

# 黑桥OFF空间 BLACKBRIDGE OFFSPACE

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第二眼. (再)架构现实

AT SECOND SIGHT.

(RE)CONSTRUCTING REALITY

策展人: 简策

curated by Jian Ce

戴亮 Dai Liang/ 何意达 He Yida/ 简策 Jian Ce/ 梁硕 Liang Shuo/ 吕松 Lv Song/ Bianca Regl/  
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# 五个问题 FIVE QUESTIONS

- 你对什么比较有兴趣 / 什么样的事物让你感兴趣？（可以是作品素材，也可以是个人生活）
What interests you?
- 从外界得到的素材这样的方式对你的作品创作来说有多重要？
How important are found material/images in your work?
- “假设”或“虚构”的概念在你的作品中扮演什么角色？或者说你觉得你的作品是一种对素材的架构吗？
What part does fiction play in your artwork – do you see them as constructions?
- 你希望你的作品给人带来什么？你对观众（的反应和阅读）有什么样的期待？
What kind of effect would you wish for your work to have on others? What do you expect from the viewer?
- 你觉得每日的现实是否投射在你的作品中？它们是如何（投射的 / 反映）出来的？
Do you see a reflection of everyday reality in your work – and if so, how?

戴亮 DAI LIANG

- 现实生活。
- 对创作本身没有太大影响，但是一种潜意识中迸发出的灵感。
- 假设，虚构不存在于我的作品中，是的。
- 能带来一点启示，观众从我的作品中对生活本身能有所感受。
- 都投射在作品中，我的创作本身就是一种反映生活的方式。

- Real life.
- They don` t have too much influence on the creative work, but on a subconscious level they can provide inspiration.
- Fiction doesn` t exist within my work, really.
- When it gives them some revelation and inspiration, when people can feel this in regard to life itself through my artwork.
- It` s all projected on the work, my art practice is in itself a way to reflect life.

何意达 HE YIDA
1.我总是被许多东西所吸引。 如果一定要下个定义的话，它们总是一些有距离的东西或者说一个新的经历： 一个老式的家具 / 服装 或一个你忍不住盯着它看的平凡无奇的东西。 一个老式的家具 / 服装具，它是确实可触摸的 同时也是遥不可及的。 你只能透过这件物品的设计美学和细节去想像1940年的世界是什么样的。而那个世界本身已经早已消逝再不复返。它在时间上有着距离。我经常会对着一东拍照片，在街上，在工作室内，任何地方。它们可能是非常普通的东西，但是总是有些奇怪之处，让我非常迷恋得挪不开眼。之后，我很可能把它们变成作品。这是一种在认知上有着的距离。无论在认知上还是时间上的距离它们都是一个新的经历。当你看着它们并开始思考时，就好像你的大脑在向未知世界航行的途中。
2.我不介意它们从哪里来，也从不这样给事物分类。 有时候我用找到的物体和图片有时候我自己制造。它们从哪里来对我来说不是问题。
3.情节或表示 一直是我很有兴趣的课题，我对它有两方面的兴趣： 1.人们是通过什么来辨识出某些事物中含有一些信息，表达或者说存在叙事 2.叙事或者表示的展示手法和架构（怎么去叙事 / 表现内容）
我不给作品加上什么最初设定的信息或叙事。因为我并不太确定用视觉展示去语言化地告诉人们一个事情是可行的。我更关心的是事物间的关系以及它们怎么被认知的。 而架构，它是展示作品的方式，而它会直接影响到作品如何被阅读。
我的作品应该是属于后者。但是，最后在我自己或者其他观众的阅读中 它总是会产生一些情节或表示。
4.我希望它们能让人发笑。我非常喜爱那些具有黑色幽默和智慧的作品。就好像是 David Shrigley.

我不太清楚我对观众的有什么样的期待，或甚至于是否我对观众有期待。但是观众却是一直在那里，就算你在做作品的过程中观众也在那： 你自己。 观众对我来说代表着不同的认知。 听到不同的意见是很重要的。
5.一定有反射，而且无人例外。我们都在这个真实的世界中，不管你喜欢与否。至于如何投射出来的？这是个比较难的问题。就好像问我什么是真实一样。这么说吧，如果你在作品中看到一些日常的元素，那么这不是真实。 如果你看见这个作品和其他人的作品在展览中一同展出，那么也许这个是真实。如果你去了一个开幕，你看到这个作品中有着一些日常的物品，和其他人的作品一起展出，中间站着精心打扮的人们正进行着他们的时髦的小圈子谈话。然后当你正要试图走近那个‘反映真实’的作品去细看的时候，一个招待撞了你一下把一整杯香槟浇在了你新买的时髦绿帆布鞋上。 这才是真实。

1.I am always attracted by many things. If I have to define them, I would say it is always something with a distance or a new experience, a piece of furniture or clothing from the old times or a banal object, but it somehow catches my eyes. A piece of old furniture/clothing is something tangible and intangible at the same time. You can only imagine what the world was like in the 40s through its design and detail. That world itself is far gone and never comes back. It has a distance in time. I often take photos of objects when I am walking on the street or in my studio, anywhere. They can be quite banal. Yet there is something very strange/different about them. I am so fascinated and can` t take my eye off them. Later, I might make them into works. This is about a distance in perception. The distance in time and perception are all new experiences. When you look at them and start to think, it` s like your mind is taking a voyage to an unknown` world.
2.I don` t mind where they are from and I don` t categorize things this way. Sometimes I use found objects and images and sometimes I don` t. Where they are from is not a major issue for me.
3.Narrative or representation always interests me. It interests me in two ways: 1. What makes people think there is a narrative? (why) 2. The presentation or construction of telling a story/giving a message (how). I don` t have fictional setting in my work. I am not sure that using a visual presentation to linguistically send a message will work. Comparing to narrative or message itself, I am more interested in the relation between things and how they are perceived. As to construction, it is the way the work is presented, which will directly affect the way the work can be received.
My works are more of constructions. However, it eventually produces narrative or representation within the reading of myself and others.
4.I hope it makes people laugh. I love those works which are dry and witty, like David Shrigley` s. I am not sure what I expect from the viewer, or even if I ever expect something from the viewer. But the viewer is always there, even when you are making a work, there is still a viewer: yourself. Viewer for me means a different perception. To hear a different point of view is important.
5.It has to be and no one is an exception. We are all in the real world, whether you like it or not.
How? It is a difficult question. It` s like asking me what do you think is reality. I put it this way, if you see there are some elements from daily life, then that is not reality. If you see the work shown in an exhibition with other works, this might be reality. If you go to an opening, you see the work is there with some few daily objects, along with other people` s work, and in the middle of the space, there are people standing who are dressed up and doing their start and small talk. And then when you try to have a closer look of the daily object in the work, there is a waiter running into you and spilling a whole glass of champagne on your new trendy green trainers. THIS IS REALITY.

简策 JIAN CE

1.我对任何对比都感兴趣，一当东西配合或互相对抗。它可以是绘画和平面图的效果，虚拟和事实，图像和文字或只是有意义和无意义之间的差别。对比会重新确定它们，多数你面对着那些“另外”来考虑这件事。它会使东西变得更强烈，有时更清楚，不过大多数时间只会证明它们的谜是无法解决的。很有意思的一对就是艺术和科学 / 科技，我为了理解现实而用到的“科学准确”的方式很感兴趣，而艺术是基于在同样一个现实上的。
2.它们占我的作品的大部分 —— 图像，题材，材料，布局都回被我“碰到”，但是这不说明我没有潜意识地在寻找它们。当你对于什么东西有了注意力，它会掌握你的知觉，甚至变成你在外界所看到的唯一一件事。这时最好停下来去寻找别的東西。我喜欢丰富，而外界的东西比我所有能构思出来的都多。
3.我虽然避免情节，但是每个作品都会包含着一定的假设：它可以在题目里，在图案和材料引发的联想里，或只在作品在现实空间的存在里，一当它变成一个跟画面不同的东西。因为做一个作品总是结合 / 再次结合素材，不管它是找到的还使设想的，实的还是虚的，架构是不可避免的。
4.我不要求什么固定的理解，只是希望观众能带着一种基本的好奇和专注来“认识”作品，这也是我作为观众想做到的。并不是为了对得起艺术家&作品，而是为了自己的收获。要是我的作品能够让人感到奇怪，让人眨眼，也许他们会用另外一种目光来看一些普通事物，或对他们周围产生更敏锐的知觉。我喜欢的艺术作品总会改变我对现实的理解。
5.我想日常现实是我们的一切，所有其他的现实总是从它那里派生的（幻想、科学幻想、梦.....），而不管愿意不愿意，都会反映它。艺术是同样的。我是想要一种强烈的现实联系，让我们看到的事物和看它们的方式嵌在我的作品里。我也很关心展览中的实际情况，所以真实大小和原材料都对我比较重要。

1.I` m interested in all kinds of contrasts, when things match or fight each other - it can be the difference between painterly and graphic effects, virtual illusion and “hard fact”, image and script or just sense and nonsense. Contrasts re-define things, forcing you to contemplate them under the aspect of the “other(s)” it` s contrasting with. It makes them more potent, sometimes clarifying their role, but more often it only proves how insoluble their riddle is. A special pair is art and science/technology, I` m intrigued by “scientifically precise” methods of grasping the same reality that all art is based on.
2.They make up most of my work – images, motifs, materials, compositions all “happen to me”, which doesn` t mean that I wasn` t looking for them subconsciously. When you develop an eye for certain things, they can dominate your perception to the point of becoming all you can find out there. Then it` s better to stop and turn your eyes elsewhere. I love variety, and there is much more outside than I could ever think of.
3.Although I avoid made-up narratives, there is still some fictive part in each artwork: It can be in the title, in the associations triggered by image and material, or just in the way it exists in real space - when it seems to become something else than a painted canvas.

And as making a work always means (re)combining elements, whether they` re found or original, material or immaterial, a construction is inevitable.
4.I don` t expect certain readings, but I wish for a basic curiosity and attentiveness when people “meet” an artwork, which is what I try to do as a viewer myself. It` s not about doing justice to artist & work, but for personal gain. If my work can puzzle people and make them blink, perhaps they` ll see ordinary things another way or develop a keener sense for their surroundings. Artworks I like have always changed the way I see reality.
5.I think that the everyday is all we have, all other levels of reality (fantasy, science-fiction, dreams...) are derived from that and mirror it, if they want it or not. It` s the same with art. For my part, I want a strong tie to reality, with the objects we see and the ways we see them imbedded in my work. I also care about the real situation it` s exhibited in, that` s why life-size and original materials matter to me.

梁硕 LIANG SHUO

- 以前对女人比较感兴趣，现在是我的儿子，除此之外一直有兴趣的是奇异的景象、既熟悉又莫名其妙的东西、民间艺术还有汽车。对自己也很感兴趣。
- 外界吸引我的东西都与我有关，跟那个“内界”一样重要，基本就是一个东西。
- 我基本不想这事儿。
- 作品应该是充满能量的东西，它的作用是引发观众更丰富的觉知，作者怎么想的不太重要。
- 现实是我作品所有的来源。要是现实没问题、大家都一个看法、人都一个样、人永远不死，那基本上啥都不管用。过瘾、解决问题、表达、满足好奇心、寻找可能性、交流 都是没有那个“要是”的前提下不得不做的事。

- I used to be interested in women, now it` s my son; beside that, I` m always interested in strange views, things that are both familiar and bewildering, folk art and cars. I` m also very interested in myself.
- Things from the outside world that fascinate me all have to do with me, they are as important as the “inner world”, both are basically the same.
- I hardly think about that.
- The work should be something filled with energy, its purpose is to trigger a richer consciousness and perception in the viewer. What the author thinks isn` t that important.

Artwork should be something filled with energy, that triggers the viewer` s consciousness and perception.
5.Reality is the whole source of my work. If there were no problems in reality, if people all had the same opinion, all were the same, all were never going to die, then nothing needs to be done, basically.

Enjoying things to the full, solving problems, expressing oneself, satisfying one` s curiosity, looking for possibilities and communicating are all things that we must do under the condition that there is no such “if” .

吕松 LV SONG
1.两种极端事物之间的过渡是我感兴趣的地方，或者说观点和素材之间的联系总能使我兴奋。
2.比较重要，这些总会给我带来新鲜感，我不拒绝他们就像从不拒绝创作过程中出现错误一样。
3.可以说在一件作品开始的时候会占很大比率，但过程中会由于各种主观和客观因素而产生变化，我称这样的作品是有生命力的，把所有问题都在画面中解决，而不是在脑子里。
4.从不考虑这问题，就像与人交往中太在乎自己给别人感觉，反而更会显得不知所措，做好自己认为对的事就行。
5.一切否定都是虚伪的，生活当然会投射在作品中，只是每个人对待作品的态度不同，有的希望把这种联系展现给观众，有的不想，并藏的很深。作品是作者对生活的态度，大部分创作过程我都会依赖于感觉而不去过多想为什么，这样做的好处是即使你无意识，作品也会在过程中将生活反映出来。

1.The nuances between two extremes are what interests me, or put another way, the relation between perspective and material can always pique my interest.
2.Relatively important, they can always give me a sense of freshness and novelty, and I never reject them just as I never reject the mistakes that occur during the creative process.
3.One could say that at the beginning of a piece it plays a significant role, but during the process there is a change caused by subjective and objective reasons. I believe such works have a life of their own, and all problems should be solved on the canvas, not in your head.
4.I never think about that, it` s just like worrying too much about the impression you make on others when dealing with them, which only makes you seem at a loss. It` s enough to do what you think is right.
5.All denial would be false, of course life projects itself onto your work. It` s just that everybody has a different attitude towards their work, some like to present this relation to the audience, others don` t, and hide it very deeply instead. The work is the author` s attitude towards life; most of the time when I` m working, I rely on feeling and don` t think too much, which has the advantage that you` re unconscious of it, while the work reflects life in the process.

BIANCA REGL
1.我对人感兴趣，同样也会经常感到他们无聊。对我们社会从一个制造者到消费者社会的变化感兴趣，还有人们行为的现状，他们的关系因此他们之间的等级差别。我对流动性和瞬时性感兴趣。我也经常考虑美感，考虑色彩，主要是茜草素红。
2.我想我把每张图都当成“找到”的。我自己拍我画画用的材料，一般的把照片摆出来。但是他们差不多从来不会（也不应该）像真正从来没见过的图片一样，更像一些集体印象中的模糊概念。所以虽然它们在某种意识上变得清晰和独立，你还是可以把它们叫作为（无意识）积累的材料组成的拼贴。
3.我的画一定有有必要的是架构，但是我仍然不把它们看成一些在现实之外存在的东西，要是说这是虚构的意思。我想虚构和现实之间的线很细，经常无法表达——如果现实真的存在的话，我想它只能在现在的一刹那，而在下一个时刻会被忘记或改变。
4.我想让我的作品被感觉为有力量、活泼，而能够对一些人的生活做一种补充。但是恐怕绘画不可能让画家从观众那里得到他期望的东西。我实际上喜欢而强调这种交流的开放性。这不只是一个直线交流，我想每当一幅画从画架上拿下来（在画家的眼里已完成）作者原来的意图这方面就不应该太重要了。
5.肯定的。日常现实是一个很难避免的事，我想，每个人永远都会是他时代的结果，我也是这样。

1.I am interested in people just as much as I am often bored by them. I am interested how our society is switching from a society of producers to a society of consumers and the status quo of people` s behavior, their relationships and therefore also their hierarchies. I am interested in mobility and transience. I think a lot about aesthetics, and I think a lot about colours; mostly alizarin red.
2.I guess I consider every image to be “found”. I shoot the material I use for my paintings myself, usually staging the photographs. Nevertheless they hardly turn out (and shouldn` t) to be genuine images that have never been seen before but more something like blurred thoughts from a collective memory; so, even though somewhat crystallized and isolated again in the end you could call them a collage of found (even though not consciously collected) material.
3.My paintings certainly and necessarily are constructions, but I still don` t really see them as something that exists outside of reality, if that is what fiction is. I think the border between fiction and reality is quite thin, often inexpressible anyhow – if reality really exists, I guess it would only be in the singular present moment, which, in another moment, is already forgotten or in another way modified again.
4.I want my work to be perceived as energetic and lively and be an addition to some people` s life in a way, but I do fear that painting is hardly a means to get from the viewer what the painter expects from him. I actually enjoy and try to underline the openness of that sort of interaction. It is just not a straight line of communication, and I think that anyways, once a painting is removed from the easel ( finished, from the artists point of view) authorship will and should cease to matter much.
5.Necessarily. Everyday reality is a tough thing to avoid I guess. Everybody will always be a child of their times and so am I.

原晓光 YUAN XIAOGUANG
1.矛盾的，纠结的，抓狂的，让人欲望不能的一切。
2.无所谓重要。因为最终所有的细节你都会注意到，无论它们来自外界或是你的内心。其实我的意思是，它们是一码事。你并不喜欢它，也不厌恶它，甚至感觉不到它。你只是恰好有根敏感的神经，而不需要思考它有多重要。就像呼吸。
3.它们就是某种意义上的“真相”。需要说明的一点是，假如你认为真相存在的话，那它只会存在于作品中。或者，你可以认为这个世界上不存在真相，就像我认为的一样。至于第二个问题，我恰恰觉得所谓的素材却像是一种对我的作品的架构。
4.我从不抱任何希望，对任何事。我无时无刻不在用尽力气与所谓的希望抗争，每每当我觉得它出现时，我都深以为耻。
5.它们重重地砸在上面，有时有痕迹，有时没痕迹。

- All that` s paradoxical, complicated, crazy and non-stop.
- They` re all the same. Because in the end you can notice all the details, no matter if they come from the outside world or your heart. Actually, I mean they` re one and the same. It` s not that I like it, nor do I dislike it, I don` t even feel it. You just happen to have a sensitive nerve for that, so you don` t have to wonder how important it is. Just like breathing.
- They are “truth” in a sense. What must be clarified is: If you think truth exists, then it can only exist within the work. Or you can think there is no truth in this world, as I do. As for the second question, I feel precisely that the so-called material is kind of constructing my work.
- I never have any hopes about anything. There` s never a time when I don` t fight the idea of giving your best and the so-called hope; whenever I feel them appear, I` d get embarrassed.
- They smash heavily on it, sometimes leaving a trace, sometimes not.

第二眼。(再)架构现实
AT SECOND SIGHT.
(RE)CONSTRUCTING REALITY

展览关注我们认知现实的方法。“现实”既可以是我们的日常生活，又可以是更普遍理解的自然世界，抑或是实践中的常见问题。身处城市中的我们习以为常被各种媒介和图像所包围，而很少在日常琐事之后去真正地注意和思考它们。然而正是这样的现实，它充斥着我们的头脑并入侵着我们想像。展览中的作品以不同的方式讨论了来源于外界的图像和材料。不论是电视新闻，街道上的物体或者是普通的风景，这些被人想当然的材料，开始呈现它们内部的多重性和隐藏的叙事。用通过重复和(再)架构这些我们所熟悉世界中的元素，艺术家们提供了一个让我们去重新看待事物的机会。带着独立的视角和偏好，他们用各自不同的媒介和工作方式回应着这个他们共同身处的嘈杂城市环境。用观察的眼光去看待事物，艺术家们的创造出具有分析力且趣味无穷的作品。它们具有着强烈图片感和对现代现实的一种幽默的颠覆。本次展览试图结合这些不同的途径。反射它们的周遭环境的复杂性，去打开一个交流和讨论的空间，去超越一种固定媒介创作。

The exhibition circles around the question how we perceive our reality, which can be the common everyday world or the empirical nature in a general sense. Living in an urban environment, surrounded by all kinds of media and random images, we barely take notice of it when we go after our daily business –yet it is this reality that fills our minds and feeds our imagination.

The artworks in this exhibition demonstrate different ways of working with images and materials offered by the outside world. Whether it` s the news on TV, an object in the street or a banal landscape – which was taken for granted, now reveals its inherent ambivalence or hidden narrative. By repeating and (re) constructing the elements which make up our familiar world, they offer us a chance to see it at second sight. Having individual perspectives and preferences, the young artists work on various media and strategies in response to the buzzing urban environment they share. With observant attention, they create analytic or playful pieces that are both an empathic portrait and a witty subversion of modern reality. The exhibition tries to combine these diverse approaches – mirroring the complexity of their surroundings – and thus open a space for exchange and discussion, beyond a media-bound art practice.

策展人: 简策
curatorial note by Jian Ce



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 Off 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.



www.blackbridgeoff.com