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自留地

SELF PRESERVATION SOCIETY

策展人 谢墨凜 curated by Xie Molin

王一凡Wang Yifan / 周晶丝Zhou Jingsi

自留地 Self Preservation Society

这次展览为大家带来的是王一凡和周晶丝两年来的绘画作品。两位个性鲜明的艺术家都是我在15岁就认识的附中同学。In this exhibition we will show paintings by Wang Yifan and Zhou Jingsi. Both artists are friends of mine since we were 15 years old and in high school.

王一凡原来顽劣不羁，而周晶丝就是一个从漫画中走出来的漫画家。王和周都曾因为喜爱而绘画，后来却都因自己和绘画之间有过误解而离开过。这两年他们又重新围绕着绘画来建立自己的生活了，甚至可以说他们在围着自己的初衷兜了一小圈之后，终于又找回了原点再次出发。

Wang Yifan couldn’ t care less about anything at one stage in his life; and Zhou Jingsi is a character straight out of the animations. Both of them had at one time loved to paint, and had also abandoned painting due to misunderstandings between them and their work. These past couple of years, they have re-structured their lives around painting again. One could even say that after strolling away from their initial ambition, they have returned to their primordial starting points.

现在他们重新落座在本就属于自己的画布面前。专注于自己内心的感受和需求，心平气和地耐心劳作。他们不疾不徐的绘画，不提创新、主义和观念，这样看似退守的方式却是在经历了多年自我体察之后找到的积极节奏。就像耕作在自由的自留地上。不必考虑市场供需，不必考虑投入产出比例，而是为自己的口福和喜好而精耕细作。

They are now rejoined with their canvases and focusing on their inner feelings and needs, working in patience and tranquility. They paint at their own pace, without talk of innovations, -isms or concepts. This apparent withdrawal is in fact a precisely elaborated tempo developed throughout many years of self-observation, just like a farmer tending his piece of land. Without worrying about market demand, investment/returns, they paint out of their affection for painting and a better dinner menu.

谢墨凇XIE MOLIN

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王一凡回答五个问题 FIVE QUESTIONS to Wang Yifan

一. 你的画面让我捕捉到这样一种质感：较薄的色层，灰暗的色调，明暗色阶反差不算大，冷暖对比并不强烈，构图上也没有采用强烈的透视和抽象的构成因素。这种看似折中的手法总被用来描绘一个或几个处在既破败又古怪的环境中的人物，这些人物的表情看上去又总是难以捉摸的。能否谈谈你为什么会用这样的手法去塑造画面气氛和其中的人物？I perceive such a texture in your paintings: fairly thin layers of pigment, grey tones, no great light and dark contrast, no drastic changes in color temperature, and no distinct perspective nor abstract components were applied to the compositions. This seemingly moderate approach is always used to depict one or a few figures with elusive expressions in a decaying and strange setting. Can you talk about why you would employ this technique to portray the atmosphere and the figures within?

答一：你说到画面里的折中因素，是不想碰壁，不想过早的刺激到观者。我要把画的大小和比例、色调和色彩、构图和内容，绘画所用的时间，我的情绪思考和暗示，灰尘，粘住的飞虫甚至自己还未意识到的所有东西，全部展现出来。为了这些，就要慎重的选择折中方式，如果一个人才看了两眼就欣喜的说“这就是我喜欢的XXX主义”或者“那个颜色真刺激”的话，就坏事儿了。看画的人总是希望在画面里捕捉到他们的预期，但我不提供这些，也许会让观众的人略微失望，但连续几个失望过后，看法可能就不一样了。

再说画面里的破败场景与难以捉摸的人物。我们对社会这种看似复杂的东西其实很容易共识，譬如说“残酷的社会”，好像很少有人会站出来反驳，只要不是夸它就ok，就不讨人嫌。这种共识体现了一个重要信息，就是现实苦难的丰富性只是个现象，简单才是它的实质——社会就是不择手段的让每个人各就各位罢了，大伙儿的痛苦来自同一个根源。问题出在，人，生来就有抵抗控制的本能，由于害怕被社会抛弃，无奈才会选择压抑欲望。这个被压抑的欲望又因为每个人的记忆、经验不同变得难以琢磨。一名肩负重担的中年男子站在川流的夕阳下，当这个晚高峰时间很平常的场景出现在面前时，多数人不经思索的就已共享了他的苦难，却很少人去体察他蠢蠢欲动的心思——他想以什么样的方式释放？他有什么要求？他的哪个局部爽过才能觉得值？要爽的对象是什么或者什么都行？要么没去想，要么我们看到了他却不敢想，唯一费心去想的，可能只有管治安的那位了。我的画面基本是围绕着重身处破败、压抑的环境中的，一些其实是正常的人。On the subject of moderate elements in the paintings, I don't want to hit the wall, to provoke the viewer too early. I want to show the size and scale, tones and colors, compositions and contents, the time spent in painting, my emotions, thoughts and allusions, dust, fruit flies that got stuck and even the things that I'm not aware of, all of it. In order to do so, I must cautiously choose a moderate approach. If a person takes a glance and says delightfully, "this is the so-and-so-ism that I like" or "that color is really stimulating," then it's no good. Viewers always hope to seize their anticipations in paintings, but I don't provide them, which might make them slightly disappointed. Still maybe after several disappointments in a row, their way of looking will not be the same. Moving on to the decaying scenes and elusive figures in the paintings. In fact, we easily come to a kind of consensus regarding this seemingly complicated thing known as society, for instance "the cruel society." It seems that few people will stand up to refute, and it will be ok as long as you avoid being repulsive by not prasing it. This consensus embodies an important message, in which simplicity being its real nature, the richness of real-life suffering is merely a phenomenon – society strives unscrupulously in assigning each person to his or her place, where the suffering of people emerges from the same source. The problem is that people are born with the instinct to resist control, yet there is no choice but to oppress the desires for fear of being abandoned by society. Also due to the differences in each person's memories and experiences, these oppressed desires appear to be elusive. A middle-aged man with heavy burdens stands by the stream under the sunset, when this common evening rush-hour scene comes into view, most people share his suffering without further thoughts, yet few will notice the stirring in his mind – in which way does he want to let loose? Does he have any demands?

周晶丝回答五个问题 FIVE QUESTIONS to Zhou Jingsi

一. 我们是附中同学，那时我就很喜欢你的画，总是完全的周晶丝风格。大学从电影学院动画系毕业以后,你一直在动画公司工作，通过电脑设计动画形象和场景的设计。而一年多前你开始用油画直接在画布上创作了，可以谈谈这中间的变化和经历吗？We are school mates and I like your paintings, they are all so very Zhou Jingsi. After graduating from the Film Academy studying Animation Design, you worked in a company and used computers to create animation characters and animation backgrounds. About a year ago, you started painting directly onto the canvas, can you tell me about the changes and experiences of those years?

答一：在上附中时，油画一直给我非常严肃的感觉，当时觉得这与我的风格好像有一点点距离，后来上大学就选择了动画专业。动画可以将我喜欢记录生活中的故事，并带有趣味幻想的感觉发挥出来。但是在后来从事动画的工作中，现实的工作环境让我感到不快乐。由于公司内部变化，我的工作也从动画转向了平面设计。长期对着电脑工作，眼睛很疲劳，这段时期的创作也不多。后来一次偶然的机会遇到了司玮，看了她的展览，是架上绘画，让人感到很亲切有趣，也让我对油画有了新的认识。不管是什么样的绘画工具，我都可以继续我的作。During school, painting seemed too serious for me. I considered its style a little distant from me, so I chose to study Animation in University. Animations can help me to record events happening in my life as well as express my witty and imaginative visions. A while after I started working in animations, the working environment couldn’ t be regarded as comfortable anymore, and because of internal restructuring, my job was changed into graphic design. I would stare at a computer screen for hours, my eyes would hurt, and I painted very little. I met Si Wei by coincidence and went to see her painting exhibition. It interested me and was a great feeling, and it also gave me a new perception of painting. Regardless of what tools I use, I can always continue my work.

二. 你觉得电脑绘画和油画你喜欢他们各自的哪些长处，你会有意地突出它们各自不同的特点吗？What do you like about painting and computer graphics respectively, will you intentionally emphasize upon their unique qualities?

答二：电脑是一种非常自由的绘画工具，它可以制造出各种各样的视觉效果，在用电脑绘画的工程中，让我开始关注到了细节，这是我以前手绘的时候一直存在的问题。我喜欢细节，它可以完善我的想象；油画可以让我用手触摸我的画，让我觉得很亲切，没有屏幕对眼睛的刺激，我可以更长时间的进行创作。考虑过它们各自的特点，但还是想把两者统一在我的风格之中，所以目前没有刻意去区分，再画一些创作后可能会再考虑这个问题。现在我觉得它们最终的画面效果，主要是因为不同的工具与不同的材质载体而自然呈现出来的不同。Computers are a drawing tool which is very easy to control, it can create all sorts of visual effects. In the process of making computer graphics, I picked up on some details which made me see problems I used to face in painting much clearer. I like details, they complete my imagination. Painting has a haptic quality which makes me feel comfortable. I don’ t need to stare at a screen all day, thus enabling me to work for longer periods of time. I have thought about the unique qualities of painting versus computer graphics, and I am still trying to combine them into my style. I don’ t make intentional distinctions at the moment, maybe I will think more about this after making some more paintings. For now, I feel that the end product is a natural outcome through means of specific tools and specific materials.

三. 我注意到你的油画有个挺严格的作画流程，而且好像全是用很小的笔画的，你能介绍一下作画的经过吗？I noticed that you follow a strict process in painting, using strokes made by very small brushes, can you briefly introduce this process?

Which part of him needs to have felt good to consider it worth it? What is needed to feel good or whatever goes? We either don't think about it, or don't dare to think about it when we see him. The only one that bothers to think is probably someone working for public security. The figures my paintings mainly revolve around are actually just normal people in decaying, oppressive environments.

二. 你毕业以后有几年没在画画，而是做了几年装置和录像，现在你又重新开始画了。能否谈谈其中经历的变化和心理体验的过程？For years after your graduation you didn't paint but made installations and videos instead, now you started to paint again. Can you talk about the changes you went through and the process of your inner experience?

答二：毕业后眼界脱离开学校，看见很多好的艺术和艺术家，虽然不甘心，但反复的失败还是让我丧失了绘画的信心，就改做装置拍摄dv了。那种感觉打个比方，就像小时候立志要当警察的人，长大当上的却不是志向中的警察；艺术也是，我成为了一个意料之外的艺术家。艺术是什么这个问题本身就不好敲定，志向里的那个艺术更是道听途说的，等到大学毕业要去正儿八经搞艺术的时候，临场心态已经跟跳槽差不多了。没想到的是，做装置和拍dv让我在另一个方面建立自信，概念艺术的创作经历也方便我从更宽泛的角度看待绘画。相对于dv和装置，绘画的特性越发明显。我认识到曾经想让绘画担负的东西太多了，新的语言承载新的意识，绘画在这些方面并无优势。简单了，可行了，就动手了。我不再打算让绘画为我做什么，譬如替我拥抱志向中的艺术，而是看看它更适合做什么。有点儿内疚，觉得被我误会了很久的绘画，现在急需平反。我尽可能的将绘画和概念艺术分清界限，概念艺术那种具备刻意角度的出发点和给观者造成定位爆破般的震撼体验，绘画难以胜任。如果有人说，我分离绘画和概念的意图本身就是个概念，并不错，所以我得再说明确些，我用“把绘画隔离在概念艺术之外”这一个概念来替换掉我以前附加给绘画的概念，或者说把概念艺术诞生以后的艺术衍生出来的那部分效能排除在绘画之外，回到“原本”的绘画。对我而言，概念艺术开放而明确，易指向哲学范围的认知或触发批判效果，适于拿来讨论社会和世界观；绘画更加丰富具体和隐晦，漫长的历史让绘画语言的操控性接近完美，进行细微、复杂的情绪表现或意图掩饰再好不过。在展览中，绘画更像是一种暗语，为语言相通的人搭起通向作者的桥。

After graduation my field of vision left the academy and I saw a lot of good art and artists. Though reluctant, I still lost confidence in painting after repeated failures and turned to making installations and videos. That feeling, so to speak, is like someone who was determined to become a policeman as a child, but grew up not as the policeman he had aspired to; it's the same with art, I became an unexpected artist. The question of what is art is not easy to settle, and aspirations in art were even more based on hearsay. When graduation came and I had to seriously make works, the impression I had then was almost like changing occupations. Surprisingly, installations and videos allowed me to gain confidence from another aspect, as the creative experience in conceptual art made it possible to view painting from a broader perspective. Compared to videos and installations, the characteristics in my paintings are more distinct. I realized that I wanted the paintings to take on too much at one time, new languages carrying new insights, and in this sense painting has no advantage. It became simple, feasible, so I began. I no longer intended to let paintings do things for me, such as embracing the art of my aspirations on behalf of me, and instead I looked at what is more suitable for it. Feeling a bit guilty, as if the painting that I've misunderstood for a long time is now in urgent need to rehabilitate. I try to draw a clear distinction between painting and conceptual art. The kind of starting point in conceptual art with a deliberate angle, as well as the positioning of the viewer in an explosive shock experience, is difficult to achieve in painting. If someone argues that my intention for separating painting and conceptual art itself is a concept, indeed it is. Still I should be more precise, by applying the notion of "detaching painting from conceptual art" I attempt to replace the concepts for painting which I previously added, in other words to eliminate from painting the part of art derived from the birth of conceptual art and return to "original" painting. Conceptual art for me is open and clear, it tends to direct toward philosophical cognition and generate critical force,

答三：我画每幅画的时候基本上都是先从小笔勾出轮廓，然后到大笔铺色，再回到小笔深入细节这样一个过程。可能是之前受到电脑绘画的影响，习惯把细节放大去画，所以选择了最小号的笔来画细节。用小笔深入细节是我画用的时间最长的一个阶段，也是在这个阶段让我有种自己慢慢进入到画中的感觉。Each one of my paintings begins with a sketch of the outline, and then broader strokes for coloring, and then back to small brushes for the detailing. Maybe because of the influence of computer graphics, I have grown accustomed to painting the details through a computer aided magnifying glass, which is why I use a small brush to paint the details. Using a small brush to fill in the details has been part of my painting for a long time, it gives me the feeling of slowly walking into the image.

四. 什么灵感使你开始创作最近的这两幅作品？What gave you the inspiration for your last two paintings?

答四：最近的两幅作品,其中一幅《雾中的游戏》是根源于我画的绘本《阿猫之家的夏天》里的其中一幅，另一幅《雾中的小岛》又是从《雾中的游戏》延伸出来的另一幅失败的草稿中产生出来的。在画《雾中的游戏》的过程中，我看了《知日》这本杂志的妖怪那期，我喜欢其中万物皆有灵的观念，小动物、使用很长时间的物品或是老房子等等，与它们相处时间长了是会有感情的，但是什么都不会永远存在，总会慢慢消失，包括对它们的回忆。所以《雾中的游戏》、《雾中的小岛》就是将若隐若现的它们用绘画的方式记录下来了。以后可能还会围绕这种感觉继续创作新的作品。The two most recent paintings are called “A Game in the Mist” and “Little Island in Mist” . They result from drawings in my portfolio called “Amao’ s Family Summer” .

During the process of painting “A Game in the Mist” , I was reading an issue of《知日》magazine, the one with the monsters. I like the idea that all beings bear a spirit; little animals, old items and houses. You are bound to have a relationship with all things after being close to them for a long time, but nothing lasts forever. Everything will slowly fade away, memories included. “A Game in the Mist” and “Little Island in the Mist” act as a painted record. I plan on making new works dealing with these feelings of animation and vanishment.

五. 能介绍一下你每天作画时间的安排吗？Can you describe your daily routine?

答五：我每天从上午9点或10点左右开始画画，中午吃饭休息大概1到2个小时，看当天的体力状态，下午2点左右开始画画到晚上6点左右，平均一张画用3-6 个月左右的时间，用这种慢节奏的画画方式，希望能一直保持对油画创作的新鲜感。

I start painting around 9 or 10 in the morning, I take a break for an hour or two for lunch, and see how I feel. I start painting again from two until six at night.

Each painting takes three to six months to make. I intend to keep on painting in this slow-paced method.

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。 策展人被要求不要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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which is suitable for discussions about society and worldviews; painting is richer, more specific and obscure, its long history enables it to control its language to being close to perfect, which could not be better in conducting subtle and complex emotional expressions or for concealing meanings. Painting is more like a code word in an exhibition, a bridge built for people who speak the same language as it leads to the author.

三. 你以前又抽又喝，现在戒烟戒酒一年了，这种生活习惯的改变对你的绘画创作有影响吗？有的话请具体谈谈。You used to drink and smoke, now you've quit both for a year, did this kind of lifestyle change have any impact on your artistic creation? If so, please elaborate.

答三：对创作的影不会很大。戒烟戒酒这些想法很早就有了，只不过是一直拖着，后来由于时间、境遇和烟酒对身体的侵害让我的意愿爆发了。一个人没法变成慈爱，只是不再扮演冷酷了，反过来也是一样。烟酒都属于遮羞布，它们会替我完成一个个姿态，替的多了就离不开了像是被绑架了，戒掉就是把权利和负担都交还给自己，不牵扯认知的变化，就不大会影响创作。There is no major impact. I've wanted to quit for a long time, but kept dragging it on. Due to time, circumstances, and the damage tobacco and alcohol have done on my body, eventually my will broke through. A person cannot suddenly become loving, but can only stop acting ruthless, and vice versa. Cigarettes and alcohol are fig leaves, they execute various gestures for me, the more they do so the harder it is to part from them, as if being kidnapped. Rights and burdens are given back to the self by quitting, which does not involve changes in cognition, so most likely it does not affect creativity.

四. 你会给自己这样的暗示吗：这张我要画的更好一点，更精彩一点？Do you give yourself such suggestions such as: I want to make this painting a bit better, a bit more brilliant?

答四：这个暗示总会有，并且不仅仅绘画，任何事情都有，修道的人很重要的一点就是解决这个问题。我觉得这个问题是个大问题，就像法律有母法和子法一样，这绝对是个母问题。简单说，要画好一张画首先要投入，正是所说的忘我，可是要画好一张画这个愿望本身就没有忘我，因为人在关注好与坏的时候实际不是在关注画，而是在关注这张画的影响，这样自然无法沉浸到忘我的境地。可是达到忘我境界的人所得到的结果，恰恰是实现了画一张好画的这个心愿的最终目的。我没办法从正面梳理这个矛盾，只能预先在画面上插些卷子，比如涂一块不相干的颜色，也不画草图之类，当绘画的全过程都陷在忙于救场的状态里，我的态度就端正了。

These suggestions will always be there, not just with painting but with anything, which is an important problem for ascetics to solve. I think this problem is a big one, as in law you have the parent law and the child law, this problem is definitely a parent law. Simply put, to do a good painting one first must be immersed in it, forget the self, but you cannot forget yourself by desiring to make a good painting. Because when people are focused on deciding whether it's good or bad, it's not about the painting anymore but the influence of the painting, then naturally it would not be possible to dive in a state of self-forgetfulness. Yet the result for those who have attained self-forgetfulness is precisely the same in obtaining the ultimate goal of desiring to make a good painting. I cannot sort out this conflict upfront, I can only make some mistake on the canvas, such as adding an incoherent patch of color, and painting without any sketches. When the whole process of painting is trapped in a chaotic state in need of rescue, my attitude will then start to feel appropriate.

五. 一年六七张画这样的进度你是否满意？Are you satisfied with the progress of six or seven paintings per year?

答五：六七张还算满意，画的本来也慢。只要不在效率和数量上作规定，画画还真是值得爱的事儿。Quite satisfied, painting is slow to begin with. As long as there is no prerequisite in efficiency and quantity, painting really is a thing worth loving.