



# 黑桥OFF空间

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16:00

# BLACKBRIDGE OFFSPACE

NEXT OPENING 3-10 2013

16:00

借鉴 反思 升华

HAND ME DOWN ALCHEMY

策展人 curated by Bianca Regl

何伟 He Wei

Anna Hofbauer

Katrin Reinfurt MPMP

Laibach

王光乐 Wang Guangle

肖文杰 Xiao Wenjie

张新军 Zhang Xin Jun

翟惊 Zhai Liang

Bianca Regl

## 借鉴 反思 升华

虽然达芬奇把艺术的美丽归因于它的单一和独创性，米开朗基罗却乐于仿造古董丘比特雕塑。张大千在巴黎博物馆 Musee Cernuschi 举办的画展受到广泛赞美，但在被发现展出的是其仿造古代中国名画家的作品后而饱受非议。荷兰艺术复制者 Han van Meegeren 更是以逼真的复制名画而惹得官司缠身，他的一度昂贵的赝品更是于一夜之间变的一钱不值。

艺术的价值与其单一性是密不可分的，也是与真理的概念密切交织在一起的。Byung-Chul Han 写道，“真理是一种文化技术，它通过排斥与超越而反对变革。”然而，在“可耻的”亦或“寒碜的”复制的过程中，艺术家们往往能找到愉悦点。如著名仿造者 Tom Keating 把仿造 Renoir 作品的过程与爱相提并论。但一个原创概念的光芒很可能在传递中衰变。所以“原创”成为了现代艺术界的十大教条的第一条诫律。不过，因为模仿是最真诚的奉承形式，巧妙地借用是被鼓励的。毕加索曾经说过，“好的艺术家复制，伟大的艺术家借鉴。”在本次展会上，我们会试图在单纯和直接性的复制与巧妙和升华性的借鉴之间摇摆。

策展人 Bianca Regl

1. 复制品是不是艺术品要看复制人的功夫。一个真正的艺术家能在复制之上有所添加，使复制品在变成一件全新的艺术品的同时又包含了原件的精神。

2. 新颖的原创是不存在的。

3. 音乐: Serge Gainsbourg的”Lemon Incest”，这首歌的曲子是建立在肖邦的“悲伤”上；艺术: Sir Peter Blake临摹Sir Edwin Landseer画于1851年的油画“Monarch of the Glen”；电影: “大独裁者”。卓别林在此片中模仿希特勒。

4. 我们没有崇拜的人或偶像。我们吸收所有人。

5. 在与你看法类似的导向下创作会很轻松。

KATRIN REINFURT MPMP

1. 取决于复制的原因

2. 尝试站在原创者的角度去理解他的作品

3. Laibach – Across the Universe

4. 对于我来说，在我探寻我自己的创造历程中，我发现受到很多Walter van Beirendonck的影响

5. 对我来说，不是。

LAIBACH

1. It depends if that “somebody” is a craftsman. A true artist will turn a copy into a new work of art, more important than original, because it will carry the idea of the original and a copy.

2. We learn that “original” does not exist.

3. In music it must be “Lemon Incest” by Serge Gainsbourg, based on Étude Op. 10, No. 3 in E major by Fr é d é ric Chopin; In art we chose Peter Blake’ s “cover” of Sir Edwin Landseer’ s 1851 painting “Monarch of the Glen” ; in film it’ ll be Charlie Chaplin covering Adolf Hitler in “Great Dictator” .

4. Laibach has no idols – we’ ve absorbed them all.

5. It’ s always a relief, especially if that somebody else is a reflection of yourself.

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王光乐 WANG GUANGLE

1. Copying is a creative method. Whether the resulting product is art depends on if the motivation, process, and purpose of copying can create any artistic value. With the popularity of conceptual art today, copying can help reduce the objectification of art.

2. Copying is one way of learning, and it can help obtaining the experience of others.

3. I love how during the 17th and 18th century many European countries started to make their own ceramics in imitating Chinese-made ones. I think that’ s super cute.

4. In my work “Terrazzo” , there is a shadow of Ding Yi’ s influence. I admire the complicated methods he employed while painting his famous “Crosses” .

5. I like to create without boundaries.

1. 复仿可以作为一种艺术的手段，产生的制品要看它的结果——它的动机、过程和目的性中是否生产出艺术感觉。特别是在观念艺术盛行的今天，复仿在消除艺术的物品性上很有效。

2. 作为学习方法仿造可以借鉴一些别人的经验。

3. 在17和18世纪欧洲开始制作自己的瓷器时，表现出来的对中国瓷的膜拜性的模仿我觉得很可爱。

4. 我的“水磨石”（Terrazzo）中有丁乙的“十示”那种繁复的工作方法的影子，更重要的是他的作品在精神上鼓舞过我。

5. 我喜欢凭空创作，不太喜欢命题作业。

肖文杰 XIAO WENJIE

1. Depends on what the intention is behind the copying. If there is purpose or creativity involved, then the copy is definitely art. I also think that copying in and of itself is art as well, because all of our behaviors and thoughts are constantly being copied, shuffled, and recycled. Unconsciously doing repetitive things everyday must be art.

2. We can always study the perspectives of others. Also, during the process of copying, we gain a deeper understanding of the thoughts, intentions, as well as techniques that go into the creations, and can compare and contrast them with our own.

3. The copier.

4. I wanted to borrow from Mark Rothko, but nobody (myself included) can tell that from my work, maybe it was a failed attempt.

5. I think it’ s better if the creative process is guided somehow, but I mostly dream up stuff on my own.

1. 那可能要看复制艺术品时的意图，如含有某种创作或目的。那复制品绝对是艺术品，而复制过程本身我觉得是艺术，因为基本上我们生活的行为或思想都是不停复制别人的，甚至连我们思维，都是复制一大堆资讯叠加，再从中选择而成。那么每天不停在做但连自己都不知道的事应该是艺术吧。

2. 可以学习别人的观点，在复制过程中可以加深理解别人的创作，例如想法，意图和制作的方法，从中可以拿来和自己比较一下。

3. 复制人。

4. 我本来很想从借鉴罗斯科，但好像别人和我自己都看不出来。可能是借鉴失败吧。

5. 其实我是觉得有导向是好一点的，但我在创作时有多数是凭空创作。

张新军 ZHANG XIN JUN

1. Yes.Yes

2. How to copy.

3. My mother make a pot of the same steamed bread.

4. Of course. A lot. I am shy to tell you the female artist i loved.

5. I dont think so. Once my mother asked me to draw her nicer, I gave up.

1. 是。是。

2. 如何复制。

3. 妈妈蒸了一锅同样的馒头

4. 当然有了。有很多。不好意思说出我崇拜的女性艺术家。

5. 有导向的创作。

1. 是否是艺术品，以及过程是否是艺术，要根据它与仿制对象的关系而定。

2. 能学到艺术是什么，和艺术是如何产生的。

3. 由世界上第一台3D 打印机复制出来的世界上第二台3D打印机。

4. 有。Bruegel Pieter , Michael Borremans , Magritte

5. 喜欢有导向的创作。

1. 我觉得取决于复制人使用的方法和态度。

2. 我从复仿中学到了很多，而且在像万花筒中花的结构一样多的可能性中，我学会了如何去和我妈妈谈艺术。

3. 如果是画的话，我想会是马奈的“Execution of Emperor Maximilian”。

这幅画有很多来自戈雅的“1808年5月3日”的影响。

4. 我很少借鉴我崇拜的人们的东西，因为我觉得那些离我所做的太远。但我的作品中也不乏其他人的痕迹，这我也很想摆脱的。

5. 不时时刻刻的坚持个人的信念是一种解脱。

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 sin–gular 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.

Hand-me-down Alchemy

While da Vinci attributed art’ s beauty to her singularity, Michelangelo occupied himself with faking antique cupid sculpture with acidic earth; A much celebrated show at Musee Cernuschi came to an awkward end when it was uncovered that the paintings were forgeries done by Zhang Daqian, and the ingenious Dutch art forger Han van Meegeren’ s forgeries were instantly deemed worthless once found as such.

Clearly, the perceived value of a work of art is sewn into its originality, which is knitted together closely with the concept of truth. Byung–Chul Han writes blatantly: “Truth is a cultural technique, through exclusion and transcendence working against change.” So let us play with this “lie” , because hints at great moments in the “oh so shameful” or “oh so shabby” corners of mere copying are amply found, such as Tom Keating comparing the act of forging Renoirs to love. Like one’ s older siblings’ hand–me–downs, the concept of an artist’ s inspiration can lose its sparkle when passed to the next holder. It may be the first of contemporary art world’ s ten commandments: be original! Though, since imitation is the sincerest form of flattery, smartly borrowing is encouraged. Picasso once said, “Good artists copy, great artists steal.” In this exhibition, we will playfully sway between the lines of mere direct copying and artful stealing.

text: Bianca Regl

www.blackbridgeoff.com