

Leap, CUI JIE, text/GU Ling, P182-83, Feb 2013

艺术界 LEAP  
THE INTERNATIONAL ART MAGAZINE OF CONTEMPORARY CHINA

下  
182

## 崔洁个展 CUI JIE

LEO XU PROJECTS, SHANGHAI 2012.11.25-2013.01.15



展览现场, 2012年  
Leo Xu Projects, 上海  
从左至右: 《底吞图  
No.21》、《银幕》  
View of "Cui Jie," 2012  
Leo Xu Projects, Shanghai  
From left:  
*Ground Invading  
Figure 21, Screen*

展览呈现了崔洁的两组画: 一组画人, 一组画城市。城市皆是寂然空城, 没有人的存在。人多以背影示人, 全然拒绝的姿态; 即便共同出现在画面中的人物, 也都漠然相对, 距离感比景深更深。

城市肖像的画面将几何图形与建筑景观相结合, 轮廓棱角分明, 线条犀利板直, 想必是刻制了模具, 按在画面上层层地套印交叠, 将多重空间带入同一平面。画面局部偶有刻意擦除留下的痕迹, 欲营造出未完成感。相邻的建筑结构拼接组合, 互相穿越, 一切可见。画面通过保留的透视线, 表达出建筑可见的外部形态和不可见的内部结构, 这些线条同时塑造着空间。低饱和度的色彩像是来自一台摔破了但还能拍的宝丽来相机。灰旧的画面刻意萧瑟, 常以敌托邦的昏红作为背景, 未来沉入这灰旧的背后, 不再回转。弧拱同高架路面平行, 跨向大幅度透视角度的远焦点, 拉出未来主义的速度感。不锈钢、金属、混凝土、塑料等人造材料的质感将画温冷却, 同时赋予画面以听觉。错综参差的空间层次贯通穿插, 构造出埃舍尔式的不可能空间。描绘户外场景时, 画面的光感亮度很高, 加之构图与空旷感, 有着霍普的生硬。工棚、工厂、屋顶、环路、地铁出口、加油站、收费亭, 城市在时间环路中加速却逃不开循

环的旧梦。

人的肖像, 好像是从城市画面的空白处——天空的一角、墙角的掉漆、几何勾勒的不规则亮斑和重复图案中拉扯出来, 扯开了一个爆破形的洞, 把人拉到这拘束的画框中。这一名为“底吞图”系列体现出崔洁对图底关系的探索, 人物手势与身体局部作为营造悬置场景的素材, 经过反复修改堆叠出多重的图层, 而底图由此也成为图形之间的负形。

双人像中两相对立的姿势让人想到另一位画家马柯的实践, 而那些渐变的一圈圈涟漪开去的描边淡化了锋利, 被吸到通常位于画面中央的一方不规则空白之中。这方破裂仿若时空穿梭的通道, 人景地图上的一个地形标识, 没有光亮的光晕。人的疏离与防备唯有在一幅群像画作中被激化: 互相推搡着拥向右上角的一方空白, 像在某个高处露台的墙沿抢着朝下张望; 有些人手持器具似乎要拿来当武器, 俨然成了一场暴乱的开始。这幅画作的图像来源于泰国“红衫军”的一张新闻照片, 崔洁将现实中的抗争和画面中图底之间的竞争并置起来。而引爆的事件是对观者的神秘, 它隐蔽于画面的光源中——一个未知的远处。

而两组作品通过一幅作品彼此联系。在《肖像》

(2011年)中,人物的脸被留空,只有线条分明的发际与简笔勾画的脖子、下巴尖和耳朵的部分轮廓,底图则是本次展览画作中常见的蓝灰渐变。而这种画作间的视觉线索,使得消失的“人”就此与不同却也相同的他者,重复交叠于不同却也相同的时空,变身为机械描绘的“城市”。崔洁用绘画将人与城市、他人的隔阂连接在一起,又在多层的透视空间中,解析出人与物的某种真实的存在感。 顾灵

This exhibition presents two groups of Cui Jie's works: one group is paintings of people, the other of cities. All of the cities are ghost towns, empty of any trace of human life. When humans are present, they have their backs turned in gestures of total rejection; even figures that appear together are indifferent to their companions, the sense of distance between them deeper than the depth of field itself.

The urban portraits combine geometric forms and architectural scenes with sharply angular silhouettes and piercing, resolutely straight lines produced by what seems to be not a human hand but a rigid mold, pressed upon the canvas in overlapping imprints such that a polyphony of three-dimensional spaces can exist within one singular plane. Occasionally, details of the picture plane are purposely erased, leaving us with a feeling of something unfinished. Adjacent structures intersect with one another, everything within and outside of them visible. The painting surface is treated with perspectival lines that form yet another separate space, expressing on the one hand the external shape of the structures and on the other hand their invisible internal compositions. The low saturation of these colors is like something produced by a smashed, but still functioning, Polaroid camera. The aged grayness of the picture plane is intentionally bleak, and the background is often a faint dystopian red, the future sinking behind the grays and never looking back. Circular arches run parallel over elevated roads, crossing towards a distant focal point on a wide perspective in a way that draws upon a futurist sense of speed. Stainless steel, metal, concrete, plastic, and other man-made textures cool down the temperature of the picture plane while endowing it with a distinct aural dimension. Intricately varied spaces intersect to form impossible Escher-esque structures. The depiction of outdoor scenes is extremely bright, which, when paired with such spacious compositions, produces the bluntness

of Edward Hopper. Sheds, factories, rooftops, ring roads, subway entrances, gas stations, toll-booths: the city, accelerated within this time loop, cannot escape its own cycle of dreams.

The human portraits seem to be extracted from the cityscape's blanks: a corner of the sky or a peeling painted intersection of walls, drawn amidst irregular bright spots and repetitive patterns. The wall is torn in the shape of something blasted out with explosives, people placed into its binding frame. This series, titled "Ground Invading Figure," encapsulates Cui Jie's exploration of the relationship between figure and background. Gestures and body parts are materials used to create suspended scenery. Repeatedly revised, these images are piled on level after level, and the base evolves into its own graphical form in between. The opposing figures in one portrait are reminiscent of the painter Ma Ke; graded ripples play down the sharpness of the lines and are absorbed into an irregular blank space near the center of the canvas—a ruptured tunnel through time and space, a sign on the map of human terrain. Alienation and defensiveness in the absence of trust are only explicit in one of Cui's group portraits, where people push and shove one another in a blank corner, as if clamoring on a high-up terrace to be the first one to steal a glance downwards. Some carry household appliances like weapons; it looks to be the start of a violent riot. The images in this painting originate from a newspaper photo of Thai "Red Shirts," positing the real struggle up against this struggle between figures and their painted background. The causal, explosive event is a mystery to viewers. Its light source, hidden in the picture, rests far away in some unknowably distant location.

One painting connects the two groups. In *Portrait* (2011), people's faces are left blank, with only the necessary clear lines to delineate hairlines, necks, chins, and ears. The base color falls within the same familiar blue-gray gradient of the rest of the exhibition, but the visual cues turn the disappeared "people" into different, yet similar "others," repeatedly overlapping in different, yet similar times and spaces, transforming all of them into a mechanically described "city" unto themselves. Cui Jie uses painting to connect the alienation people feel in relation to one another with the alienation they feel in relation to the city. And in these multi-perspective spaces, she parses out the true sense of human and material existence.

Gu Ling (Translated by Katy Pinke)