

Luxury Properties, *An Extremely Optimistic Formalist*, text/CHEN Yuanjie, P82-85, May/June2013

LP
LUXURY PROPERTIES 地标

艺术家之品
art | 品

Not titled yet (Birds), watercolor on paper
未命名 (鸟), 纸本水彩



82 | LUXURY PROPERTIES

THE UNCONVENTIONAL OPTIMIST

极度乐观的形式主义者



Guo Hongwei
郭鸿蔚

Chengdu native **Guo Hongwei** has gained international acclaim for his unconventional treatment of media and prizing of form over content. The forever optimist talks to *LP* about challenges, uncertainty and remaining true to his work.

成都出生的**郭鸿蔚**，毕业于四川美术学院油画系，他身上有着80后忠于自我、敢于挑战的鲜明特点。生命中那些不确定的偶然性所带来的惊喜和新鲜感，是他滋养自己不可或缺的体验。《LP地标》带你走进他的诗意世界。

Words 撰文: Renee Chen 陈媛杰
Photos courtesy 图片提供: Leo Xu Projects

“If you happen to notice what others fail to see, your perception is sharpened and your view of the world becomes remarkably different,” says Guo.

Guo's art is highly personal, often referencing his childhood photographs. His monochromatic works are characterised by his distinct technique of blurring and layering imagery through extensive layers of diluted paint. His intent is to mimic the way memories are eroded, adapted or even lost. Increasingly his works tend to focus on everyday objects – the subject matter being less important than the creative reinterpretation. Recently Guo has shifted his attention to watercolours, painting blurred imagery in subtle hues.

The artist's latest solo exhibit was held at Leo Xu Projects in Shanghai this April. Works displayed included his geometric collages that reference prisms, mirrors and architecture.

“Collage is directly related to modernism, but today the medium is considered a bit imposing,” says Guo. “I maintain that forms are more important than content and visual images are more reliable than values. I believe in poetic value.”

To understand Guo's “poetic value”, one needs to observe his Dark

Side collections. The series create a tranquil user experience, one that engages and calms the viewer through a series of painted forms depicting phases of the moon. “The relationship between paintings and reality is neither impassioned or drastic or disconnected from society, politics and culture,” says Guo.

“Drawing is a way to express yourself. The desire to draw indicates that you want to process the world in your own fashion. My oil and watercolour paintings resemble oil stains and water marks that occur naturally. These works make me feel like I am the Creator,” claims Guo.

Working in traditional media, Guo admits that he is puzzled by new media and finds traditional drawing is subject to media discrimination. But, the artist says, he isn't swayed to stray from his form. “When I start thinking this way, I tell myself, ‘There is no need to make a fuss. Take it easy and keep moving forward in your direction’,” says the artist.

Guo applies the same practical advice to his lifestyle: “I live an ordinary life. I work, I create and I enjoy my friends. I admire the super energetic but I admit I am not one of them.”

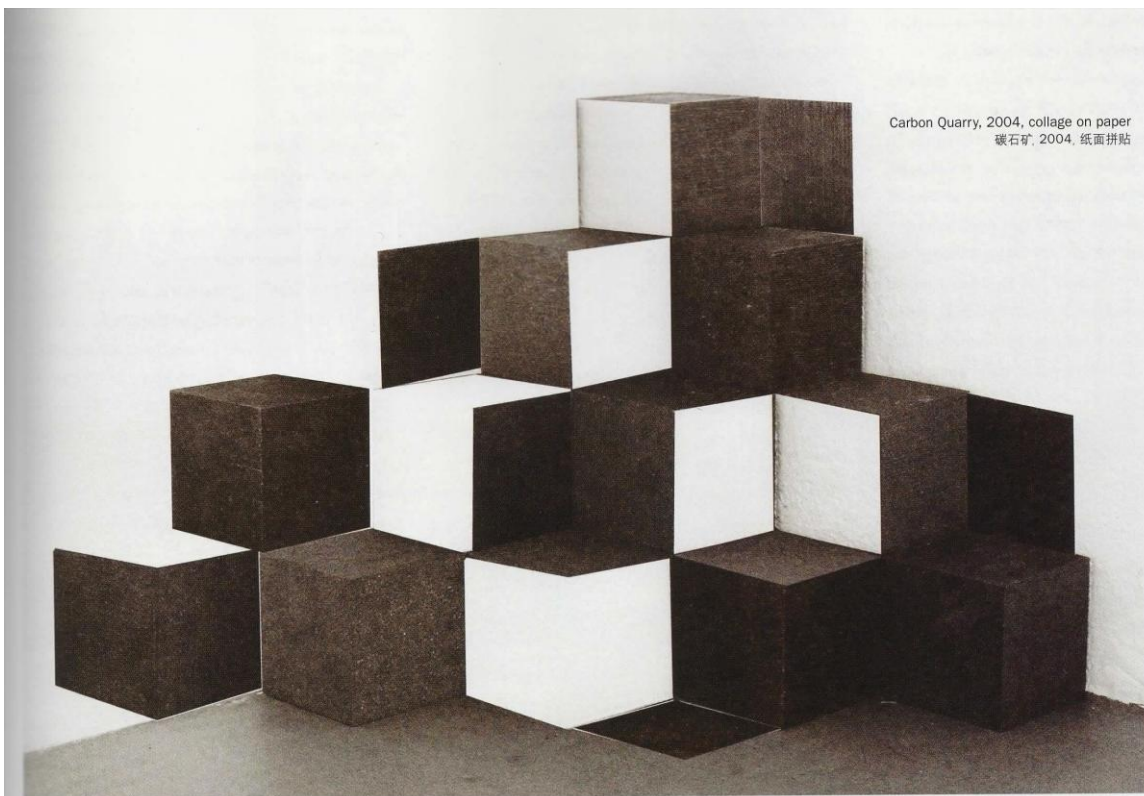
Until June 2, Leo Xu Projects, No. 3, Lane 49 West Fuxing Road
www.guohongwei.net; www.leoxuprojects.com

“IF YOU NOTICE WHAT OTHERS FAIL TO SEE, YOUR VIEW OF THE WORLD IS REMARKABLY DIFFERENT.”

捕捉到别人忽略的细微之处，这珍贵的微弱差别会提升感受力，也会令你观察外界的看法有根本性的转变。

Spiral Jetty, 1970, collage on paper
螺旋形防波堤, 1970, 纸面拼贴





Carbon Quarry, 2004, collage on paper
碳石矿, 2004, 纸面拼贴

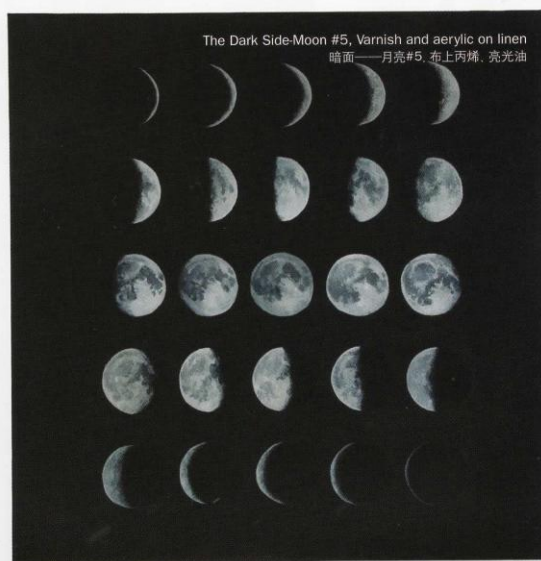
《达芬奇笔记》、《历代写意人物画欣赏》、《包豪斯理想》、John Cage 与 Herbert Henck 合作的钢琴协奏曲再加上《王牌大贱谍》原声音乐。这有趣的混搭便是郭鸿蔚近日生活与创作中的“精神小食”。这样一个不设限的“胃口”，养出的人生便是他自己形容的“一个什么都来的大mix”。出生、学习、工作生活都在不同的城市，这并没有带给郭鸿蔚造成任何困扰。对于所有未知、未经经历的地方和事物，他都能饶有趣味地迎难而上，“捕捉到别人忽略的细微之处，这珍贵的微弱差别会提升感受力，也会令你观察外界的看法有根本性的转变。”

今年4月，郭鸿蔚2013年首个个展“郭鸿蔚：编辑”在上海Leo Xu Projects 画廊举办。作品形式并非绘画，而是他一直在尝试的“好玩的”拼贴。他用非常低科技的手工方式在一些现成的图像上，切割出几何图形，通过对这些图形自身的翻转或相似形替换，让平面图像产生像棱镜、镜面、空间、建筑效果。“拼贴是从现代主义开始的一种形式，但却被认为非主流和小气。”郭鸿蔚这样说道，“我却认为形式比内容重要，对可视的表象的信任程度高于附加的观念价值，因此我更看重诗学价值。”

要理解这个“诗学价值”，就不得不提到郭鸿蔚的“暗面”系列作品。深色的底色上，不同的月相清晰呈现，或是一朵剔透的雪花，图像所呈现的清亮、恬静，淡然让人觉得十分舒适。而这正是郭鸿蔚想让观者去体会的绘画的意义所在。“绘画和现实的关系不是激昂的、大刀阔斧的，不用任何社会学、政治学、文化学意义，只需要告诉你表象和现象，比如月亮长得是什么样子，阴晴圆缺，暗面，如何反射光线，它所呈现的就是表象所表达的东西，到此为止。”绘画于他正是用空洞和抽象的图像来呈现，而这种直观，可以带来在日常生活中完全接触不到的视觉惊艳，因此表象带来的存在感和直觉化，在形式感上有“一种诗学标准上的好”。

“绘画是古老和基本的，你渴望画尽这个世界，根源是以自己的方式去占有它，让它在纸上布上自然生长。我用的油画和水彩有类似油渍和水渍的感觉，类似自然的痕迹，偶然生成的，很契合，在纸上生长，是让我它生长的，让我觉得自己像造物主。”郭鸿蔚非常在意“去笔触”，他会用大量媒介剂去弱化绘画留下的痕迹。液体总是很难控制，但是“控制不了还蛮有趣的”，确定性强的事他便觉得没必要去做。

当然，郭鸿蔚也有困惑的时候，比如在现今的当代艺术氛围下，新媒体相对旧媒介拥有不同的了解世界的方式，更易被接受，绘画这种传统且普及率高的形式在当下的环境中，容易受到“媒介歧视”；又比如，他也曾纠结于如何区别与别人，成为“我自己”；现在的他已经不在纠结于流派、笔触，觉得“再怎么区分，



The Dark Side-Moon #5, Varnish and acrylic on linen
暗面——月亮#5, 布上丙烯、亮光油

去建立新的方式，仍然身在其中，而且并没有任何意义”，不如放松心情，用自己舒服和喜欢的方式继续前进。

每天10点多起床，上网查看邮件，逛微博，吃了午饭，下午进工作室，工作结束或回家解决白天未完成的事情，或约朋友吃饭、打牌、看电影听音乐，睡前再看看书——“就是很正常的生活。”他笑说，“我也挺佩服疯狂的人，我没那么牛。”就是这样一个人，清楚地知道自己不要什么，在通往目标的过程中遇到岔路，甚至迷失，也一定会享受所有不期而遇带来的新鲜体验。■

展览至6月2日，Leo Xu Projects，复兴西路49弄3号
www.guohongwei.net; www.leoxuprojects.com