

评论 EXHIBITION REVIEWS

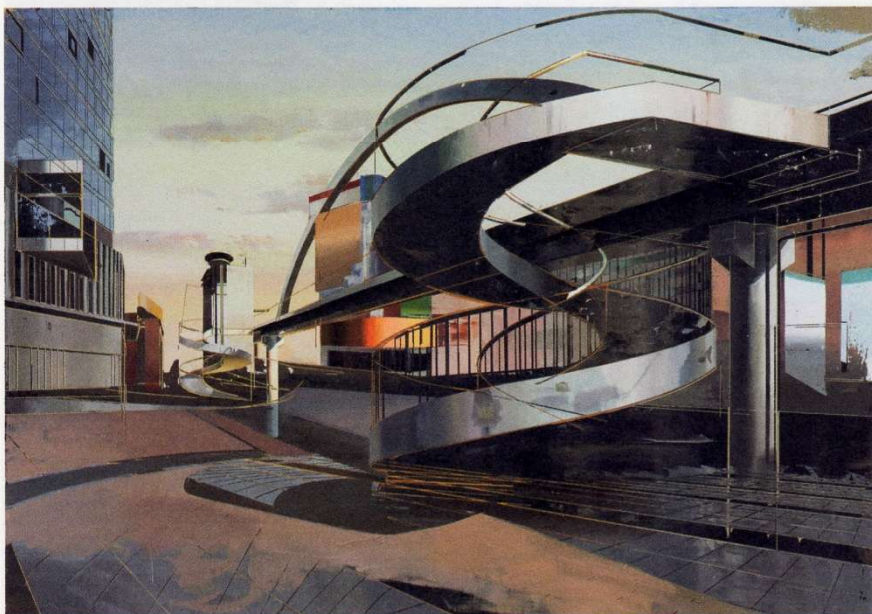
下
202

新旧都市方案

THE PROPOSALS FOR OLD AND NEW URBANISM

LEO XU PROJECTS, SHANGHAI

2014.11.23-2015.01.04



崔洁,《双井桥的天桥》,2014年,布面油画,150 × 200厘米
Cui Jie, *Overpass at Shuangjing*, 2014
Oil on canvas, 150 x 200 cm

“新旧都市方案”展示崔洁近两年的建筑相关绘画，其中，天桥是重要角色。新作《天桥下的愿景》右半部被国内天桥常见的金属栏杆和赤褐色的防滑地面占据，瞬间勾起都市中天桥的悬空、过渡空间的身体记忆。远景蓝天白云消蚀了近景的楼房——它们之间的过渡区域像胶带被撕开后的痕迹，短兵相接建立于互相牵连的破坏。作品中的建筑与传统透视法明显有违和感。《兆维大厦》取名酒仙桥路上的建筑，和崔洁在将台路的工作室很近。画中再度出现天桥的半空视角，部分天桥仿佛玻璃一般暴露其下的建筑物。背景的棕色建筑如被快刀切割后斜向移位，为画中的城市风景树立了大量无法归类的负空间。数学的抛物线被身兼建筑师和作曲家的西纳奇斯翻译成乐章和建筑平面，崔洁则在绘画中以金属的反射性色调，以光源走向调和景物之间的错位。《双井桥的天桥》艺术家删减了部分桥体并代之以白描曲线。地面、天桥和玻璃幕墙大厦的金属质感和光泽统一了画面的声调。

建筑—绘画的联姻的表征在崔洁的绘画中浮现，但更深层的征兆是艺术家对透视法的研究。在CAD和三维打印出现之前，欧几里德空间是建筑的磐石，传统透视法是绘画和建筑将自身困进欧几里德空间的罗网，以平面为基础并以直线平移的概念不断往更高维度搭建空间。崔洁运用对角移动、切割、重叠、消融的形式，将透视法的放射线从将物件捆扎在欧几里德的同质空间的绳索，变成切割异质空间的刀刃，图像和色块在当中互相制衡厮杀，而非浸沉在透视法的同质虚假景深中。绘画界多年来不少人努力摆脱透视法的虚构深度，大卫·乔瑟李分析绘画历史的平面谱系举出不少例子：拼贴的“反深度”、波洛克作画时的横向扩展的身体运动、立体派的“感觉的紧绷”都以平面的视觉效果带来心里的深度等，不过这些努力通常限于以垂直和横向的运动来抵消传统透视法带来的虚构深度坐标。崔洁对透视法的颠覆，不是在欧几里德空间中头晕转向，视差成为了绞碎这个空间的利器。

通过照片虽然可以见证建筑物的沧海桑田,但建筑从构思到竣工期间,不断因地理、政策、气候甚至建筑师的思绪等流变,相对艾蒂安-朱尔·马雷在维多利亚时代以摄影枪以每秒十二帧的速度拍摄的飞鸟,将飞鸟翱翔拆解成凝固的图像,建筑的“相”总是不动如山在欧几里德空间中,建筑的物性被简化为“客观性”,所谓主客观的距离使建筑“僵化”。崔洁的绘画不单表现了中国城市空间近年的变化,它扰乱上述的虚构主客观距离:不同的色块和物件重叠并侵入彼此的区域,以不合透视法逻辑的视差——这种视差并非在假定客观空间里并排不同视角以构成感知空隙,而是异质空间视觉上的分崩离析,不但为建筑历史的复杂性提供了比喻,也暴露了建筑是作为受物理、政治、社会和历史的矢量推动的运动,和透视平面上虚构三维空间不可逾越的距离,像两头空空的天桥。刘秀仪

Cui Jie's solo exhibition "The Proposals for Old and New Urbanism" surveys paintings of urban architecture produced over the last two years, among which the figure of the overpass marks one of the major scenes. The right half of the new work *Vision underneath the Overpass* is filled with metal and the non-slip surfaces commonly seen on pedestrian overpass bridges, instantly evoking the physical memory of being suspended in transitional space. A background of blue sky and white clouds invades buildings in the foreground, while the transitional region between them resembles the residue left behind after peeling tape, a close encounter imposed by mutual destruction. Clearly, the buildings in the painting are depicted contrary to the traditional rules of perspective.

The painting *Zhaowei Building* is titled after a building in Jiuxianqiao, near Cui Jie's studio on Jiangtai Road. Once again, the half-empty overpass appears. A glass-like portion of the overpass exposes buildings underneath, while a brown building in the background appears as if it were cut by a sharp knife and then shifted diagonally, introducing a form of impossible negative space apart from the city landscape depicted. Architect and composer Iannis Xenakis transforms parabolic forms into architectural planes and musical movements, while Cui takes reflective metallic shades and mediates the dislocation between landscape and object with directional light. In *Overpass at Shuangjing*, the artist erases parts of the overpass and replaces them with draftsman's curves; the metallic texture and luster of ground, overpass, and glass curtain walls unify the tone of the painting.

If Cui Jie's work expresses the marriage of architecture and painting, what matters most is her study of perspective. Before the appearance of CAD and rapid prototyping, Euclidean space was the foundational bedrock of architecture; traditional perspective is the fabricated net of Euclidean space, in which architecture and painting are eternally trapped. Based on the plane, translational lines rise into spaces of higher dimensions. Cui applies the techniques of transposition, cutting, overlapping, and deletion, thereby transforming the perspectival rays that restrain objects in homogeneous space into sharp edges that pierce through to heterogeneous space, where images and colors are kept intact and collide with one another, no longer submerged in the homogenous depth of field. Many painters attempt to get rid of the imaginary depth of field: David Joselit cites examples in his analysis of the history of painting, referring to the "reverse-depth" of collage, the horizontal extension of Jackson Pollock's body movements, and the tautness of feeling proposed in Cubism—all provide a sense of psychological depth through planar visual effects, but these efforts are usually limited to using vertical and lateral movement to offset the imaginary coordinates of traditional perspective. With her subversion of perspective, Cui is not dizzy in Euclidean space, but rather adopts parallax as an effective weapon with which to crush space.

Pronounced architectural transformations can be witnessed in photography: from conception to completion (and perhaps demolition), a building continues to change because of geographical factors, policy, climate, and architectural whims. However, considering that the scientist Étienne-Jules Marey was able to freeze a flying bird into still images with a chronophotographic gun at 12 frames per second, the appearance of architecture is always relatively steady in Euclidean space. The physical properties of a building are essentially objective; the distance between subjectivity and objectivity results in the fossilization of the building. Cui Jie's paintings disrupt this relationship as color blocks and objects overlap and invade one another's space. Parallax, in her work, neither follows perspectival logic nor establishes a perception gap by juxtaposing different visual angles in a single assumed objective space. Visual disintegration provides a metaphor for the complexity of architectural history, but also exposes that architecture is a movement driven by physical, political, social, and historical vectors. Her imaginary, insurmountable sense of distance is like an overpass with two disconnected ends.

Venus Lau (Translated by Sheng Xia)