

Cy Twombly: Sculpture – The Beginning of a Thought

赛伊·通布利：雕塑——思想之始

Considering the Installation of “Cy Twombly: Sculpture” at The Museum of Modern Art, New York, May 20 through October 3, 2011

对纽约现代艺术博物馆“赛伊·通布利：雕塑”装置和思考，2011.5.20-10.3

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While Cy Twombly (1928-2011) long ago reached the echelon of the art world, his oeuvre remains unacknowledged in its entirety. He is widely, yet almost exclusively admired for his gestural paintings, drawings and prints, which continue to overshadow his three-dimensional works.

Few realize for example, that Twombly's sculptures date as far back as the 1950s and that they in themselves represent a strikingly accomplished body of work. It is through comparison with his paintings that the unique qualities of the sculptures become all the more apparent. They are eclectic and changed somewhat throughout the years. Nevertheless, as a group, they offer another facet, another introduction to an artist, whose creativity steadily evolved. Twombly's over-six-decades-spanning oeuvre consists of several volumes and multiple chapters.

When seeking for quick comparisons, one finds that his sculptures often seem more concrete than his paintings. They exude a unique shamanistic quality and are characterized by an iconic presence. They embrace mystery and symbolism with a directness that is unparalleled in his more ethereal two-dimensional works. The latter's vocabulary, which is rich in poetic notations and classical references, tends to be diffused. In contrast, Twombly's sculptures are more simplified and their allusions more concentrated. They are assemblages made of found objects, in which the favored materials are wood and plaster. Thick layers of white paint envelope these diverse ingredients underneath a unifying coat. Twombly, one gathers, never liked to move too far away from painterly texture. Meanwhile, it is the sculpture's palette that provides a hint of the otherworldly glow also found in antique marble sculptures, works that Twombly adored. This manipulation of light bestows upon them a sense of myth as if they were excavated relics or ritual objects telling of cultures long past.

In most of Twombly's paintings, line is inspired by the movements of a writing hand, whereas in his sculptures, the artist's hand often seems

很久以前，当赛伊·通布利已经贵为艺术世界的大师时，大众仍未全然接受他的所有作品。外界最推崇赛伊·通布利的行为油画、素描和版画，而他的三维作品一直被掩盖在上述作品的光芒之下。

例如，很少有人知道通布利的雕塑作品可以追溯到20世纪50年代，也没有人能想到他哪件备受瞩目的作品。通过与他的绘画作品相比，其雕塑作品的独特性显而易见。这几年，这些作品多多少少有些变化。然而，作为一个整体，他们从另一方面介绍了艺术家，进而促进了艺术家创造力的稳步提升。通布利的作品超越六十年的跨度，由数卷和多章组成。

当我们进行快速比较时，会发现他的雕塑时常要比他的绘画更加具体。它们会散发出一种独特的萨满式品质，常常通过符号展现来表达。这些绘画作品包含神秘特质和象征符号，直率表达，这在其更加虚无缥缈的二维作品中空前绝后。后者的词汇充满了诗意符号和经典引用，从而更易于广为流传。相比之下，通布利的雕刻更加简洁，其隐喻更加集中。这些作品是自然美术作品的集合体，其中最受青睐的材料是树木和石膏。白漆的厚重将这些各种各样的原料置于统一的表面之下。通布利作为一位集大成者，从未脱离过画家的美术特质。同时，雕塑的主色调，带来了一丝超凡脱俗的意味，这种色调也运用于古老的大理石雕刻作品中，而这正是通布利所喜欢的。这种对光线的处理给作品带来一种神秘感，好像发掘出土的古代文物遗迹抑或祭祀物品。

通布利大部分作品中，其线条往往都是手工绘画的，然而在其雕塑作品中，艺术家所用手法看似消失了。通过行为的表达，使得绘画作品内涵更加抽象化，但是雕塑作品的不同部分似乎都包含了这种手法。但最大不同在于，当前者使我们相信作品是积极自发性和直觉的产物，通布利的雕刻作品则表现为逐渐发展的产物。

雕塑作品缺少赞誉的原因在其制度监管。只有少数博物馆，比如德克萨斯州的休斯顿梅尼尔收藏博物馆，已经开始收藏通布利的全部作品。1995年，梅尼尔收藏博物馆的通布利画廊开放。这座建筑由伦佐·皮亚诺与这位艺术家合作而设计出来的。这座画廊展示了各种绘画作品和雕塑精品，它创造了宝贵的机会，使得人们可以毫无阻碍地真正进入这位艺术家的世界，一览无遗。

当通布利接近生命的终点时，他的全部作品也将近完成，一些博物馆开始重新审视他的三维作品。通布利去世前的夏天，现代艺术博物馆收藏了他的七件雕塑作品，都是最近已从艺术家那里得来的。这些作品的年代跨度从1954年到2005年。通布利喜欢吸收当地自然艺术品，这些自然艺术品间接地追踪

to disappear. The paintings abstract meaning through gesture, but the sculptures' different compartments seem to contain them. But the biggest difference is that while the former make us believe that they are product of energetic spontaneity and intuition, Twombly's sculptures manifest as products of organic growth.

The reason for the sculptures' lack of recognition is an institutional oversight. Only a few museums, such as the Menil Collection in Houston, Texas, have embraced Twombly's oeuvre in its entirety. In 1995, the Menil opened its Twombly gallery, a building designed by Renzo Piano in collaboration with the artist. It displays examples of various series of paintings, as well as a selection of sculptures. It makes for a rare opportunity to truly enter the artist's world with an unobstructed or heavily edited view.

As Twombly was approaching the end of his life and his oeuvre was nearing completion, some museums began to reinvestigate the artist's three-dimensional work. At the time of his death this past summer, the Museum of Modern Art, for example, featured an installation of seven sculptures, which it had recently acquired from the artist. They ranged in date from 1954 to 2005. As Twombly liked to incorporate locally found objects, they indirectly traced the artist's geographic path. They were created in his studios in New York City, Rome, Naples, Florida, and Virginia. Albeit small, this smart selection still provided valuable insight in some of the recurring themes in Twombly's sculptural work, in particular mythology, ritual and mortality. In “Untitled, New York”, 1954, palm fronds, which symbolize eternal life, grow out of a mysterious base, a possible container of death. In “Untitled, Rome”, 1959, eleven bound rods placed on a corrugated cardboard box evoke an archaic panpipe, a reference to Pan the Arcadian fertility deity.

Ultimately, Twombly's work is as multi-faceted as his biography. Edwin Parker Twombly Jr. was born on 25 April 1928, in Lexington, Virginia. He studied at the School of the Museum of Fine Arts in Boston, Washington and Lee University in Virginia, and the Art Students League in New York. His subsequent studies at Black Mountain College, in North Carolina, strongly influenced his development. After extended travel in Italy, Spain, and North Africa, he returned to New York and soon emerged as a prominent figure among a group of artists that included Jasper Johns and Robert Rauschenberg. However, the city did not keep him long. By the end of the 1950s, Twombly had married and moved to Italy. For the next two decades he solely focused on painting and drawing, but returned to sculpture in 1976. By the end of his life, he had created more than 150 three-dimensional works.

Ever since appearing on the art circuit, Twombly stood slightly to the side. Despite aesthetic flirtations and close friendships with some of its members, he largely remained independent from the major movements of his time. It seems that to him, Abstract Expressionism and Minimalism were currents, which at times pulled on him but were unable to sweep him away. His interests reached further back. Twombly's ideals remained rooted in antiquity and the Neoclassicism of Nicolas Poussin. As more works by Twombly are made accessible to the public, including two- and three-dimensional examples, one realizes that it will take many seasons to understand the scope of their significance.



到艺术家地理足迹。这些作品创作于他纽约的工作室、罗马、尼泊尔、佛罗里达和弗吉尼亚。尽管规模小，但精心选择过的作品依旧可以提供有价值的见地，比如在一些通布利雕塑的作品常用主题上，特别是神话故事，宗教仪式和死亡。1954年作品棕榈叶，以《无题，纽约》命名，作品象征永恒的生命，基于一种神秘而产生，即承受死亡的容器。1959年，《无题，罗马》，起皱的纸箱上面，插上了十一个约束杆，唤起一个古色古香的牧羊笛，引用的是阿卡迪亚的希神“潘”（半人半羊的山林和畜牧的神）。

最终，通布利的作品就如他的自传一样具有多面性。埃德温·帕克·通布利·Jr.于1928年4月25日出生在弗吉尼亚州的列克星敦。他曾就读于波士顿艺术博物馆附设学院、美国华盛顿与李大学和纽约艺术学生联盟。后来，他在北卡罗来纳黑山学院学习，有力地影响了通布利的发展。之后，他到意大利、西班牙、北非去游学，然后回到纽约，不久便在艺术家群体中脱颖而出，这一艺术家群体中包括贾斯珀·约翰斯和罗伯特·劳申贝格。然而，这座城市并没有让他呆多长时间。20世纪50年代末，通布利结婚并移居意大利。之后二十余年，他专注于绘画和素描，但1976年他重新开始雕塑艺术。在他生命的最后阶段，他创作了超过150部三维作品。

自从出现在艺术圈后，通布利便默默无闻靠边站。尽管他与某些艺术圈人士有着美学交流和紧密情谊，除了活动时间他还是保持了相当的独立性。对他而言，抽象表现主义和极简派主义都仅仅只是潮流，这些潮流偶尔会盖过他的成就，但是从来不会把他从艺术的殿堂里扫地出门。通布利的兴趣使他受益匪浅。他的理想仍然植根于古代艺术和尼古拉斯·普桑的新古典主义。由于更多的作品有机会面向公众，其中包括二维以及三维作品，人们认识到理解作品的意义内涵是十分必要的。