



专栏

在阅读中与 Sans 对话中国

文 / 北洋



步入九月，随着暑热及北京的秋季的到来渐近，关于艺术的关注点又再一次转移到自媒体层面。根据几家评估公司的分析数据来看，2009年的艺术市场似乎已经过了那种“商战春季拍卖会”的成交平淡期问题不大，其中，当代艺术板块能否能够全面复苏将是最大的关注点。本期专栏北京最早过历史沉淀的当代艺术市场，最近有了当代艺术中心馆长 Jodie Sans 所著的访谈录。此次我们采访了一位书评。

《对话中国》一书记录了 Sans 自2008年3月抵达北京担任馆长一职后陆续与30位中国艺术家的对话，Sans 认为当代艺术中心最主要的功能之一就是起到链接平台的作用。为国际最重要的策展人和收藏家呈现最好的中国艺术家面貌。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术圈认可的当代中国艺术家，比如近年活跃在卡塞尔文献展、威尼斯双年展等一线展览的中国力量，如艾未未、蔡国强、张冬冬等，也不乏年轻新锐、方力钧等受到市场青睐的明星。作者以多年关注中国艺术实践的西方策展人眼光选择艺术家，虽然偏好不免会导致某种局限性产生，但也可借此一窥中国艺术圈在西方艺术体系中的地位与被动者对此定位的困境。艺术家作为作者的朋友，整本书透着轻松气氛，读者即便不具备艺术专业知识，大量口语化的叙述也使阅读快感轻松产生，信息量丰富的文字能够帮助人了解艺术圈里了如指掌艺术家的创作状态。

成名或就的艺术家们在 Sans 轻松又较真的言辞叙述下展示着自己或大或小的焦虑。少数艺术家则流露出难以言喻的斗志与决心，各种不同气场与手法的创作问题回到他们身上。而 Sans 也无意在对话的深度上做加法，从作者与艺术家对话文字的数量上来看，似乎并非呈现出讨论的状态，但不拘泥于传统的大众问题起码起到了“窥洞中国”的效果。

来自深奥的中国概念和私人视角，无疑为海外读者爱好者们验证他们或就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



《薄薄》的数码技术作品用触点与观众重新链接。

★★★★★
当代艺术中心 8月8日-10月15日

数字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，和对世界网络，以及人性本质和人性与社会之间互为映照关系的研究，为中国本土观众带来了至为大型的新媒体互动作品。

此次展览还是围绕著名艺术家的著名作品《火球》展开。在2007年的上海电子艺术节上，杜震君曾带着他的这件作品让观众体会到了多媒体联

网艺术的多重可能性。“火球”由12个“打火机”（传感器）加上5个摄像头，和一个最大直径2米，高3米的球形360度可视“火球”组成。观众在作品内可以随意用打火机“点燃”感应点火头，引发电子火焰燃烧，不同颜色的火焰是，此次“火球”中所表达的内容应该源自其源自从最完整的一次，不同国家的民族传统慢慢融入火中，直至燃成灰烬。这种

对于日趋复杂的全球化问题的敏感度尚不明显，但是通过数码互动技术让观众参与进来，却在无形之中增加了一种互动的幽默感，揭示了主题的内涵和寓意。

艺术家认为人类社会就如同于一个“动物国”，之所以被称为“社会”是因为有着“道德”的约束。

新作《人堂》让我们看到了人类对这个环境的不断——一个建筑的人被塑像在世界空中的立方体上，每隔两秒钟就会自动喷气，同时人脸也会显示与痛苦的表情，想要挣脱却完全没有可能，痛苦的表情成为一种例行“表演”，消失在人们的注意力之外。另一件新作《人堂》也是典型的杜震君式“人堂”共有的CGI互动作品，观众如果触摸人脸或表情的大海，则人脸就会随着这种互动之下产生的“暴力”似乎不那么可怕，也没有想象中的暴烈，但却会让人记忆深刻。

用数码技术以当代艺术，杜震君其实是在用最当代的语言讲述当代的情感。文 / 王博

郭鸿蔚：小尺寸私人回忆录



★★★★★
视觉画廊 至 10月15日

郭鸿蔚保存的上世纪70-80年代最珍贵的黑白照片，有家庭合影，还有她在异国他城北京那年的各种照片。这些照片在郭鸿蔚看来都是首无记忆的印记。他把这些照片作为一种寻找记忆的方式进行创作，将最大尺幅去处理，最后他发现在记忆被放大的过程中自己却迷失了方向，于是他使用很小的尺度进行创作，他甚至画出了一些与原来的一寸照片一样大小的视觉照片。这些看上去模糊的照片正是这次名为《东西》个展中最引人注目的作品。

她放弃了学院气的传统工作方式，开始沉迷于以她童年记忆为主题的个人艺术式的绘画工作。她力图的在工作过程中留下的可以成为风格标记的笔触，用铅笔勾勒轮廓，再涂上水使其产生晕染，但却是自己亦不能控制的偶然效果。这种效果令她眼中的形象远离真实，似乎只存在于记忆的边缘。郭鸿蔚说：“今年初，在回忆我的假期，我开始重新思考自己的工作，于是我开始把目光集中到那些具有同样形式感的东西——仅具视觉的物件上。”

面对这些日常物件，郭鸿蔚以颇具智慧的方式去观察，观察和捕捉那些物件在工作室里没有察觉的东西，那些被刻意忽略而在画面上的，平凡

的物件，卷筒纸，书感的罐筒，一块性纸杯，被他们从自然的内省中剥离了出来。他们继续使用传统作品时的某些特殊技法，仅仅只是在主题上画下了那些模糊的轮廓，同时她开始使用产生非传统效果的上色技法为材料特殊。这些作品在某些角度上呈现出一种效果。

这就是来自一位艺术家的个人情感历史，作为上世纪60年代出生的艺术家，郭鸿蔚的身上凝聚着一个有自我意识的记忆。同时又以她的个人方式放大曾经记忆标志时代的特点，如果，她同时选择了模糊的方式，这样的视觉效果，是一种新的记忆，赋予一个年轻艺术家清晰双重的模糊的叙述。文 / 陈刚

Time Out Beijing, *Crash Talk*, P53, September 2009TimeOut
北京

Art

Crash talk



Chaos theorist Gao'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 seems to have a missing little guard dog, peeps a odd Yijing 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 *Creation Mix*. 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 worst thing was I have had the conversation before,' says Guo. He left he had experienced the summary of the crash even before it happened.

The artist suffered considerable damage to his face (a jagged scar 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 dose 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. The 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 Chengde, where he came into contact with more conceptual work through visiting lecturers 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 *shit* he had experienced after the accident. 'I came from a Marxist background and in Marxism you emphasise the

After the crash, I no longer got the same high when my brush touched the canvas

material. You are told not to explore your own consciousness since it doesn't influence the material world.' But the crash changed that. Guo began reading into the actual, chaos theory and Wittgenstein.

Gradually, his ideas changed, and it was not the content – or 'the information in the image' as he puts it – that mattered. Instead, Guo began focusing on process. This tendency

intensified after a trip home one Spring Festival. Looking through old family photo albums, he says, 'I experienced a real disorientation. 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 smudge out the brushstrokes. 'I wanted to destroy the brushstrokes,' he says. 'Destroy.' Guo prefers to mix pigment with turpentine because he hates '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 latest watercolours and oils meditate on daily 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 issue, and whether this latest series is actually more an effort to recover some control from the arms of chaos.

Guo Hongwei's solo exhibition, *Things*, is at Chambers Fine Art until October 3. See listings for details.

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