

Untitled no. 82 Paul Bonaventura

《無題第82號》 保羅·波納文圖拉

Callum welcomes me into the studio and starts making tea. Straight off I ask him about the red rectangle on the left-hand side of *Untitled no. 82* and he tells me that the painting is part of a series of approximately square, 'half-and-half' works and that the red finds its source on the side of a building he chanced across on a visit to New York in late 2010. Which isn't to say that *Untitled no. 82* is some kind of portrait or illustration. That brightly coloured gable end on the Bowery was merely the point of departure for a painting that has subsequently followed its own course, one in which the material requirements of the work have outstripped all other considerations.

卡勒邀請我走入他的工作室，給我預備茶。我急不及待問到《無題第82號》畫面左方紅色矩形的意蘊。卡勒透露這幅作品是「等方形 / 一半與一半」系列之一，紅色矩形來源於2010年底紐約之行偶然所見建築物外牆的形態。但這並不意味《無題第82號》是單純的塑像、客觀的圖示。建築物色彩瑰麗外牆和蔭映為卡勒的作品提供最初的創作靈感，但作品更進一步建立自身、獨立的美學體系，集中探索媒材的特質及表現意義。

Aside from its optical properties, the colour red evokes a host of expressive associations, and while Callum carries on talking I find myself musing on beauty, love and sex, blood, heat, danger and guilt. Seen alongside the mostly white rectangle on the right-hand side of the painting and the surrounding wall of the studio that pulsating, rubicund form also prompts me into thinking about height, depth and space, concealment and revelation.

除了引人入勝的視覺形態，紅色色彩蘊藏著各種表現性的聯想。當卡勒縷述之際，我不禁沉浸於美麗、愛慾、血色、熾熱、危難及愧疚等感受之中。畫面右邊，近乎純白色的矩形與四周白色的牆壁互相呼應，引領我進一步思考高度、深度、空間，甚至於隱匿與揭示的辨證關係。

Callum and I agree that it's hard to stand still in front of *Untitled no. 82*. The painting encourages us to enter into a dynamic relationship with it and any meaning we might attach to the work is predicated on this restless physicality. Unconsciously I find myself mimicking the movements of the artist as he coaxed the painting into life, constantly shuffling backwards and forwards to attend to the details on its surface.

卡勒和我一致認同《無題第82號》具備一種獨特的引力，誘使觀賞者以一種動態、活動的形式觀賞作品。我看著卡勒，也不知不覺改動了佇立不動的姿態，和他一起在作品前端左右、前後挪動，以探索不同的空間形式及畫面細節。

I say to Callum that I think the painting is an unashamedly lyrical piece of work, a symphony of

counterpoint, intimacy and sensual pleasure. There is something about it that speaks of memory and the passage of time and obliges us to appreciate how it came into being. On the most basic level a painting is just another object in the world and we need to treat it as such. Only by doing so can we open it up for analysis and interpretation. I begin firing questions at Callum about the making of *Untitled no. 82* and out of his generous and patient replies I am able to stitch together the narrative sequence of events.

我跟卡勒坦誠，這幅作品是一則詩意的篇章，彷彿是由對位旋律、私密、感性等元素所組成的交響樂曲。它述說著記憶之蔓延、時間的消逝，迫使我們以更深刻的角度體會一件藝術作品誕生的各種現象。藝術作品，從根本來說，也不過是大千世界、天地萬物中的一個客觀物體而已。只有從這個角度去理解藝術作品，我們才能真正的去剖析、詮釋其中意義。由此出發，我向卡勒拋出一連串的問題，在他娓娓道來的過程中，我得以鋪陳《無題第82號》的創作歷程。

After the stretched and prepared canvas had come up from the workshop downstairs, Callum stood in front of it, assessing its overall proportions and trying to decide on the position of the seam. Sometimes he generates a few thumbnail drawings in his sketchbook to help with the process. Whether he did so on this occasion I don't know, but once he had come to a decision about the seam he made two pencil marks on the wall, one above the canvas and one below, and covered the painting with a soft, bluish-black pigment called Lamp Black.

從工作室下層找來畫布，加以鋪展、完成預備層、掛在牆上，卡勒就會站在畫布前，細緻端詳和計劃空間和比例，特別是色塊之間的接合位置。有的時候，他更會在繪畫本子上製作多幅簡要草圖，激活靈感。《無題第82號》創作之前是否也有若干草圖？我來不及細問。但一般而言，當卡勒決定了畫面的空間分割，就分別在畫布上方及下方的牆面畫下鉛筆記號，同時以一種輕軟、黑藍色的顏料（燈黑）覆蓋畫面。

Next he took up a narrow bristle brush, dipped it in turpentine and made a channel through the paint from bottom to top, using the marks on the wall as a guide. Thereafter he picked out a wide bristle brush, loaded it with turpentine and started removing the paint, working away from the channel in broad strokes from left to right and from bottom to top. Callum repeated this procedure without a break until he was left with a large expanse of greyish-white ground. At this point he armed himself with a sponge brush and continued washing off the surface of the painting until almost nothing was left of the Lamp Black to the right of the channel. An hour after it began the unpainting was brought to a close with a final sweep of a wide bristle brush.

接下來，卡勒執起短細、硬毛筆刷，舀取一點兒松節油，開始在畫布上由上而下畫出一道坑道，分別連接牆面上下的鉛筆記號。此後，他會換上一把寬大的硬毛筆刷，深深浸泡了松節油，以筆刷在畫面上自左至右、從下而上大面積的拉動，抹除顏料。他重覆以上步驟，直到畫面遺留下一大片灰濛透白的色彩層次。在這基礎上，卡勒以海綿筆刷更細緻的抹除畫面上的顏料，

直到坑道右方再沒有一點燈黑顏料的痕跡。整個「逆向繪畫」的過程歷時一小時，最終以寬大硬毛筆刷的一筆揮灑結束。

The work then sat on the wall for almost a week until all the turpentine had evaporated and the remaining Lamp Black had dried sufficiently at which point the entire canvas was covered in a combination of Cadmium Red Middle, Cadmium Red Light, Orange Oxide and Carmine.

Carmine is a vivid red pigment with a purplish tinge, which added a pink note to the mix.

作品接著掛在牆上近一星期，直到松節油完全揮發掉，殘留的燈黑顏料也完全乾透。這時，作品覆蓋著一層混合色調，包括中度鎘紅、淡鎘紅、橘黃及胭脂紅等色調。胭脂紅是豔紅中略帶一絲紫色的色調，使畫面呈現出淡淡的粉紅層次。

Because of the way in which he had removed the Lamp Black, Callum was left with a ridge in the paint, which would eventually become the seam, and he used this ridge as a guide while removing the red, once again working away on the canvas in broad strokes from left to right and from bottom to top. The ghostly trails and rivulets of red and black pigment that remain along the edges and sides of the painting are the real clues to its construction; without their animating presence *Untitled no. 82* would be lifeless, inert.

這種在畫面拉動燈黑顏料的創作方式，使顏料堆疊厚積於坑道邊緣，形成山脊般的起伏層次。以此山脊為界線，他又以相同的拉動方式，從左至右，由下而上，抹除紅色顏料。一道道如鬼魅、如溪流河道的紅黑色彩軌跡，在畫面邊緣尤其明顯，清楚的揭露了創作的過程。沒有這種創作的痕跡，《無題第82號》便會顯得死寂、沉滯。

Callum completed the painting last September, but it has since gone back up on the wall many times. This is the period during which Callum sits with a work and decides on whether to let it out into the world. Sometimes he will reflect on a painting for years before resolving that it is strong enough to leave the studio. The process is as much a question of feeling as looking for Callum isn't editing the work; he is editing his reactions to the work artistically, emotionally and intellectually.

卡勒早於去年九月完成作品，但他多次把作品從牆上掛上、拿下，與作品共處，反覆思考作品是否已經完成，能離開工作室。這個思考過程有時會歷時數載，直到他對作品沒有任何疑慮，才把它送出工作室。在整個過程當中，他不是執起畫筆在修正作品，卻更多是調節、修正他對作品美術性、情感上及知性上的體會。

Untitled no. 82 is not a product of some dehumanised, industrial method. It is the product of an imprecise human hand and Callum had to be assured that it transmitted that flawed humanity, that wrongness in exactly the right way. So if the removal of paint had been too emphatic it would have been rejected; or if the vertical boundary between the two neighbouring rectangles had leaned over too far it would have been rejected; or if the surface were deemed to have been too flat it would have been rejected. Needless to say, many finished paintings never make it out

of the studio.

《無題第82號》不是以非人性、機械化形式創作而成的作品。相反，它是藝術家手部運動所創造，不精確卻充滿個體生命的律動。卡勒以精準的創作步驟，卻巧妙呈現具瑕疵的人類屬性、不完美的錯置，作品因此遊離於精確和變化兩者之間。當抹除顏料的意圖和痕跡太明顯之時，他會排斥；當分隔兩個色彩矩形的垂直界線偏倚於某一方，他會排斥；畫面看起來太平面，他會排斥。創作之嚴謹，可見他的創作會是萬中選一，多少未能完全符合理念的作品也因此永遠不能離開工作室。

As I take a sip of tea Callum tells me that he spends a lot of time waiting for paint to dry, and the speed at which it dries is determined by a number of interconnecting factors: the way in which he mixes his colours, the quality of the gesso ground and the ambient conditions in the studio. If he catches the paint just right the layers dissolve into each other and the colours commingle along the seam. That vertical boundary between the two halves of the canvas is the fulcrum around which everything pivots and Callum needs to re-enter the painting at the precise moment to achieve a successful union. On one level *Untitled no. 82* is simply about how and where things come together and fuse on a planar surface.

當我呷一口熱茶的同時，卡勒進一步透露，在創作中，等待作品乾透的時間最為漫長。乾透的速度取決於幾個相互關連的因素：調配色彩的方法、石膏底層的質量、工作室周遭的狀況。如果他對顏料掌握準確，不同的色彩層會相互滲透，在接合處融匯。畫面垂直的界線，分割出兩個存在空間，是整個作品的樞紐中心，牽動所有元素。在等待的過程中，卡勒須要抓緊一個最佳時機處理顏料，確保色彩完美地融合。因此，從這個角度看，《無題第82號》呈現的是物質之間在同一平面上相遇、繼而融匯的過程。

I know that Callum has canvases made up to specific sizes and I ask him about the scale of *Untitled no. 82*. He replies that he wanted something that was big enough to step into without overwhelming the viewer. I sense that he has got the proportions inch-perfect on this occasion and imagine the painting in a domestic interior. The absolute limit on the overall dimensions of any painting is a function of the artist's body. Callum will not make anything that he cannot cover in a single, unbroken movement of the arm. He is keen to embrace bigness, but without sacrificing structural integrity, and the vitality of the work is a product of his visceral and expert relationship with measurements and materials.

卡勒對畫布的尺寸及表現性有獨特的要求，《無題第82號》亦反映他的這種藝術理念。他創作此作品時，意圖呈現一個宏大、但沒有壓迫感的視覺空間，比例不但精細微密至以尺寸來測量，而且又能展覽於家居室內。畫面尺寸和藝術家的身體場域緊密連繫。卡勒不會建立畫筆不能一揮而就的畫面空間。他喜愛宏闊空間，但前題總是不能破壞繪畫運動完整性。因此，卡勒作品的生命力來源於他對規劃、物質，既深藏又精密的駕馭能力。

Callum's seemingly minimal paintings occupy a position somewhere between the mechanistic restraint of pure formalism and the ego-driven excesses of Abstract Expressionism, and he confirms that he is much freer with paint today than he was in the past. He revels in the lusciousness of the medium, searching for an elusive brilliance. He confesses that he doesn't know how to replicate the luminosity of his watercolours in oil at present, but I guess that he will arrive at a solution as he normally does through the practical expedient of trial-and-error.

卡勒看似是極限主義的創作，介乎於純粹形式主義的機械規範及抽象表現主義的自我張揚兩者之間。按他所透露，較諸過去，他在現階段對顏料的處理更為隨心自由。他著迷於媒材的感官美感，追尋那稍縱即逝的光彩亮麗。雖然他承認直到今天還未能完全掌握以油彩表現水彩輕靈透光的技巧，但我深信他在探索、修正偏異的創作歷程中終會達到這個目標。

We go over to one of the many studio tables and Callum begins showing me some of his most recent watercolours. All of them are exquisite, but my mind is elsewhere. I am thinking that there is a lot of repetition in the way Callum works, but that he harnesses this as a creative force. He uses repetition as a means of moving forward, arriving at discoveries in a series of deliberate steps marked by subtle and not so subtle variations in composition, palette, tone, gesture and texture.

我們走到工作室中幾張桌面前，卡勒向我展示了一批水彩近作，作品十分精細，從這裡思考開去，我歸納到卡勒那種充滿重覆特質的創作形式，他甚至把重覆轉化為一種創造、創新的力量，在重覆及細微變化之間不斷推前，建立一個嚴密的體系，當中包羅著同一主題、色層、色調、肌理，或精微、或從容的不同變調。

Callum offers to turn on the kettle again, but I've got to go. We say our goodbyes and I step out into the street and the chill afternoon air, wreathed in the light of Scotland's east coast and a heightened awareness of being in the world.

卡勒想給我再沖一杯熱茶，可惜我卻不能久待。我們彼此道別。我離開工作室，走在大街上。微冷的午後空氣，繚繞在蘇格蘭東邊海岸的上空。對世界中的本質自此有更深之體悟。