singapore | Beijing | Jakarta

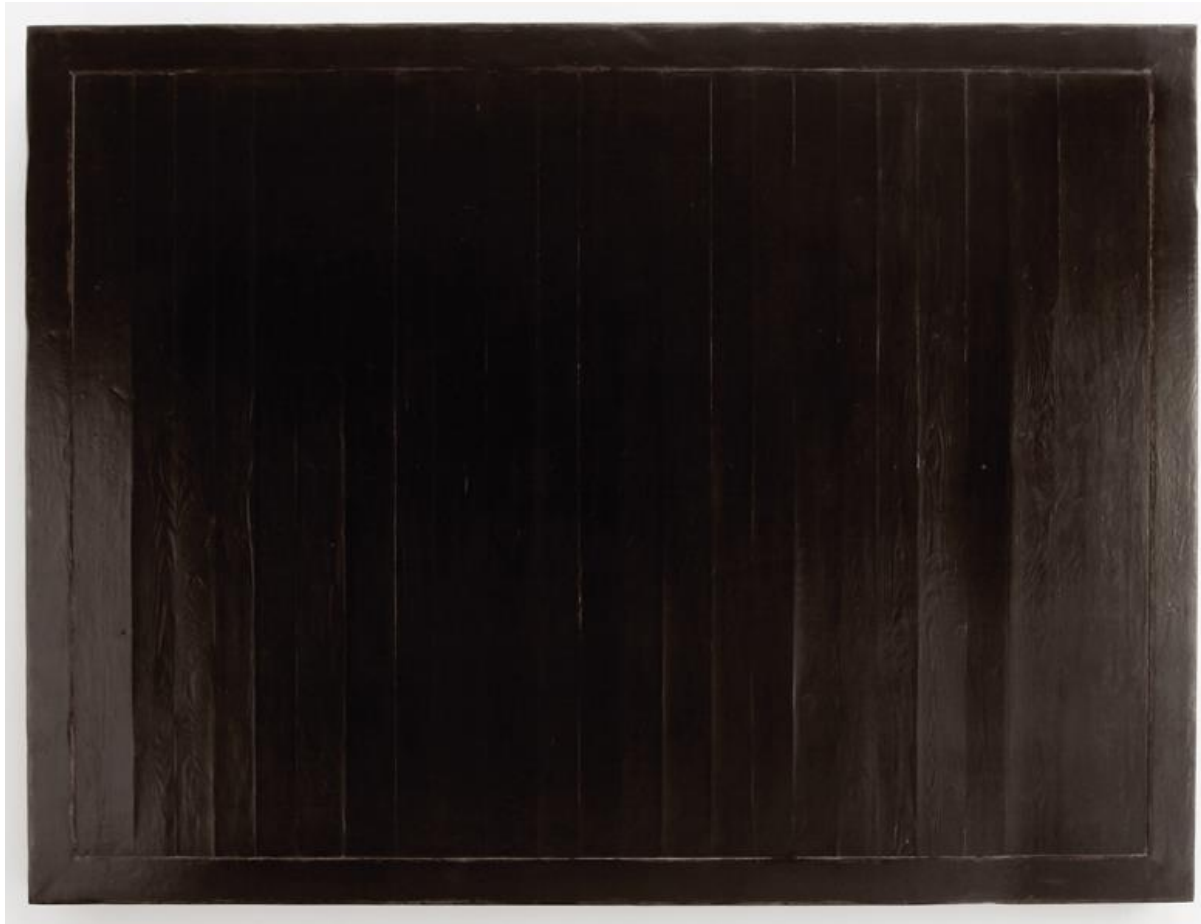


Black Lacquer Panel, Salon Hang / 黑漆镶板-沙龙

2009

Songmu timber and synthetic lacquer with pigment

Installed: 300 × 400 × 15 cm



Black Lacquer Panel, Museum Scale / 黑漆镶板-博物馆

2009

Songmu timber and synthetic lacquer with pigment

180×240×15 cm