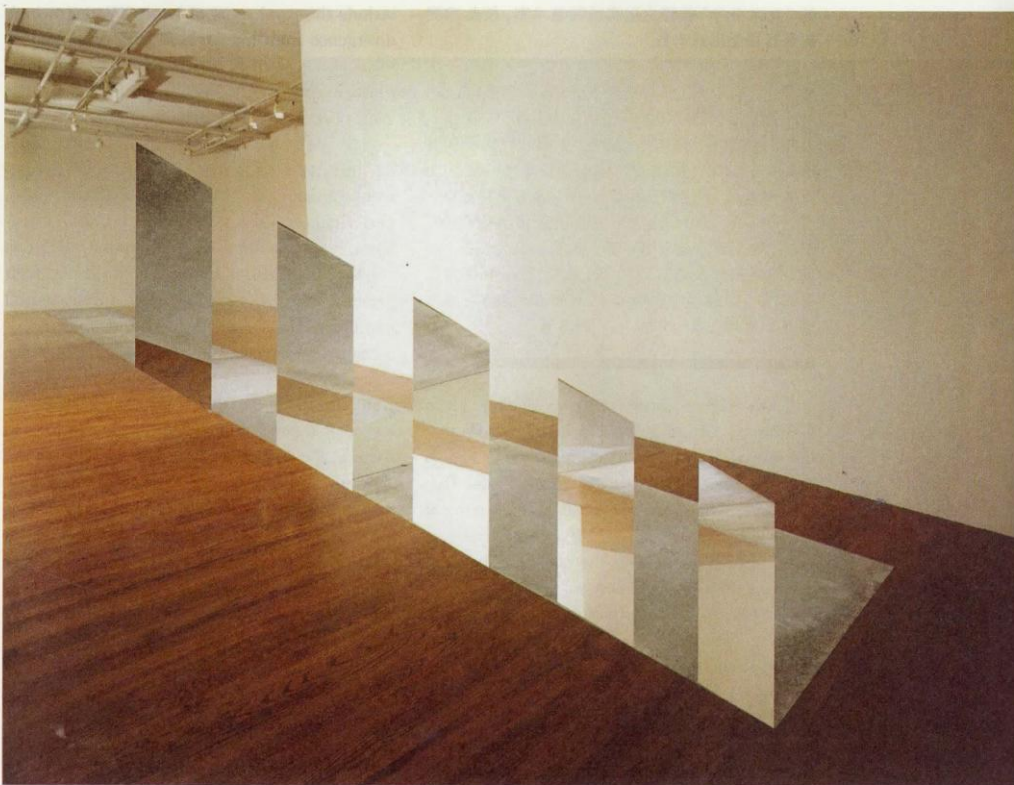


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郭鸿蔚：编辑
GUO HONGWEI: EDITING

LEO XU PROJECTS, SHANGHAI 2013.04.25~2013.06.02



《冰雪河，1989》，2013年
 纸上拼贴，79 × 106厘米
Snowy River, 1989, 2013
 Collage on paper, 79 × 106 cm

郭鸿蔚在2011年曾做过三件纸上拼贴作品《阴影里的阴影》、《阳光后的阳光》与《高光中的高光》，之后又有过零星的几次实践——在与某艺术时尚杂志的一次合作中，郭鸿蔚采用手工切割与位移局部的方式，将杂志提供的平面广告印刷品，重新粘贴成了一个内部充盈着视幻感的结构形式。如果从物理角度来看，郭鸿蔚的行动既未增加也未减少印刷品平面内信息的物质总量，他所做的只是对其进行了一次重新编码。

相比郭鸿蔚之前的纸上拼贴——比如文章开头提及的那三件作品，强调的是相似形（相似性）聚合下产生的差异与普遍性之间的思辨关系，与他

同期绘画的实践逻辑一脉而出：成为一个形式表征的“收集者”，但相比自己的绘画，郭鸿蔚最初的纸上拼贴更接近于某种工作室内的实验，虽然，这些聚合的印刷品局部提示了光的时空状态，以及光在不同物质表面反射出的视觉差异，但其语言形态却属于一种消极的修辞，艺术家更多顾及的是对个人感受力的玩味，而投诸于观众的物质形式则相对单调——与杂志的那次合作中，郭鸿蔚似乎找到了一种更为积极的方法，随之就有了近期在上海个展的“编辑”——一个几乎完全由纸上拼贴作品组成的个展，加工对象替换成了他所喜欢的艺术家画册里的作品图片。

这份艺术家名单包括，罗伯特·史密森、卡尔·安德列、菲利克斯·冈萨雷斯-托雷斯，还有奥拉维尔·埃利亚松等等。虽然，他们的艺术观念各有所重，但在作品画册中时，取景框内的视觉形态所营造出的是一种“距离感”的观看，对于读者而言，他们似乎看到了作品，但又缺席现场，他们真正面对的是一个平面化的形式关系，例如卡尔·安德列的“极少主义”所强调的物质的原本的材料质感，为了呈现作品的全貌而在图片中被牺牲掉了，使得另一种表征——空间中的秩序感被凸显出来。而郭鸿蔚个展中的拼贴之所以积极，不仅仅因为他基于不同的秩序感所重构的视错觉，更为重要的是他破坏了极少主义、大地艺术或者观念艺术等等概念在方法论上的界限，将它们从艺术常识的文本世界中拽出，回复到活生生的视觉感知中——“形式是任何理论的必要前提”（保尔·德曼），郭鸿蔚以此与其他艺术家建立了一种私人化的联系，虽然，看似是一种武断的交流，但却是艺术家内部的职业观看所促生的行为。

对于郭鸿蔚个人而言，“编辑”中的拼贴作品，回避了他近期绘画实践中日益显著的“拜物性”，比如他标本题材的画作中，“物自体”时常会逾越出外部表征相互对比所建立的形式关系。而在此次拼贴中，郭鸿蔚则是将绘画中的“图-底”依存关系反转，图像的变化是为了生成多维的形式空间——虽然，这仍旧是在一种画家的思维逻辑之下展开的视觉修辞，但在观念的践行上却显现出未曾有过的清澈。 **孙冬冬**

In 2011, Guo Hongwei created three collage works, *Shadow in Shadows*, *The Sunshine Behind the Sunshine*, and *Highlight of Highlights*. His practice fragmented somewhat, and he engaged in various different projects; in a collaboration with an art and fashion magazine, Guo again employed manual, cut-and-paste collage techniques, transforming advertisements into a formal structure, illusory in its effect. However, from the physical perspective, Guo's practice neither bolsters nor weakens the informational capacity of the 2D print medium—he simply recodes it.

Comparing Guo Hongwei's previous collage work—such as the three pieces mentioned above—emphasis is placed on the speculative relationships between difference and commonality, produced by the assemblance of resemblance (similar forms). Alongside his concurrent painting practice, Guo becomes a “collector” of representational form. However, in comparison to his painting, Guo's early collage works more closely resemble formal studio experiments, and although they pay closer attention to the temporal and spatial states of light, as well as to the visual discrepancies produced by light reflecting off the surfaces of different materials, their linguistic forms actually possess a passive rhetoric; the artist instead

focuses on the powerful subtleties of individual perception, while the material forms projected onto the audience are relatively monotonous. In his recent magazine collaboration, however, Guo appears to adopt a more active approach, which is extended into his recent solo exhibition—made up almost entirely of collage works, the focus of which shifts onto images taken from the books of his favorite artists.

These artists include Robert Smithson, Carl Andre, Félix González-Torres, Olafur Eliasson, and others. Although the concepts behind each are quite different, the uniform rectangular format of the “artist book” creates a sense of distance from which to observe them. With a book, the reader views artworks removed from their physical settings. Instead, he/she is faced with a kind of flattened formal representation of the work. Take the minimalism of Carl Andre, for example, which focuses on the essential textures of materials. In an attempt to present the complete image of the work, the image itself is sacrificed, which in turn creates a different kind of representation—the arrangement of the space itself is magnified. The collages featured in this solo exhibition are active in two senses: not only do they construct illusions out of the artist's essentially new arrangements, but, more importantly, they break out of the theoretical boundaries outlined by the minimalist, land art, or conceptual art concepts of the artists which feature within them. They are dragged out of their world of recognizable art texts and returned to the living realm of visual perception—to invoke Paul de Man, form is a necessary prerequisite of any theory. In this way, Guo establishes a kind of personal relationship with other artists. Although the exchange sometimes appears somewhat arbitrary, it is still one which springs forth from the artist's own visual perspective.

According to Guo Hongwei himself, the collage featured in “Editing” consciously avoids the increasingly prevalent “obsessive materiality” of his recent painting. In his most exemplary painting, for example, the material's “inner form” is more prominent than the formal relationships established by the contrasts of its external representation. In these collages, Guo instead inverts the mutually-reliant relationship between the image and its background—the image is transformed in order to create a multi-dimensional formal space. Although this is still demonstrated via the visual rhetoric of a painter, this painter has, through his application of concept, arrived at a clarity never before seen. **Sun Dongdong** (Translated by Dominik Salter Dvorak)