



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...

《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...

成名或就的艺术家们在 Sans 相对宽松的策展环境下展示着自己或大或小的关痛...

推荐

杜震君：数码技术中的当代情感



《Flow》的数码技术让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...

此次展览还将邀请著名艺术家曹磊的著名作品《火球》展开...

而艺术的多重可能性。“火球”由 12 个“打火机”...

对于日趋复杂的全球化问题的敏感度尚明显不过...

艺术家认为人类社会就如同于一个“动物国”...

新作《人堂》让我们看到了人类对这个环境的不懈...

《人堂》也是典型的杜震君式“人畜”共体的 CG 互动作品...

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...

郭鸿蔚：小尺寸私人回忆录



展览展览至 10 月 15 日

郭鸿蔚保存的上世纪 70 至 80 年代最珍贵的黑白照片...

张放弃了学院气的传统工作方式，开始沉迷于以摄影记忆为主题的个人艺术式的绘画工作...

的书籍，卷筒纸，书感的课程，一块块材料，被他从自然的内白背景中剥离了出来...

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...

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 *Creatures At Rest*. 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 Chengqing, 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 occult, 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 and* October 8. See listings for details.