

黑桥OFF空间 BLACKBRIDGE OFFSPACE

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是与否 /
一个似另一个 - 特殊的笔画

YES AND NO /
ONE IS LIKE THE OTHER
SPACIAL STROKES

刘文涛 Liu Wentao/ 马葭 Ma Jia/ 王光乐 Wang Guangle/ Martin Wehmer/ Eddie Weki/
闫冰 Yan Bing/ 杨心广 Yang Xin Guang/ 张新军 Zhang Xin Jun/ Anna Hofbauer

五个问题 FIVE QUESTIONS

1.你过去几年看过的最有趣的展览是哪个？ Which exhibition you saw was the most interesting for you in the last years?
1/2.一个好展览的要素有哪些？ What makes a good exhibition?
2.你作品最理想的观众是哪些？ Who would be the ideal recipient for your artwork?
2/2.你在创作的时候你会考虑到他们吗？ Do you consider him/her while you are working?
3.有多少关于你作品的决定是在之前作做好了， 又有多少是在创作的时候作出的？ How many of your decisions concerning your work are made in advance and how many are made through the material or the process of working?
4.你如何考虑叙事性与装饰性在艺术中的作用？ 在我的作品中不会考虑这些问题。 Do you think about the terms narration/decoration in art and which role do they play for you?
5.你怎么选择你工作和生活的地点？ How do you choose your place to work and live?

刘文涛 LIU WENTAO

1.好象没有特别印象深刻的展览。 一个好展览的要素有哪些？
1/2.作品以及和展示空间所营造的的氛围能引发观者思考。
2.喜欢看他们的人。
2/2.不会。
3.没法确定， 通常是这两种方式交替作用的结果， 只不过所占比重不同。
4.在我的作品中不会考虑这些问题。
5.较比安静， 不被打扰的地方。

1.It seems there was nothing particularly impressive.
1/2.Works and the exhibition space should be able to create an atmosphere for the audience to think.
2.The ones who like the works.
2/2.No.
3.I am not sure. Usually my works are the consequence of the alternation of the–se two, the only difference comes from the proportion each weighs.
4.I don’ t consider these issues in my works.
5.A relatively quiet and peaceful place without being disturbed.

马葭 MA JIA

1.唐人画廊的几个展览挺有意思的， 具体名字记不清了。
1/2.好的作品， 良好的展示方式。
2.所有人。
2/2.不会。
3.主要的创作思路方向都是在着手制作之前拟定的。 在制作之中的偶然之得， 通常只会使我对作品进行做细微的调整， 不会影响最初的主要创作思路方向。
4.对于我来说， 一件艺术作品背后所要表达的精神内核是更重要于它的表面呈现。 当然作为艺术家本身应当选择最为恰当的表现方式与手段， 去表现他所要表露的精神内核， 所以叙事性与装饰性作为一种外在表现方式与手段， 并不是我在创作时主要考虑的内容。 当不需要时， 甚至可以摒弃。
5.希望我的工作和生活地点一致， 并且区域进行划分。 稳定和安静都是十分必要的。

1.There were some interesting exhibitions held in Tang Contemporary Art Center, but I can not recall the specific titles of them.
1/2.Great works, good way of display.
2.Everyone.
2/2.No, I don ’t.
3.The cardinal ideas and directions of creation are decided before the working process. Which means, the original decision will not be affected by the coincidental factors, in normal conditions, it just requires fine–tuning in the adjustment.
4.For me, the spiritual core is more imprtant than the representation of an artwork. Of course, as an artist, I choose the most appropriate ways and means of expression to represent the spiritual core, while narration/decoration are rather external tools of expression and not the main concern in my working process. It can even be ignored when it ’s not necessary.
5.I prefer to live in the studio, dividing the main areas of living and working. A stable and quiet environment is needed.

王光乐 WANG GUANGLE

1.2005年冬末和他母亲合作的《物尽其用》展。 我感受到节约产生的强大抒情力量， 或者说一种表现主义之外的抒情方法。
1/2.我认为好的展览最重要的是呈现一种与物质世界秩序不一致的希望。
2.一些愿意独立思考的人。
2/2.在创作中不会考虑到他们， 应该说这些人在我开始创作之先已经影响到我了。
3.我的工作方式总是遵从创作之前的决定， 创作中产生的想法如果足够强大， 我会把它作为下一个作品的决定。
4.（我把它翻译成： 叙事性与装饰性在艺术中的作用）叙事是比较自然的运思方式， 最适合于文字表达或说是文字的特性， 装饰则是视觉的。 我的作品中比较多的排除叙事性， 比较多的使用视觉直接引发的感受， 这样， 一些不合拍的装饰性在我这里也扮演比较重要的作用。
5.我觉得我是被扔到这样一个地点的， 至今为止我都没有主动选择的余地。 恰巧我也比较随遇而安。

1.To me, the most interesting exhibition these years is "Waste Not" (2005)by Song Dong. I could feel the great lyrical strength of thrift through the exhibition, or perhaps a lyrical technique besides expressionism.
1/2.I think the most important thing is to assume a discordant view towards the physical world.
2.People who would like to think independently.
2/2.I wouldn ’t consider them in the process of working. While in fact, they had already influenced me before I started to work.
3.I always follow the cardinal ideas of creation, if the fortuitous thought in the process is strong enough, I would consider it as the idea of a next work.
4.Narration is a natural way of expression, while decoration is a visual factor. I obviate narration in my works, thus, direct visual impression can somehow play an important role.
5.It seems that I was nearly thrown into this place, and don ’t have a chance to choose till now. I just take the world as it is.

MARTIN WEHMER

1.我其实对单独的特别好的展览没有什么印象。 最近我看过的几个回顾展都很好， 比如朱莉安·施纳贝尔在法兰克福的展览， 詹姆斯·罗斯基斯特在沃尔夫斯堡的回顾展以及在新加坡特展的菲利普·古斯纳的展。 我印象中最差的一次展览是最近的一次文献展。
1/2.一个好的展览应该具备缜密、 细致而敏感的策展理念。 就个展而言， 作品是过去的， 但倘使它能给你带来焕然一新的感觉， 那么我们就可以称之为一个好的展览。 就群展来说， 它不应该只是一个简简单单的艺术家及其作品的集合， 而应该形成一种坚实的话语。 我认为画家往往比策展人更会策展。
2.理想的观众是那些已经知道这种话语的人们， 就是之前已经受过教育的人们。
2/2.是的。 我在做装置或是展览之前就有一个想法和计划了。
3.70/30.

70%是研究和调查， 以图像的形式形成结果， 找到一个绘画和创作的原因只是一些实用性的东西。 30%是绘画这种行为本身， 它让我在作画的时候为之震惊： LUSTBETONTE. 它在何处喷绘着自己。
4.其实没什么。 我想， 装饰是无可指责的， 而叙述是枯燥而乏味的， 但是如果你想让我叙述的话我也可以做给你看。 我常常觉得那些纪念性的作品尽管拥有着深刻的含义， 但是更真具有矫揉造作的装饰嫌疑， 或者是一些精巧的小工艺品， 只是装饰的水平更高而已。 它同样适用于每家的厨房。
5.我的原因主要和我自身有关。 当人们都在探讨某些热点的时候， 普通的生活依旧是决定我在何处创作的根源。 但是， 事实上， 你也可以在北京以外工作， 也许可以在维也纳。

1.I cant remember a single great curated show. The last good retrospectives I have seen are Julian Schnabel in Frankfurt / James Rosenquist in Wolfsburg / Phillip Guston in Stuttgart. The worst exhibition I remember was the last documenta.
1/2–A good show has a thoroughly senseful curatorial concept. For solo shows it works best if you see something old and it seems entirely new. A reviewing which becomes contemporary. For group shows it shouldn ’t be a simple collection of artists but a solid discourse. I think painters often curate better than curators.
2.The ideal recipient is someone who already knows the discourse, lets say the preeducated one.
2/2 – Yes. I work in the preconceived installation / exhibition.
3.70/30.
70 percent are research, finding of the image, a reason to paint – just practical things. 30 percent is the act of painting itself, letting myself get surprised while painting: the LUSTBETONTE. Where it paints itself.
4.Well nothing; don ’t say anything bad about decoration. I think narration is boring, but if you want me to – I can do it for you. Often I think monumental kitsch is much more decorative, even though it comes across as so heavy with meaning. Or minimal art. It ’s just decoration on a high design level. It still fits well in every kitchen.
5.My reasons are mainly personal. With all that talk about hotspots it is still the common life reasons deciding where you paint. But really, you can’ t work outside of Beijing. Maybe in Vienna.

EDDIE WEKI

1.现在我可以记得的是大约12年前在莱尔布鲁举办的一次画展。 我乘巴士去那儿， 随身带着我的四幅画作希望找到一个买主， 但却无功而归。 我听别人说他们过于抽象。 上个月， 和我玩国际象棋的朋友说我就很抽象。 我想我已经和你聊过这个人， 他就是把我介绍给“我在鬼魂丛中的生活”的人。 他和我都同样对于我们“发觉”的东西无能为力。 他的父亲是德国人， 母亲是澳大利亚人。
1/2.我认为一个好的展览需要有很多原始手工的元素。 艺术家本身应该善待和尊重他们的观众， 而且应该对来自观众的批评做好准备， 即使对方只是个孩子。 对于电影， 我最喜欢《宾虚》（Ben Hur）， 《耶稣基督万世巨星》（Jesus Christ Superstar）和《无敌绿巨人》（The Incredible Hulk）。
2.一类特殊的“女人”
3.当我试图在旧椅子的基础上制作一把新椅子的时候， 整个过程耗时21天。 为了保证工程的继续， 我需要向技术员寻求帮助。 但似乎我永远都不会找到一个合适人选。 我和技术人员在过去的工作中有过不愉快的经历。 俗话说要服从“第十一条戒律”， 但是我不确定这在我这儿是否奏效。
很多年前， 我有一个非常现实的梦想。 有一天晚上， 我梦到的非洲木材竟然和我现在用的一样。 其他的东西都通过很简单的方式就做好了。 那你呢？ 我知道那儿有一家有一个很奇特的雕塑。 我希望可以照些照片展示给你看。 我已经停止或是暂时取消作画， 因为没有人愿意买我的作品。 我的文章在意大利发表。 在这里， 他们不接受我， 也不买我的作品。 他们希望能够免费拥有！ 我已经不再以这种方式被利用。 从现在起， 我将为、 并一同和乔治工作。 他把我带回了学校的课桌前。 这简直太棒了。 你也知道， 这是一个非常苛刻的税收， 但我决心去面对它。
4.叙事就是从你自己的观点讲述一个故事， 去描述事物以及已经发生或即将发生的事件。 这种叙述可以参照一本小说或是一部电影， 等等。 我喜欢以这样的方式展开我的叙述： 在我还小的时候， 他们告诉我大象是永远不会躺下的。 因为他们太重了， 如果躺下了就再也起不来了。 这是一个讲给小孩子们的故事， 讲给孩子听的故事往往充满了纯粹的想象力。 你会通过往作品里添加一些特殊的、 或是随便什么东西而起到装饰或美化的作用。 其目的在于营造一个理想的气氛， 以取悦感官。 你可以为婚礼、 生日或任何其他具有特殊意义的事情尽情装饰。
5.我选择在可以让我集中精力的时间和地点下进行工作。 如果在室内， 我可能会放一些欢快而轻松的音乐或者干脆保持一个安静的环境。

1.Now that I remember, about 12 years ago there was an exhibition of paintings in Laerbro. I took the bus here and went there with 4 of my paintings hoping to find a prospective buyer; but there was none. I heard somebody saying they were too abstract. Well, last month my chess partner said I was abstract. I think I have already told you about him. He is the man who introduced me to "My life in the Bush of Ghosts ". He and me are powerless to do something about what we "observe ". His father is German and nother Australian.
1/2.I think a good exhibition requires a great variety of artifacts. The arts themselves should treat their visitors with good heart and respect and even be ready to have some criticism from any visitor, who even could be a child. As for films, I like Ben Hur best, Jesus Christ Superstar and The Incredible Hulk.
2.A particular sort of a "woman ".
3.When I thought of creating One chair out of old ones, it was a process that took me 21 days. In order to continue I need help from a technician. But it seems I will never find such a person. I have bad experiences with those people in other matters. There is the saying of obeying the "eleventh commandment ", but I ’m not sure that will materialize in my case. Many years ago I had a dream which really materialized. The African hole–game I have here in wood is identical with the one I saw in a dream one night. All the rest have come about through simple process. How about you?. I know one family here with a very peculiar sculpture. I wish to take some pictures one day and show you. I have stopped or suspended painting since nobody wants to buy what I produce.
In Italy my articles were published. Here they do not accept me or buy what I produce. They want to have it for free! I have stopped being exploited in that manner. From now on I will work for and with Georg. He has put me back to school desk. That is really marvelous. As you know it is a very demanding tax; but I ’m going to face it with determination.
4.Narration is the telling of a story from your own point of view; the description of things or events which have taken place or those to come. It is a narrative which may refer to a novel or a movie, etc. I might begin my narration as this one: As a child they told me that elephants could never lie down. If they did, they would not get up any longer because of their enormous weight. That was a story for children, and children stories are often pure imagination. When you decorate you embellish, or beautify by means of adding some peculiarities to your work or whatever. The intention is to create an agreeable atmosphere that pleases the senses. You may decorate for a wedding, birthday or any other event that deserves that particular action.
5.I work where and when I am able to concentrate on what I am doing. If it is inside I may put on a pleasant and relaxing music or have only silence.

闫冰 YAN BING

1.有趣的展览有很多， 比如全国美展。
1/2.就像一顿好吃的饭， 既好看又好吃， 而且回味无穷。
2.跟我有感应的朋友或陌生人。
2/2.有一部分作品会想到他们， 有一部分只会考虑自己。
3.几乎所有作品的决定都是预先做好的， 但制作过程中我也期待它有所失控， 这里面有时会有惊喜。
4.叙事性和装饰性可能只是一些作品的载体和形式， 我自己没想过这个问题
5.没有选择， 只有权衡以求存。

1.I would say there are plenty of amusing exhibitions. Such as the National Art Exhibition.
1/2.Refering to a good exhibition, I think it ’s just like a wonderful dish, which should be not only good–looking but also very delicious, moreover, with an aftertaste that lingers.
2.Any friends and strangers who could telepathically link to me.
2/2.–Some of my works would consider them, while the others consider just myself.
3.Almost all the decisions are made in advance. Still, I would be in expectation of somewhat uncontrollable during the process, which might bring me a pleasant surprise.
4.Maybe narration/decoration is just the carrier or form of some artworks. As for me, I never really think about it.
5.There ’s no choice but to weigh and balance for a living.

杨心广 YANG XIN GUANG

1.很难说出哪一个是最有趣的。
1/2.作品质量和策展理念。
2.我对观众没有要求。
2/2.会
3 – 大多数作品是再之前做一部分决定， 然后在创作过程中完善
4.叙事性帮助观众了解作品中的逻辑， 装饰性提高作品的感染力。
5.顺其自然。

1.It is really difficult to say which one is the most interesting.
1/2.–The quality of the works and curatorial concepts.
2.I never have any requirements on the audience.
2/2.–Yes.
3.–Most of the decisions are made in advance, but I then make it perfect through the process of working and creating.
4.Narration helps the audience with the logic of the works while decoration helps a lot on improving artistic appeal.
5.–Let nature take its course.

张新军 ZHANG XIN JUN

1.去年在尤伦斯与邱志杰同时展出的一位外国女艺术家的展览， 但是名字我想不起来了。
1/2.不知道， 这不是我要考虑的事。
2.艺术家
2/2.–创作的时候不太希望受到他们的干扰， 作品完成后倒是很愿意跟他们聊聊， 听取他们的意见
3.有一些是在做之前就决定好的， 作品完成时基本上跟原初的想法出入不大， 但大部分都是在创作过程中形成的， 一般跟原初的想法有些出入， 或者出入很大。
4.叙事性是一种表达方式， 我知道的看到过的很多作品都具有叙事性， 包括我接受理解艺术作品时， 也常常会通过叙事性的思维方法去接近他们的艺术。 自己在创做过程中也会出现叙事性。 我想艺术家创作作品时是不会去想这件作品能“做什么”， 而是“是什么”这个问题， 是否具有装饰性与艺术创作没有关系。
5.顺其自然， 没有特别的考虑过地点问题。

1.There was a foreign artist displaying her work at the same time with Qiu Zhijie in UCCA, but I cannot remember her name.
1/2 .I don’ t know, it is out of my concideration.
2.Artist
2/2 .I don ’t like to be disturbed by them while I am creating my works, but I would love to talk with them and ask for their opinions after I finished my works.
3.Some of the decisions are made in advance, and when the work is completed, it is just like the original idea with little differences. But most of my works are formed in the creative process, usually with some or even a lot differences from the original thinking.
4.Narration is a kind of expression, a lot of works I have seen and known are narrative, and I usually prefer to use the approach of narrative thinking to get close to, accept or understand a piece of work. As for me, I also use narration in my creation.

In my opinion, artists prefer to think "what is it " rather than "what can it do " when they are working on their works. Whether it is decorative or not has nothing to do with art creation.

5.– Let nature take its course. I have never thought of the location.

ANNA HOFBAUER

1.在我的印象里真的没有什么非常特别的展览， 但我最近几年看过的最有趣的一部电影是由拉维迪亚兹（Lav Diaz）导演的《耶利米启示录》（Heremias）。 这是一个用视频拍摄的历时九个小时的黑白电影。 它是如此的缓慢， 如此不引人注意， 或许你可以称之为无聊。 这是一种意识的状态。
1/2.当你离开它， 或者两天以后， 你还会记起其中的某些片段及想法， 并能够发掘出新的关联新的东西的时候， 那么它也许可以被称之为一个好的展览。
2.我不知道。 我无法想象理想化的东西—或者说观众。 它遗漏了未知性。
2/2 –并不会很特殊的考虑， 但是我肯定会考虑艺术—以及外界的变化和发展。
3.通常， 前期的准备工作会比作品的制作花费更多的时间。 在我的作品中， 选择材料是最重要的抉择之一。 材料本身的内涵使其成为作品的一部分， 这种选择总是最艰难的。 因为材料本身所具有的特征接二连三的出现， 有些东西甚至会和我的初衷相悖。 一旦我开始工作， 通常说明我已经有了一个非常缜密的构思了。 但是一些细节上的灵感很可能产生于工作之中， 而且它们往往非常强大。 当我可以很好的解决那些过去曾经困扰我的关于材料自身问题的时候， 我享受于此。 有时， 最重要的决定是在一切都已经完成之后才做出来的。
4.当有了一个初步的计划或是对象的时候， 我才会开始工作。 接近尾声的时候， 我试图把自己的叙述和语言全部剔除， 只留下作品本身呈现给观众。 不过不管怎么说， 我们都很难区分关联、 历史和叙述这三者的关系， 毕竟一件艺术作品要试图给指定的观众讲述些东西， 而这些故事往往和他或她都有关联。 作品的装饰和点缀是关于时间和地点的问题。 也许装饰性会更适合一些作品。
5.我在中国看到许多艺术家拥有非常宽敞的工作室， 他们不仅在其中工作， 有时候也在那儿生活。 而且艺术家们在一个貌似艺术家社区或是艺术村的地方一起生活。 这一切对我来说都很新鲜。 我居住在一个小公寓中， 它同时也充当着我的办公室的角色， 我可以在那儿做一些摄影作品。 当我想做点什么的时候我会去其他某些地方， 比如做石雕的时候， 我会去意大利或越南的厂房。 这对于创作作品有很大帮助。

1.I can’ t really remember a special exhibition. But the most interesting movie I saw in the last years was Heremias by Lav Diaz. A nine hour black and white movie shot on video. It was so slow, so unpectacular, maybe you could call it boring. It was an awakening.
1/2.–Maybe it ’s a good exhibition when it gets really good on your way out or two days later, when you find yourself remembering the parts and the constellation and seeing new things and new connections.
2.I don’ t know. I can’ t imagine ideal things – or recipients. It ’s missing the unknown.
2/2.–Not specifically, but I do consider the art– and outsidersworld.
3.–The preperation for a work usually takes much more time than the materialization. Choosing the material is one of the most important decisions in my works. With the material the history of the material inscribes itself into the work. This is always a hard situation. Because of all the characteristics appearing one after the other, even those that are counteracting to my intentions. When I finally start working, I usually have a very precise idea of the shape, but the details appear while working and they can be powerful. I enjoy it a lot, when the material comes up with solutions or impossibilities that I was not able to see and solve in my head before. Sometimes the most important decisions are made after everything is done.
4.–There is always an initial situation or object to start a work. By the end, when the thing presents itself I try to have cleaned out all my private narration. Anyways it ’s hard to distinguish between associations, history and narration. After all an art work is telling something to the mentioned recipient. Often his or her own story. The decorative aspect of a work is a question of place and time. Maybe some works are more suitable.
5.I saw that in China a lot of artists have really big studios, in which they sometimes also live and they are living together in a kind of artist’ s communities or villages. This was very new to me. I live in a small apartment, which also serves as an office and where I can do some of my photography work. When I produce something I go somewhere. For some stonesculpting I went to work–shops in Italy and Vietnam. It made sense for the work.

OFFSPACE BIANCA REGL STUDIO

黑桥OFF是一个在中国北京由艺术家经营的非商业空间。 座落与此的Bianca Regl 黑桥工作室每月邀请一位艺术家策展人用视觉的方式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 Off is an artist–run, non–commercial space in Beijing, China. Located in Bianca Regls Heiqiao studio 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 work which designates strong shapes of contemporary art production. The main emphasis of Blackbridge Off is to turn away from art work designed for the market and question notions relevant to young and mid career artists before and during their work.

是与否/一个似另一个 – 特殊的笔画 组展“是与否”将展示来自中国、 德国及奥地利的艺术家的作品， 它将是一组关于抽象艺术方式的装置艺术。 关于艺术的选择， 我最主要的兴趣在于那些有助于理解怎样把绘画语言转变成雕塑语言的作品。 浮雕， 作为一个徘徊于绘画和雕塑之间的概念， 将成为两者间的演练场地和检查点。 展览的名字“是与否/一个似另一个”道出了这场展览的两个方面。 首先它否定了绘画与雕塑的明确区别。 第二它暗示了艺术和艺术感受之间语言的近似。 这是关于削减艺术整体性的行为。 每一个组成整件作品的视觉元素本身都没有意义又平等于其他元素。 这里没有等级， 没有是与否的联系， 没有红与绿的联系。 但我们仍把它们放在一起以寻求某种联系。 同样的准则也适用于组展中作为组成部分的不同艺术作品。 -- 一个似另一个

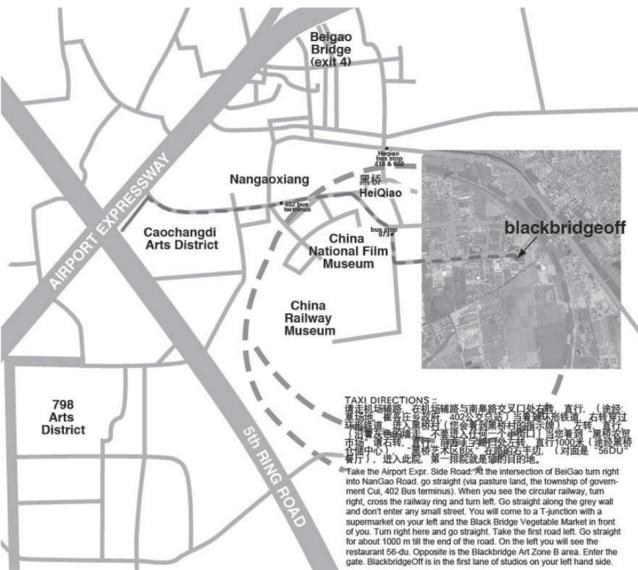
策展说明

策展人: Anna Hofbauer

YES AND NO/ONE IS LIKE THE OTHER – spacial strokes

The groupshow YES AND NO... will display works by artists from China, Germany and Austria and will be an installation about the means of abstract art. Regarding the selection of the artworks, my main interest lies in works that contribute to the question of translating painting practices into sculptural language. The relief as a wandering concept between the both categories of painting and sculpture will serve as an exercise field and checkpoint for the qualities of the 2 disciplines. The title YES AND NO / ONE IS LIKE THE OTHER refers to two aspects of the show. First it negates the categorical difference between painting practice and sculptural practice. Second it implies a linguistic approach to art and art perception. It ’s about the act of cutting down the wholeness of an artwork. Each visual element that builds up the work is by itself meaningless and equal to the others. In that sense there is no hierarchy or relation whatsoever between yes and no / green and red. And still we put them together in the need of relation. The same applies to the different artworks as parts of the groupshow. –one is like the other.

curatorial note by Anna Hofbauer



www.blackbridgeoff.com