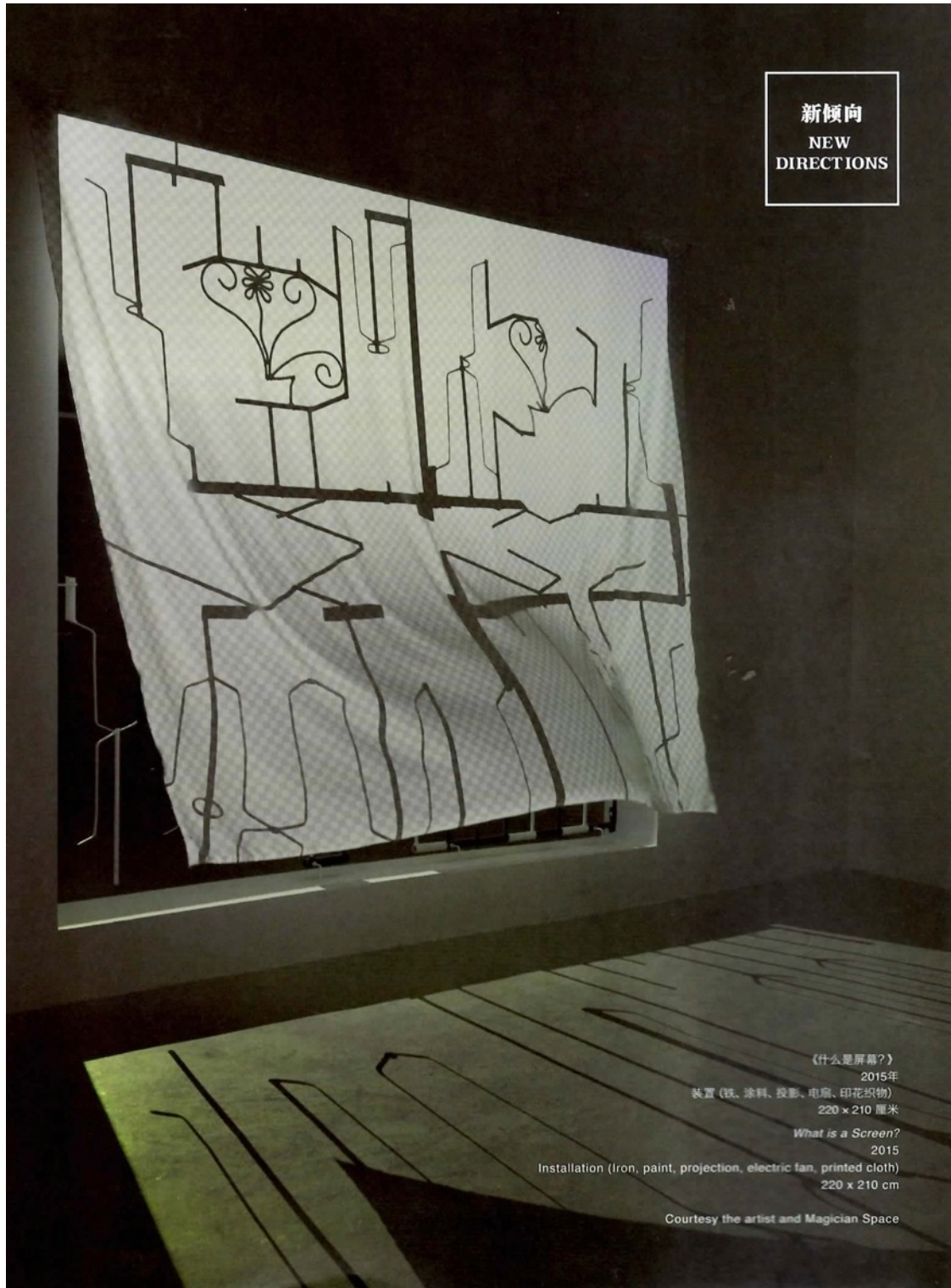


Leap, *Against Entropy*, Zhao Meng Sha, Issue 113, 2016 Jun & Feb, P48-51

艺术界 LEAP
THE INTERNATIONAL ART MAGAZINE OF CONTEMPORARY CHINA



刘窗：暂时性反熵

Liu Chuang: Against Entropy

刘窗的创作因直指中国急速发展的城市中的建筑、个体问题而为人们所知，而最近，他开始转向了根植于更广阔社会基础的思考尝试。

《被分割的风景》开始于刘窗对中国70年代至90年代福利房建筑的研究。房屋作为反映制度和历史的模型，也折射出特殊时代框架的变迁。1984年住房改革政策提出后，人们才普遍从集体宿舍搬入单元楼，直到1998年福利房制度停止，中国开始全面的房屋商品化。“防盗窗”恰好流行于单元楼时期，是住户出于对安全与审美的双重需要，在原本的建筑表面人为添加的防护网，其图案的选择也体现着那个时代特殊的美学趣味。其中，一对交叠菱形的铁艺图案吸引了刘窗注意，并以考古研究的方式追溯到“方胜纹”这一图案具体的演化轨迹。艺术家通过资料分析的比对结果发现，“方胜纹”的最初图案来源于新石器时代陶器上绘制的菱形纹，元代也作“八宝纹”之一，这个纹路常与“盘长纹”结合在一起，组成最为常见的“中国结”图案，并广泛使用在织物、瓷器以及家具建筑上面作为装饰。有趣的是，因为“方胜纹”的图案相对抽象，在满足美观要求的同时也能起到一定的结构支撑作用，因此在防盗窗的众多装饰中，“方胜纹”拥有极高的辨识度。

在新作《什么是屏幕》中，刘窗延续了在第十届上海双年展中曾展出的《被分割的风景》系列装置的形式，白色“窗帘”换为印有Photoshop中体现为透明图层图案的布料。与之前针对现代性空间“分割”的论调相比，《什么是屏幕》并没有强调原本“防盗窗”隔断了外部风景的形象——铁笼投在窗帘上的形象如同被修图软件栅格化后压入底图的图层，在这个由物至影的过程中追加了新一层

虚构的观看空间，使得“方胜纹”的图案从原本的环境中被分离出来，纯化为被观看的临时性系统。

“方胜纹”能在历史发展中始终保持稳定和强大的可复制性，而图案的进化过程正如生物的“遗传”方式，得以在历史中存活下来，并不断再生与流通。另一件录像作品《BBR1（抑花一号）No.2》中的植物激素，则与“方胜纹”一同被艺术家作为针对现代文化考古的对象。如果说门窗是建筑这一生物体的“器官”，“抑花一号”则是自我有序化的有机生态系统，其项目研究的背景是随中国现代主义进程伴生的新环境问题：近几年中国北方不同地区爆发的季节性杨絮“污染”来源于中国当代城市规划中隐藏的问题。杨树因其成材快、耐寒耐旱的树种特性被选作大多数城市景观中最为常见的行道树。随着人工培育，杨絮失去了原本的繁殖意义而成为了环境中多余的东西，需要用植物激素加以抑制。而激素的刺激又进一步加剧了飞絮的发生。

在《抑花一号》与“方胜纹”系列的叙事方式背后，有着清晰的逻辑连接。共同的背景是艺术家针对中国土地发生过的现代性转折，以及当代现实框架下的遗迹的反思。作为艺术家在社会实验室中的行动，刘窗对采样进行了切片式分析，对其本身生发出的意义和规则进行回答。这是规避开标准规则的尝试。

刘窗的工作方式是信息的反熵(ektropia)。从《什么是屏幕》到《抑花一号》，艺术家用特定的视觉线索为我们提供了与复杂的系统产生交互的入口，也让这些系统看起来简单一点。由于增加了对话的难度，我们也由此丧失了一部分进入对话语境的可能。赵梦莎



上海双年展展览现场
2014年
上海当代艺术博物馆
View of Tenth Shanghai
Biennale
2014
Power Station of Art
Courtesy the artist

上 | Top

Liu Chuang is known for directly addressing problems of architecture and the individual in China's rapidly developing cities; recently, he has turned to reflect on broader social roots.

Segmented Landscape derives from Liu Chuang's study of China's social housing from the 1970s to 90s. Housing styles are a reflection of institutions and of history, and can reflect the structural changes of a particular era. Only with the introduction of housing reform policy in 1984 did it become common for people to move from communal housing into individual units. By 1998, when the social housing system ended, China's housing had become an entirely private market. Anti-theft window grates were popular in the age of apartments. These bars were added to the outsides of buildings for reasons of both safety and aesthetics, their design choices often expressing the particular tastes of the time. Among these designs, Liu was drawn to a wrought iron design of overlapping rectangles; he traced its origins to show that it had developed from the *fangsheng* pattern. By comparing and contrasting his data analysis, the artist discovered that the earliest form of the *fangsheng* pattern came from rhombus shapes painted on Neolithic pottery, and later became one of the "eight treasure" patterns during the Yuan dynasty. This design is often combined with the *panchang* knot to form the popular Chinese knot graphic widely used in textiles, ceramics, and as a decorative element on furniture and buildings. Interestingly, because the *fangsheng* pattern is quite abstract, it can also have a structural function while satisfying aesthetic demands, and so is easily recognizable in many anti-theft windows.

In his new work *What is a Screen?*, Liu Chuang retains the style of *Segmented Landscape* as it was installed at the tenth Shanghai Biennale, but substitutes for the white cloth hung in the windows a material recalling the transparent layer in Photoshop. Where the older work looked at the division of modern space and time, in *What is a Screen?* the image of the iron lattice projected onto the curtain looks like a computer-retouched image turned into a grid and superimposed onto the master copy. The process of going from object to image adds a new layer of imagined visual space; the *fangsheng* is removed from its original context and simplified into a temporary visual system.

The *fangsheng* has remained stable and easily reproducible throughout its history, living in history and continuously reappearing and circulating. In a similar way, plant hormones have become objects of the artist's archaeological study of modern culture in the video work *BBR1 (No. 1 Blossom Bud Restrainer) No. 2*. If windows and doors are the sensory organs of a living building, *BBR1* is an organic ecosystem with its own internal order. The background to Liu's study is a new environmental problem that has accompanied China's modernization: the poplar fluff pollution of recent years in parts of northern China stems from a hidden problem in urban planning. Because poplars grow quickly and are hardy, they are chosen to landscape the boulevards in many cities. As they are propagated artificially, poplars have lost their original reproductive function—they have become surplus to the ecosystem and must be controlled with plant hormones, which also increase the production of the fluff.

There is a clear logical connection between the narratives of *BBR1* and the *fangsheng* series. They both result from the artist's reflections of trends in urban development and their effects on

contemporary social structures. Liu Chuang take samples and performs specimen analysis in the laboratory of society, giving answers to the meanings produced. This is an experiment in abandoning the rules.

Liu Chuang's methodology works against the entropy of information. In *What is a Screen?* and *BBR1*, he provides specific visual elements as ways for viewers to interact with complex systems, making these systems look a little simpler. As the difficulty of dialogue increases, we lose some of our ability to enter the conversation. **Sasha Zhao** (Translated by Vanessa Nolan)



(BBR1 (抑花一号) No. 2)
2015年
录像, 8分25秒

BBR1 (No. 1 of Blossom Bud Restrainer) No. 2
2015
Video
8 min 25 sec

Courtesy Magician Space and the artist

