

Time Out Beijing, Guo Hongwei: New Watercolor, text/ Jian Cui , P75, September 2009



Culture文化
文化北京，乐在其中。

郭鸿蔚
新水彩主义
小尺寸私人回忆录
(p75)

图 郭鸿蔚《课椅们》

专栏

在阅读中与 Sans 对话中国

文 / 王洋



步入九月，随着香港及北京的秋季拍卖渐近，关于艺术的关注点又将再一次转移到书画层面。回顾几家评估出的分析数据来看，2009年的艺术品市场已没有了热情，书画市场的拍场成交率呈现的都不大，其中，当代艺术板块的拍场成交率则引起了极大的关注点。不将目光拘泥于过多的述说书画作品，最近有了无尽斯当代艺术中心馆长 Janice Sans 所著的访谈录，有兴趣者可以一读书评。

《对话中国》一书记录了 Sans 在 2008 年 3 月抵达北京前往南北——聆听陈丹青与这位中国艺术家的对话，Sans 从无尽斯中心最重要的功能之一就是起到桥梁平台的作用。为国际最重要的策展人和收藏家呈现最好的中国艺术潮流。在这一点上，书中 Sans 的对话对象基本覆盖了当下最受国际艺坛认可的一批中国艺术家，比如赵无极、吴冠中、朱德群、吴冠中、朱德群等一线地位的中国力量，如艾未未、陈逸飞、宋冬等。无不蜚声国际，功力的等级层次非常清晰的明晰。作者以多年关注中国艺术发展的背景观察人眼光选择艺术家，虽然偏好不免会导致某种判断的产生，但不可否认这确实是中国艺术现状在西方艺术体系中的定位与被访者对之定位的相似。艺术家对为作者的朋友，整体风格都轻松大气，读者即能不费尽艺术专业知识，大量口语化的叙述便得阅读快感轻易产生，信息量的手写更能够帮助人们对中国艺术家有了更多艺术家的创作状态。

当今成名的艺术家们在 Sans 书稿中仅识别的有陈丹青、王南溟以及自己或大或小的天地。少数艺术家则深藏于陈丹青与陈鹤良所提到的那些背后的。这些照片在某种程度上来说是有关世纪的见证，他们把这些照片作为一种半开玩笑的方式进行创作，用最大的篇幅去描绘。他们常常在世纪被放大的过程中发现自己已经迷失了方向。于是他便用很小的照片进行创作，他甚至画出了一张与原来的三寸照片一样大小的纸张尺寸。当然看上去模糊的照片正是这次名为《东西》的一个展览，吸引众多的艺术爱好者。

本书详尽的中国概念和切入点，无疑为海外藏家以及爱好者提供了他们成名艺术家的作品和他们的世界提供了一个便捷的窗口。

推荐

杜震君：数码技术中的当代情感



《请指》的数码技术作品用触点与观众亲密接触。

★★★★★

当代诗人艺术中心 2008 年 10 月 15 日

相比新媒体互动装置艺术家杜震君经过十几年对数码技术的探索，和对世界独特的、纯人性本源和人性与社会之间关系的研究，为中国本土观众带来了王氏大型的新媒体艺术作品。

此次展览还是同样着艺术家的著名作品《火球》，展开。在 2007 年的上海电子艺术节上，杜震君曾经在他的作品让观众体验到了多维体触觉

而艺术的多维可能。

“打球”通过一个“打

火机”（遥感器）

加上 5 个摄影机，相

一个最大直径 22 厘米，重 3 公



《火球》的数码技术作品用触点与观众亲密接触。

的环形 360 度可调“火器”所组成，观众在作品内可向随意地打火机“点烟”燃眉点火头，引发电子火花喷射，不同点以燃眉、引火电子火花喷射，不同的内单旋涡是自环线由火苗喷射的一致，不同观众的民族特征将被溶解在火炮中，直至燃烧而尽。这种

对于日趋复杂的全球化问题的阐述深思明理不过，但是通过数码互动设计，我们参与进来。而在无形之中增加了一种友善的幽默感。而除了主题的晦涩和冗长。

艺术家认为人类社会就相当于一个“动物园”，之所以被称为“社会”是因为有著“温情”的约束。

新作《人像》让我们看到了人类对这个环境的不满——一个瘦削的人被塑像在巨大的立方体上。每扇窗分分钟就会自动喷气。同时人脸也由猩红变成褐色的表情，想要挣脱却完全没可能，痛苦的表情成为一种例行的“新闻”。消失在人们的注意力之外。另一件新作《人畜》也是典型的杜震君式“人畜”共存的 CGI 生成作品，观众如果想进入画面或者踏进画面，那就必须在这种互动之下产生的“暴力”似乎不那么正规，也没有想象中的暴力，但却会让人记忆深刻。

而新的技术玩儿当代艺术，杜震君说他其实是在用最当代的语言讲最当代的感情。文 / 王洋

郭鸿蔚：小尺寸私人回忆录



★★★★★

稻田画廊 2008 年 10 月 15 日

郭鸿蔚保存的上世纪 20 至 80 年代最著名的黑白照片，有家庭合影，也有在照相馆拍成底片带来的各种摆拍。这些照片在郭鸿蔚看来都是有关世纪的见证。他把这些照片作为一种半开玩笑的方式进行创作，用最大的篇幅去描绘。他们常常在世纪被放大的过程中发现自己已经迷失了方向。于是他便用很小的照片进行创作，他甚至画出了一张与原来的三寸照片一样大小的纸张尺寸。当然看上去模糊的照片正是这次名为《东西》的一个展览，吸引众多的艺术爱好者。

原本郭鸿蔚从学校毕业后，和

放弃了学院派的学院工作方式，开始倾向于以底片日记为开端的个人史式的绘画工作。他力图消除工作过程中留下的可以作为风格标记的笔触，而将节俭地刻画画面，再添上水痕使其产生斑驳。但这是在已不能控制的两种效果。这种效果令他感到他的形象远离现实，似乎只存在于世纪的朦胧里。郭鸿蔚说：“今年初，在同成都的朋友聚餐，我开始重新思考自己的工作，于是就开始把目光集中于那些具有两种形态的主体——仅剩躯壳内的肉体上。”

面对这些日常物品，郭鸿蔚以质朴自然的方式去观察，观察和描绘都依赖在她工作室里任何有知觉的东西。那些被放置在底片或画布上的、平凡

的牙刷、香烟盒、情感的深浅、一次性的胡乱，被她从庸常的内在背景中剥离出来。自然地她使用传统式作品时的某些特殊技法，仅仅只是在主题上留下了解构痕迹而已。同样的她开始使可能产生者并形成她的上光油彩为颜料样样来。这样她的作品在某种程度上看起来闪闪发光。

这就是来自一位艺术家的个人情感注释，作为上世纪的年代和出生的艺术家，郭鸿蔚的身上凝聚着一个有血有肉的集体记忆，同时又以她个人方式放大着这样记忆渐渐消沉的特点。但是，她同时还选择了唯美的方式，这样的视觉效果，是一种新的视觉，属于一个年轻艺术家清晰双眸的视界。文 / 郭虹

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Art

Crash talk



Crash theories Guo's latest work tries to find order through repetition.

Guo Hongwei's art is shaped by a car crash. He talks to Stacey Duff

Guo Hongwei awoke on from a snoring little grey dog, pops a cold Yuqing and doesn't really talk until he's put on some background noise. The 27-year-old Sichuan native has a penchant for British pop and for two hours we wander around the studio - to Depeche Mode's *Greater Life*. Guo punches every word - like an engine is revving just around the corner.

In November 2005, the artist was in the front passenger seat of a friend's car when they collided with another vehicle. 'I was working as an assistant to another artist, so the first thing I did was call him and say, "Hey, I've been in a crash." The weird thing was I have had the conversation before,' says Guo. 'He left he had experienced the memory of the crash even before it happened.'

The artist suffered considerable damage to his face (a jagged wisp beneath his chin proves it), and he spent the next month in recovery, dealing with post-accident depression and sleeping 20 hours per day.

'Basically,' he says, 'I'd wake up,

think about the crash, read a little, and doze off. Friends dropped by every now and then. They'd check on me and leave some food in the fridge.'

Guo was born in 1982 in Chengdu, the son of an artistic father and a mother who worked for a trade union. From early on he was exposed to calligraphy and seal making. Guo says his father, a newspaper editor by day, is well known in traditional Chinese art circles. 'But studying with him was intense. He expected me to excel, but it wasn't happening.'

His father's high expectations were still a positive influence on the budding artist. In 2000, Guo gained admission to the prestigious Sichuan Academy of Fine Arts in nearby Chongqing, where he came into contact with more conceptual work through visiting lectures from Germany's Kunsthochschule Kassel art academy. By the time the artist had graduated and moved to Beijing in 2005, he was producing watercolours based on childhood photographs. With his solid technique and a job as an assistant in Beijing, Guo's career was progressing well.

Then came the accident.

'After the crash,' he says, 'I no longer got the same high when my

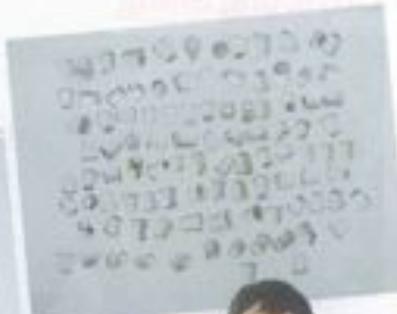
brush touched the canvas. I also started to doubt memory. It's so subjective.' Guo began an intense period of reading in an effort to probe his consciousness and explain the idea he had experienced after the accident. 'I come from a Marxist background, and in Marxism you emphasize the

interested after a trip home one Spring Festival. Looking through old family photo albums, he says, 'I experienced a real disconnect. I couldn't remember the experiences recorded in the photos.'

Guo again reproduced portraits from his childhood in oil painting, but this time he used water and turpentine to strip out the fine substrates. 'I wanted to destroy the substrates,' he says. Destroy. Guo prefers to mix pigment with turpentine because he likes 'using white to mix pigment'. The effect is closer to Chinese traditional painting than to oils.

For his debut solo effort this month, Guo's larger watercolours and oils maintain an oily household objects such as toothbrushes and paper cups. He paints the same object dozens of times. Through repetition, he says, he gradually feels that the object becomes 'really good looking'. Yet you cannot help but wonder whether painting is the artist's own personal Jesus, and whether this latest series is actually more an effort to recover what started from the arms of chaos.

Guo Hongwei's solo exhibition, *Things*, is at Chambers Fine Art until October 8. See listing for details.



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