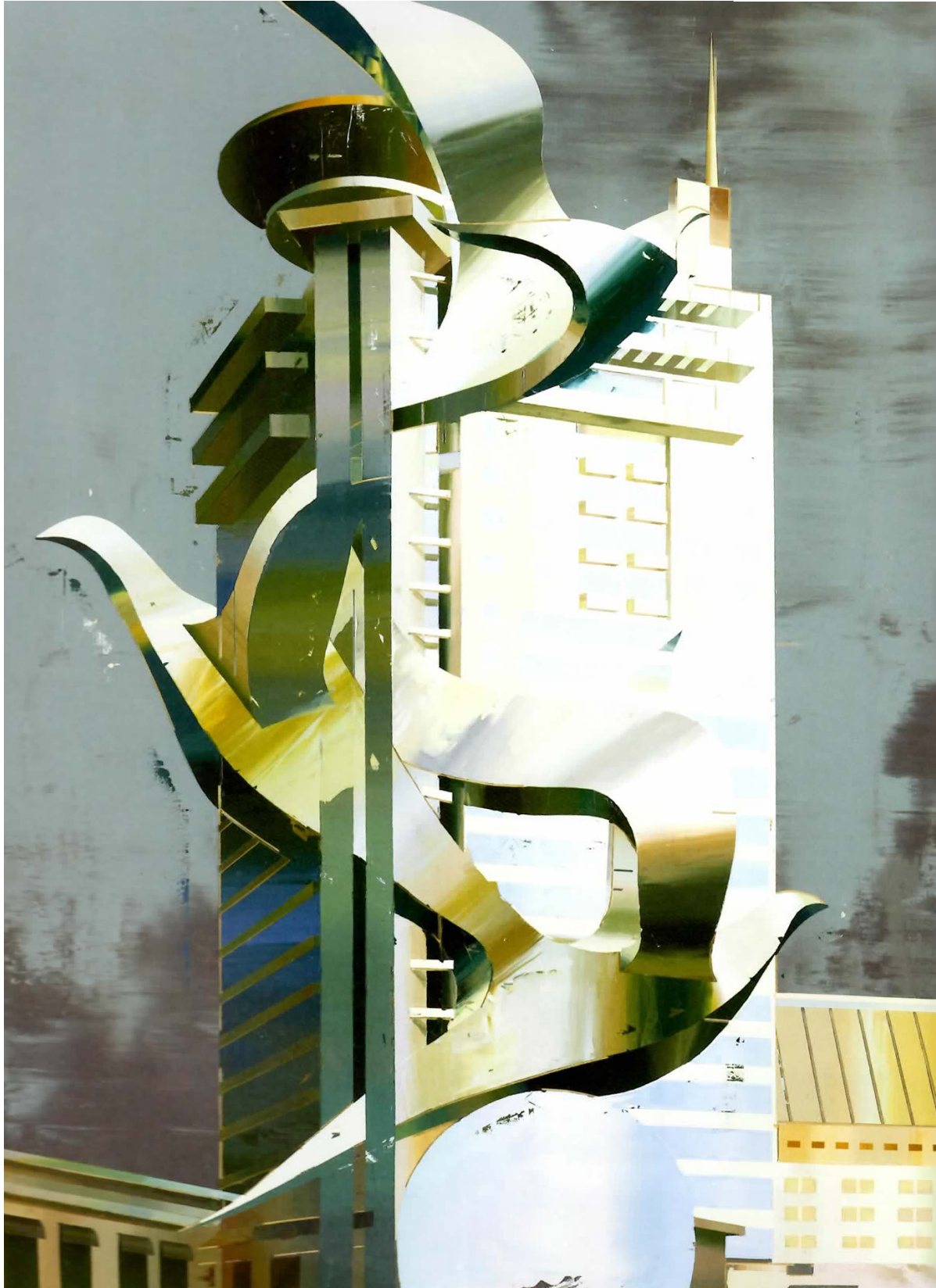


**PIPELINE**, "Unpredictable constructions", by Cristina Sanchez-Kozyreva,  
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## PIPELINE



# Unpredictable constructions 出乎意料的建設

Cui Jie (b.1983) is an artist based in Beijing, where she creates paintings based on her personal take on urbanism. Cui's landscapes and interiors are built from many layers and reference both real and imaginary sceneries, often constructed spontaneously.

崔潔（生於1983年）是一位居於北京的藝術家，她在北京以她對都市生活的看法創作油畫。崔氏的山水畫及室內畫由多層次建立而成，參考真實及幻想風景，多數由即興創作。

原文 Cristina Sanchez-Kozyreva

Left  
*Building of Doves* by Cui Jie, 2014.  
Oil on canvas, 150 x 110 cm.

P38  
*Zhao Wei Building* by Cui Jie, 2014.  
Oil on canvas, 200 x 190 cm.

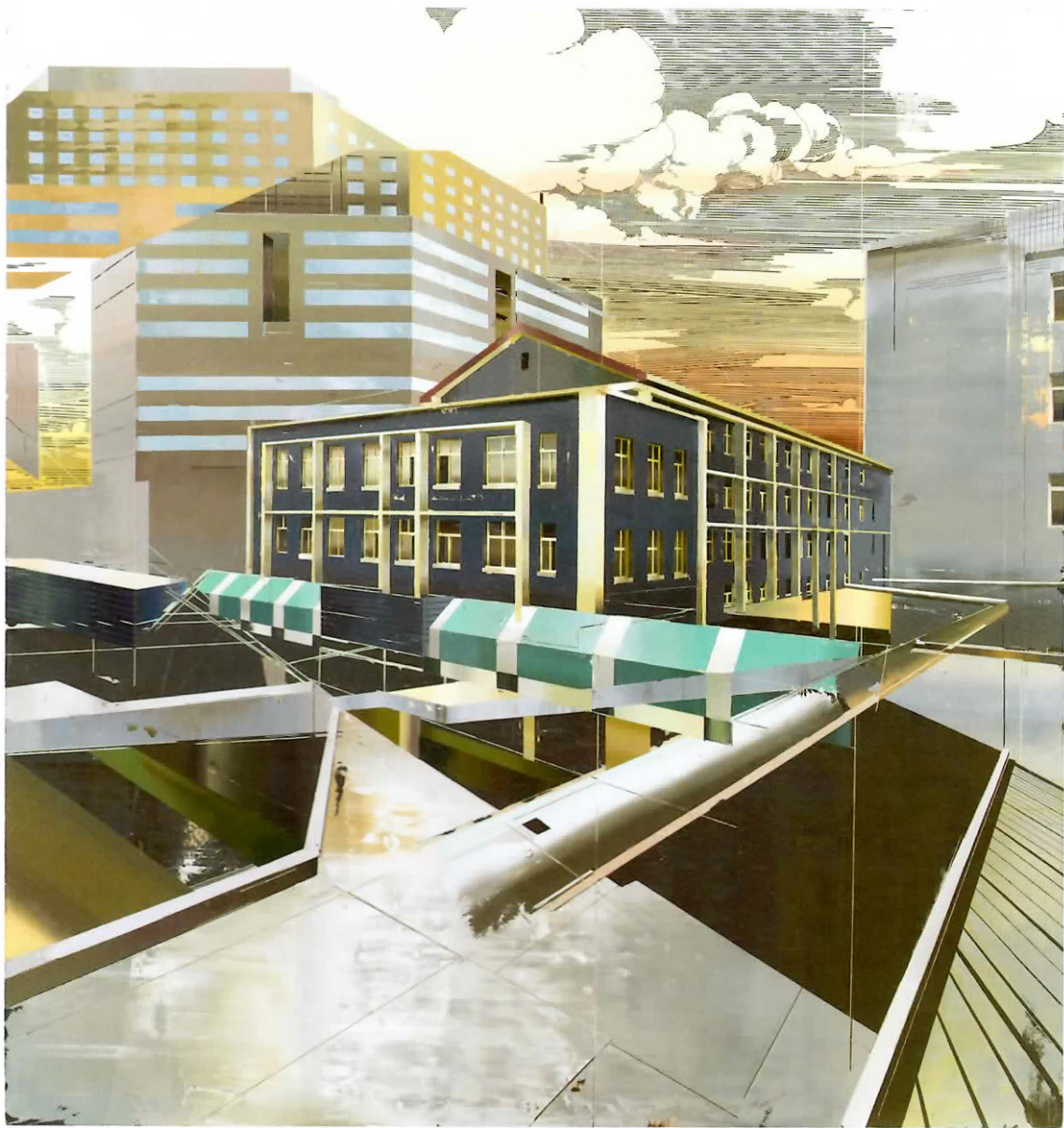
P43  
*Workers Cultural Palace in Donguan* by Cui Jie, 2014.  
Oil on canvas, 150 x 200 cm.

Courtesy Leo Xu Projects, Shanghai.



The unpredictables don't usually appear immediately, but there are also exceptions when I find the painting surprisingly satisfactory at my first attempt. In these cases I prefer to continue by covering it, and another surprise follows.

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難以預料的效果不會馬上就出現，但也有例外，第一遍畫完就效果驚人，面對這樣的機遇，我傾向於繼續畫下去，覆蓋它，接著會出現另一個意外。

Are the repetitive movements in your works linked to memory?

My paintings are anti-memory or lose memory because I don't usually complete them based on what I had planned. I am too close to my paintings; I can barely remember what they were and I don't care about what they will become later. The memory within each painting is lost as time passes, as if it never existed. Sometimes I might be awakened and it feels like the sudden stop of a piano melody. This happens repeatedly and becomes part of my memory.

Is predictability or the lack of it important in your works?

To me, unpredictability is a surprise, an accident and an exception. Starting a piece of work, I have a clear purpose and expectation for it. The unpredictables don't usually appear immediately, but there are also exceptions when I find the painting surprisingly satisfactory at my first attempt. In these cases I prefer to continue by covering it, and another surprise follows. If I can still recall my purpose and expectation before, I will compare what I planned and what I've painted. But if I'm lost, I will insist on proceeding. I will not think of how to finish the painting until I have completely lost my purpose. The work will be put aside before it pops up in my mind again. This will be a whole new beginning. I might add some touches to it or I might realise that it is good enough. Either will make the painting look new to me.

How long do you spend on any given project?

I cannot estimate the time I spend on each painting because some paintings are put aside for a few years before completion. I will keep those that I don't like out of sight and continue with them someday. If things go smoothly, the work

你的作品包含重複（至少從不同層層次疊加的形式看來）。這些重複的律動是否和你的記憶有關聯？

我的繪畫是反記憶的，或者說是記憶喪失，因為我總是不能按原計劃完成一張作品，或者說我離我的畫太近了，我已經想不起它曾經是什麼，也不會在乎它之後會成為什麼，其中夾雜短暫的失憶，甚至時間的流逝，彷彿不存在過，偶爾會猛然清醒，有點像鋼琴聲嘎然而止，這種節奏斷斷續續，成了我記憶中的一部分。

對於你的作品來說哪個是重要的，可被預見還是不可？

對我來說，不可預見性是一種驚喜，一種偶然和例外。在開始一張畫的時候我有著明確的目的和預想，難以預料的效果不會馬上就出現，但也有例外，第一遍畫完就效果驚人，面對這樣的機遇，我傾向於繼續畫下去，覆蓋它，接著會出現另一個意外，這個時候如果我還能回憶起之前預定的目標和想法，我會在它們之間進行比較，但如果我已經迷失，我會堅持畫下去，直到完全失去目標，我才會思考，這一切何時結束？這張畫會被擱置一旁，等到某天我想起它，這將是一個新的開始，我也許會畫上兩筆，或者意識到它本來就已經是一張好畫，總之一切看起來就像新的一樣。

你每幅作品需要做多久？

我無法計算時間，因為，一張畫有時候畫一半之後會擱置好幾年，我有很多這樣的畫，當我不喜歡，我會扔在我看不到的地方，等某一天找出來再接著畫。一般情況下如果順利的話，一年之內會畫完。完成一幅畫所花費的時間與時間沒有關係，從這一點來說，沒有什麼比繪畫更能體會時間的不均勻的特點了，時間不是鐘表，達利最了解這一點。





濕氣是油畫天敵，但是對  
皮膚很好，我為此苦惱。

你是會像面對鏡子一樣反射出個人的主題、內省的想法，  
還是註重於更宏觀的考量？

我不是一顆恒星，所以我的畫並不能折射出這種延遲的光  
芒，繪畫是非常主觀性的動作，大多數情況下，我只是在  
一塊偏藍的灰色和偏綠的灰色之間做出艱難的選擇，這是  
非常物質性的，同時也是一種精神修煉。

你會被濕氣影響嗎？

濕氣是油畫天敵，但是對皮膚很好，我為此苦惱。

你與城市燈光有沒有特殊的聯系？

我喜歡自然光，想想看，太陽光經過長途跋涉，到達地  
球，穿透大氣層，在空氣中折射，最後，經過某物的反射  
進入眼睛，然後觸發一系列的信息傳遞和神經系統，引發  
了我們的知覺的反應，它的終點在哪裏？這是一段奇妙的  
旅程。這是我喜歡事物的固有顏色的原因，來自光的間接  
反射。

為了保持穩定的光線，我在工作室全天都開著燈。

油畫是你的媒介，有沒有考慮過用其他的表現方式？

比如聲音？

我的一批早期作品中曾經探討繪畫中的聲音問題，視覺與  
聽覺的通感，我畫了很多金屬反光的表面，我想回應康定  
斯基的線索，不僅僅是將畫面的形式和音樂聯系起來，而

是直接產生聲音，我沒有直接將此當作創作主題，而是將  
它混合在一種建築形式的元素中進行探索。

工業空間與自然的對立？空洞的空間？結構空間？你怎麼  
搭建他們之間的橋梁？

我們再也無法再自然和人工之間做出明確的區分了，我們  
看看日本新陳代謝派的歷史就知道，城市早就是一種生物  
體，寄生在地球的表面。繪畫就是大地，城市和建築在  
它上面進行著規劃，你會發現它們的邊界線是如此晦暗不  
明，線和色塊陷入到一場競爭，就像今天的土地規劃，我  
經常著迷於規劃圖。

你會不會製造身體感受？或者心理反應？

繪畫就是去創造一具身體，觀眾的身體留給健身教練和醫  
生。

你對你自己做過的最好的投資是什麼

（經濟、情感、目標）？

迄今為止我最好的投資是讓別人投資了我，無論是情感還  
是經濟上。

你聽什麼音樂？現場音樂？

我的鄰居放了一整年的重金屬搖滾。

Japan's metabolism architectural movement argued that cities are organisms growing on the Earth. Our mother nature is a painting on which cities and architectures are planted. The boundary between nature and artefacts is vague.

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What is the best investment that you ever made for yourself?

My best investment so far is to let people invest in me, both financially and emotionally.

What music do you listen to?

My neighbour has been playing heavy metal throughout the year.

Do you collect anything?

I have been collecting oil paints. I accumulate them when I am working because I am worried that someday they will not be manufactured any more.

What are you working on the moment, and when and where is your next show?

In September I will stay for two months in Tel Aviv and make new work. Then I will prepare for my solo exhibition in Hong Kong and Basel in March 2016, a sculpture exhibition for the Cass Sculpture Foundation in the UK in June 2016, and another solo exhibition, in Dublin.

What is the last book that impressed you?

*The Counterfeiters* by André Gide.

你現在在做什麼作品？你下一個展覽會是什麼時候什麼地點？

接下來的9月將會在以色列的特拉維夫進行二個月的駐留創作，然後準備明年三月在香港巴塞爾的個展，以及六月在倫敦卡斯基金會（CASS）的雕塑大展，還有在愛爾蘭都柏林的個展。

你收集什麼東西嗎？

我收集油畫顏料，我工作堆積非常多的顏料，我擔心某一天這個世界將不再生產顏料。

最近一本你備受收獲、受到影響的書籍是什麼？

紀德的《偽幣製造者》。



日本新陳代謝派的歷史就知道，城市早就是一種生物體，寄生在地球的表面。繪畫就是大地，城市和建築在它上面進行著規劃，你會發現它們的邊界線是如此晦暗不明。

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