

# 黑桥OFF空间

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# BLACKBRIDGE

# OFFSPACE

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在欢乐的局限性中的慷慨：只有三维

THE GENEROSITY IN JOYFUL LIMITATIONS:

3 DIMENSIONS ONLY

策展人 curated by

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胡庆雁 Hu Qingyan / Kris Lemsalu / 刘晓辉 Liu Xiaohui / Lazar Lyutakov / Anne Speier / Misha Stroj  
/ 王光乐 Wang Guangle / 王光旭 Wang Guangxu

# 在欢乐的局限性中的慷慨： 只有三维 THE GENEROSITY IN JOYFUL LIMITATIONS: 3 DIMENSIONS ONLY

在当下，对于如何定义一个概念的经验已经不再对认知事物起作用。既有的符号、概念仿佛是大海中的层层波浪，此起彼伏。

Nowadays, defining concepts no longer helps us understand anything. The symbols and concepts around us are like waves on the ocean, some rise, some fall.

在这个以“雕塑”为主题的展览中，作品反映的到底是对于传统范畴内“雕塑”的离经叛道；还是要去印证“雕塑”这一词在目前已不再有具体意义，这些都被艺术家忽略。The theme of this exhibition is sculpture. But do these works seek to overturn traditional notions of sculpture or do they attest to the fact that sculpture has already lost any concrete meaning? The artists don’t seem interested in any of this.

这些看似“朴素”的物件，是艺术家通过具体的艺术行为完成了自身的体验，他们意味着在无法摆脱概念认知的负担下形成的行为证据。These seemingly innocent objects are personal experiences that artists have materialized through concrete artistic processes. They are performative tokens crafted under the inescapable burden of conceptual cognition.

刘晓辉 Liu Xiaohui /Anna Hofbauer

## 五个问题 FIVE QUESTIONS

1. 你的作品如何和人的身体产生联系的？
  2. 你的作品如果和你的身体产生联系的？
  3. 你如何和工匠或者工作坊合作来制造你的作品的？
  4. 到目前为止你做的最小的作品是什么？你怎样为我们来描述它？
  5. 到目前为止你做的最大的作品是什么？你怎样为我们来描述它？
1. How does your work\* relate to the human body?
  2. How does your work\* relate to your body?
  3. Do you / How do you collaborate with artisans or workshops to produce your work?
  4. What is the smallest work you made until now? Would you describe it for us?
  5. What is the biggest work you made until now? Would you describe it for us?

\*work in the whole sense of work practice as well as piece/body of work  
问题中的作品是整体意义上的艺术实践 / 或者泛指意义上的作品

胡庆雁的回答：  
1. 它们本身就是身体。  
2. “艺术家之屎”。  
3. 有时，我仅仅是种子的提供者；有时，我就是工匠，我是从播种到除草，浇水，杀虫等全部过程的唯一参与者和执行者。。  
4. 应该是前前后后做了两年多的作品《模仿的故事》（2008-2010年）。作品是从一块儿大理石（55x65x30cm）开始的。我用这块大理石先后模仿了不同的日常物件:包装箱,骨头,肥皂,骰子和黄豆，最后把黄豆也磨成了粉末。每次把雕琢完整的石雕物件作为雕刻下一个形象的材料。从中雕刻出新的物体。这样石雕物件变得越来越小，甚至最后就只留下了没有形象的大理石残片和粉末。  
5. “空房间”系列的作品外形尺寸虽不大，但其内部空间却是无限延展和循环的，所以它在概念上是无穷大的。

HU QINGYAN  
1. They are bodies themselves.  
2. “The shit of the artist” .  
3. Sometimes I just sow the seeds. Sometimes I indeed am an artisan. Throughout the process of sowing, weeding, watering, pest control and so forth I am the only participant and implementer.  
4. That’ s probably “A Story of Imitation”（2008-2010), a work I have been working on intermittently for two years. The work started with a piece of marble of 55 by 65 by 30 cm. I consecutively changed this stone into various daily life objects: a packing box, bones, soap, dice, a yellow bean. Finally I ground the bean into powder. At every step I used the previous sculpture as material for the next object, letting a new shape emerge out of it. This way the sculpture became smaller and smaller, until the only thing left of the block of marble were shapeless flakes and dust.  
5. Although the works of the Empty Room series appear small in terms of outer dimensions, their internal space is unfolding and revolving endlessly. So conceptually its size is infinite.

KRIS LEMSALU  
1. I try to make it nicer with some plastic.  
2. It does not matter if it breaks, I treat it like mine.  
3. I work together with my father.  
4. Hole in a balloon.  
5. Hole in a balloon.

KRIS LEMSALU 的回答  
1. 我试图用一些塑料让它变得更好看。  
2. 碎了也没关系，我照顾它就好像它是我的一样。  
3. 我跟我爸合作。  
4. 在气球上刺个洞。  
5. 在气球上刺个洞。

刘晓辉的回答  
1. 这些作品的初衷是给我儿子的礼物，我喜欢的希望他也能喜欢。  
2. 陶瓷作品总是和温度有很多的关联，这些陶瓷在不同概念上和温度有着联系。  
3. 我在山东淄博的工作室完成作品，我的朋友小栾帮我烧制。  
4. 最小的是这些小动物植物陶瓷。陶土釉上彩。  
5. 最大的作品是绘画，都还尚未完成。

LIU XIAOHUI  
1. These works were conceived as presents for my son. I hope he likes what I like.  
2. Ceramic works are often about temperature. These ceramics connect with temperature through various concepts.  
3. I’ ve made these works in my workshop in Zibo in Shandong province. My friend Little Luan helped with the oven.  
4. The smallest are these tiny ceramic animals and plants. Clay bodies covered with colored glaze.  
5. My largest works are paintings, which are not yet finished.

LAZAR LYUTAKOV  
1. a) The same way any other commodity relates to it.  
    b)  
    c)  
2. a) The same way it relates to the human body.  
3. a) I produce my work by my own  
    b) I prefer using an existing object rather then assigning someone to create a new one.  
    c) I appropriate things  
4. a) The smallest exhibition space in the smallest town in a small country, run by my grandmother.  
5. a) The smallest exhibition space in the smallest town in a small country, run by my grandmother in collaboration with over 50 artist.

LAZAR LYUTAKOV的回答  
1. (a) 像它与其他物体发生的联系一样。  
    (b)  
    (c)  
2. (a) 像它与其他人体发生的联系一样。  
3. (a) 我自己创造我的作品  
    (b) 我更偏向使用既存的物体，而不习惯雇人去创造一个新的。  
    (c) 我挪用东西。  
4. (a) 是由我奶奶，在某小国家的最小村庄的最小展览空间举办的。  
5. (a) 是由我奶奶和50多个艺术家，在某小国家的最小村庄的最小展览空间举办的。

ANNE SPEIER  
1. It can be used as a mini bar.  
2. I made it with my bare hands. I cut it and sanded and oiled it. I had to be quick, I just had one day time. It’ s small, so I can carry it. I woudn’ t want it to be bigger.  
3. I use a wood workshop sometimes, which belongs to an institution. Other than that I don’ t collaborate at all ever, I just can’ t.  
4. I made a very small spoon once, which stands in a metal holder. It’ s made out of mahogany and has two spoon sides, a doublespoon. It is leaning in this funny shaped metal holder.  
5. The biggest work I made are some stairs, with paint dripping over them. The piece was called „I`m going to Jackson, I`m gonna mess around “. They were just leading into the space, not leaning on anything. On the back there was splashed yellow paint and some oak stick gave them stability to stand.  
On the front they were splashed with eggplant coloured paint, and had a picture of caspar david friedrich lying on them. It was a selfportrait of him. It looked like he was looking up the stairs.  
At the moment I am making a very big collage though, maybe that’ s even bigger. It’ s three meters wide, and has debating people on them.

ANNE SPEIER 的回答  
1. 这可以当作迷你酒吧使用。  
2. 我亲手制作了它。切，磨，上油。我不得不抓紧时间，只用了一天。作品挺小，这样我就可以随身携带它。我并不希望它更大。  
3. 我只是有时与一个木匠工作室合作，他们属于一个公共机构。除此之外我从来不跟别人合作，我就是没法跟别人合作。  
4. 有一次我做了一个很小的勺子，放在金属盛放器中。它是红木做的，两段都有勺子头，是一个双勺。金属盛放器的形状也很有趣。  
5. 我最大的作品是一座溢满颜料的楼梯。作品的名字是“我要去杰克逊，我要撒野”。楼梯的尽头在空中，不伸向任何东西。背面我溅淡黄色油漆，并且用了几个橡木柱子支持。正面洒满了茄子色油漆，放了张卡斯帕·大卫·弗里德里希的图片。图片是他的自画像，就好像他正在往楼梯的尽头看。不过我正在考虑做一个很大的拼贴画，可能会比之前的作品更大。它会有三米宽，上面是正在辩论的人们。

MISHA STROJ  
1. By making work I do shape my (our?) understanding of how all the worlds bodies (body mountain, body river, body city, body neighbour etc.) can be human. Or how they can be not human at all.  
2. By making work I do become able to imagine a body of one ‘s own. Like a stone falls off mountain, I (me?) try to fall off world.  
3. Sometimes I do – by provoking execution of work due to artisans plus artists shared habit; maybe logic. Besides I am trying to not stand in the artisans way.  
4. Unagitatedly I picked up and later dropped 5 nails in the opening of a show. It seems the curator had forgotten them in the space while installing. The work still disappears into the smallness of its body and gesture.  
5. Unagitatedly I picked up and later dropped 5 nails in the opening of a show. It seems the curator had forgotten them in the space while installing. The work still expands into the vastness of its potential.

MISHA STROJ 的回答  
1.创造过程中我会塑造我自己（我们？）的理解方式，对于世界万物的身体（山的身体，河的身体，城市的身体，邻居的身体等）是如何拥有人性的，又或者它们是如何一点人性也没有的。  
2.创造过程中我得以想象自己身体。像一块石头从一座山上掉下去一样，我试图从这个世界掉下去。  
3. 有时会 – 通过艺术家与工匠分享自己的习惯，甚至逻辑，激发作品实现。除此之外我尽力不阻碍工匠的工作。  
4.一次开幕式，我不慌不忙地捡起来后再扔掉5个钉子。好像策展人布展时忘了它们。由于它的机体和姿态，这件作品仍然在它的渺小中不断消失。

5. 一次开幕式，我不慌不忙地捡起来后再扔掉5个钉子。好像策展人布展时忘了它们。由于它的潜力，这件作品仍然在它的庞大中不断扩张。

王光乐的回答  
1. 我的绘画大小总是根据我的身高和我的手臂方便够到的长度来定尺寸，因为它们都有大量的劳作特征，这样比较节俭。  
2. 首先它们都是手工完成的，并且是密集的手工劳作，所以我的身体几乎都是被捆绑在作品上的。  
3. 我只有两组作品是与别人合作的，一组作品需要改造家具来实现，而我没有工匠的技能，所以寻求帮助。另一个就是这次参展的作品，是因为我没有时间，或者我的合作者有太多的时间，我帮他使用一些再付给他报酬。  
4. 就是一块水磨石，直径有5厘米，我用钉锤敲击它，直到它变得圆润，这个过程中我想象它被海水冲击了一万年。  
5. 是一个墙上的作品，它是一个5米高18米长的椭圆形，我在墙上用刷墙的涂料一遍遍刷椭圆形，每一遍比上一遍小一圈，经历一个月时间，涂刷了几百遍的墙上凸起半高的白色的小山。

WANG GUANGLE  
1. The size of my paintings always depends on my height and the distance my arms can easily reach. That’ s because they’ re characterized by the large amount of labor that goes into them, and this saves some effort.  
2. They are all hand-made, through pains taken, intense labor, so my body is almost tied to the surface of the work.  
3. I have worked with others only for two series of works. One series was realized by remodeling furniture. Because I’ m not trained as carpenter I needed help. The other series are the works for this exhibition. Because I had no time, or because my partners had too much time, I helped them use some of it up and then I compensated them in return.  
4. That would be a whetstone. Its diameter was 5 cm, and I attacked it with a claw hammer until it was round and smooth. During the process I imagined it being eroded by seawater for thousands of years.  
5. That would be a work on a wall. It was an ellipse of 5 meters high and 18 meters long. With wall paint I drew the oval shape repeatedly, every time a bit smaller than the previous round. After a month hundreds of layers of paint added up to a small white mountain extruding from the wall.

王光旭的回答：  
1 我不知道我的东西如何和人的身体产生联系。  
2 我作品跟我身体也没有联系，有的话也不是我考虑进去的。  
3 没有工匠，没有工作坊跟我合作，更多的时候是我变成各种工匠，我住的地方就是我的工作坊。  
4 最小的东西我做了不少。我开始做东西时都是做很小的东西，也就是几厘米大小。我拒绝描述它们，实物比描述管用。  
5 最大的东西一直在我脑子里，我不能为你们描述，我担心被剽窃。

WANG GUANGXU  
1. I don’ t know how my stuff relates to the human body.  
2. My art has no relation to my body either. If it does, it’ s not something I took in consideration.  
3. No artisan or workshop works with me. Most of the time I take up all kinds of trades. Where I live is my workshop.  
4. Tiny works I’ ve made plenty. When I just started I only made small objects, several centimeters in size. I refuse to describe them. Objects speak louder than words.  
5. The largest thing has been in my mind the whole time. I can’ t describe that either. I’ m afraid of being plagiarized.

## BLACKBRIDGE OFFSPACE 黑桥OFF空间

黑桥OFF是一个在中国北京由艺术家组织的非商业空间，被Anna Hofbauer和Bianca Regl建立和经营。座落与Bianca Regl的黑桥工作室，每月会邀请一位艺术家策展人用视觉的方式来讨论一个他或她感兴趣的现代议题。策展人被要求不把重点放在单一的立场上，但试图找到能产生强烈现代艺术形状的不同作品间的联系。黑桥OFF空间试图远离为市场设计的艺术，而更关注于年轻的和职业生涯中期的艺术家，以及进行创作之前和创作之中的他们。Blackbridge Offspace is an artist-run, non-commercial space in Beijing, China, initiated and run by Anna Hofbauer and Bianca Regl. Located in Bianca Regl’ s studio in Heiqiao, it invites an artist-curator every month to visually discuss a contemporary issue of his/her interest. Curators are asked not to focus on singular positions but find linkage between works which designate strong forms of contemporary art production. The main emphasis of Blackbridge Off is to turn away from artworks designed for the market and question notions relevant to young and mid-career artists before and during their work.

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