

黑桥OFF空间

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17:00

BLACKBRIDGE OFFSPACE

NEXT OPENING 06-09-2015

17:00

边缘与缘由

RIMS & REASONS

策展人 curated by
Julia Steiner

何岸 He An / 胡晓媛 Hu Xiaoyuan / Moussa Kone / Julia Steiner / Ana Strika / Christian Vetter /
赵要 Zhao Yao

RIMS & REASONS 边缘与缘由

the floor is grey, the walls are white with nails and cracks and whispering lines.

地面灰色，白色的墙有钉子和裂缝和若隐若现的线条。

the dimmed daylight is falling through the rooftop window.

暗淡的光线从屋顶天窗落下来。

thoughts reflected on the floor. doors to other days and nights.

思想反映了在地上。开到别的白日黑夜的门。

someones walk left a mark and a squeak behind.

某某人走了，留下痕迹和吱吱的叫声。

a stick is leaning against the wall, tickling the surface.

一根棍棒依靠着在墙上，胳肢它的表面。

on a screen, the universe is flickering forever. noise is chirring between the lines.

一面屏幕上，宇宙在永恒的闪烁。噪音在字里行间唧唧叫。

the stars spread under the carpet, talking with the dancing curtain.

星星被分散了在地毯下，跟飘舞的窗帘进行对话。

Julia Steiner

五个问题 FIVE QUESTIONS

1. Can you name five terms of importance to your work?

请举出五个对您作品的重要词语

2. How is your work related to space?

您作品怎么跟空间有关？

3. How come you are not an architect?

您怎么不是建筑师？

4. How is your work related to reality / fiction?

您作品怎么跟现实 / 虚构有关？

5. What is the relevance of material in your work?

材料跟您作品有什么相干之处？

何岸 HE AN

1. 幻觉，悲伤，切碎，迷乱，不再来

2. 作品是一个场域的思考问题，有的需要跟空间有关有的不需要这样的关系。还是需要针对每个艺术家的阶段工作和他她自身的上下文连接来看。架上的考虑会少一些。

3. 建筑师有很多功能性的考量，我不想有这样的能力，建筑师说到底是一个团队合作问题，我是一个人养起来的孤独感所以目前还是挺好的

4. 虚构和现实永远跟性欲一样迷惑人的生命，艺术家一辈子都在考虑每个阶段怎么跟它们发生关系吧，至于具体怎么办我也很困惑没办法回答这个问题

5. 有时候会因为一个材料引出一段故事有时候会因为一个故事而引导去选择那种看那个材料，有时候它俩会主动降恩于我，大多数时候啥也没有

1. Intuition, sadness, fragmenting, bewilderment, once-in-a-lifetime

2. My works address the issue of fields. Some of them need to relate to space, others don't. Every artists has different stages in their work and also the context of his or her own body needs to be taken into account. Given all that, I'm less considered with space.

3. Architects consider all kinds of functionalities, I have no need for those skills. Architects say they spend most of their energy improving team work, while I'm a loner cultivating a sense of solitude, so at the moment it's not so bad.

4. Just like the issue of sexual desire, that of fiction and reality perpetually perplexes human beings. Their whole lives artists are trying to relate to them. If you ask me what to do with them exactly I can only say I'm also confounded. Can't answer this question.

5. Sometimes a piece of material brings forth a story. Sometimes a story guides me to selecting or considering a material. Sometimes the two of them appear in my mind's eye out of their own volition. Most of the time nothing happens at all.

胡晓媛 HU XIAOYUAN

1. 时间、过程、和、空、满

2. 空间在我看来就是“容器”和“缝隙”。

3. 我怎么不会是建筑师？我一直都是，我一直都在艺术的纬度里搭建我自己的结构。

4. 鸡从蛋来但蛋不是鸡，反之亦然。

5. 材料是借尸还魂的利器。还是自说自话的冤家。

1. Time, process, harmony, void, fullness

2. To me space seems to be 'container' and 'fissure'.

3. How could I not be an architect? I've always been one, I've always build my own structures in the dimensions of art.

4. Chicken come from eggs, but eggs are no chicken, and vice versa.

5. Material is a sharp tool for bringing back a dead soul into a borrowed corpse. Or is it a foe that is talking in himself.

MOUSSA KONE

1. Blackness, detail, content, ideas, labour.

2. Like fish to water.

3. Afraid of heights.

4. Wheres the difference?

5. I had the freedom to choose and stick to my material. Just a question of love and faith.

1. 黑色，细节，内容，想法，劳动

2. 如鱼和水的关系一样

3. 我惧高

4. 区别在哪里？

5. 我有选择和遵守材料的自由。只是爱情和信任的问题。

JULIA STEINER

1. Circulation, gravitation, light, body and space

2. I'm interested in immaterial energy in space. In circulations and movements like a noise or the breath. In the presence and absence and all the phenomenon in between. I try to open up, widen and deepen the space.

3. I prefer to listen to the walls and look out of the windows rather than to construct them.

4. Observation, imagination and invention are equal. They are just different facets of perception and they are all merged in my work.

5. The immaterial becomes apparent through material.

The being is connected to the body and material, which are subject to a never ending process of change. I like to work with material in a very reduced and direct way of transforming it with my own power and I'm still astonished about a trace my hand is creating on the wall.

1. 循环，引力，光，身体和空间

2. 我感兴趣在空间里的非物质能量，像噪音或者呼吸的循环和动作，以及在场，缺席和一切在两个之间的现象。我试图打开，扩大和加深空间。

3. 比起建构，我更喜欢听墙的声音和看窗外的风景。

4. 观测，想象和发明三为一体。它们只不过是知觉的不同方面而已，而它们都融入了我作品。

5. 非物质的通过物质而实现。生物与身体和材料相连，而身体和材料受制于无止境的变化过程。我喜欢用一个很笨拙和直接的方式对待材料，用我自己的力量改变它，而我仍然对我手上墙上画出的痕迹感到惊讶。

ANA STRIKA

1. Working backwards. Different perspectives at the same time. Transformation of something. Layers and drawing in space. Without beginning and an end.

2. I'm looking for answers to my questions such as - how do I transmit the possibilities of a drawing into space? How can you place a line of a pen from a drawing into space?

3. My installations look like on the edge of a breakdown, so that's why I think it's better that I'm not an architect. I like to build something but also to deconstruct it and rebuild it in a different way and divide it into pieces and so on.

4. There are always elements of everyday life I work with, like a chair standing on just two feet. I try to open a field with the compositon of things in space, something like a setting of a stage without a written play.

5. Objects from everyday life and different materials inspire my working process and are always a starting point. I try to replace known materials and I try to invent new ones.

1. 把工序倒过来作。同时采用不同视角。某一种东西的转变。空间里的层次和绘画。没有开始，没有结束。

2. 我在寻找问题的答案，比如：我怎么把一个图案的可能性达到一个空间里？怎么能把一条用笔画出来的线条从画面转移到空间里？

3. 我装置好像马上要奔逸似的，所以我觉得我还是别当建筑师为好。我喜欢建构同时也喜欢解构，用另一方式重构，分成因素等等。

4. 我一直在用日常生活的元素，比如一个只有两条腿的椅子。通过东西在空间里的组合我试图打开一个场域，类似于在没有具体的戏剧要扮演的情况下布置舞台。

5. 我的创造过程由日常生活的物体和各种材料得到灵感，总是出发点。我试图替换已知的材料，以及发明新的。

CHRISTIAN VETTER

1. Transition (what turns into a different condition), reflection (what turns into language), concentration (what becomes one), dispersion (what becomes many), dedication (what aims for the other)

2. As a painter I am moving along the thin membrane that connects the material space with the image space, which means that I am trying to understand how the body is connected with the mind.

3. Building a house I would rather be a carpenter than an architect.

4. The word is spoken by the body. I would therefore not sharply distinct between reality and fiction. I see much more danger in the increasing virtual reality, because it is disconnected from the body. But my work is real.

5. Matter is the matrix of the mind to become perceptible. Human beings are touching, moving or arranging matter as different material everyday. In every piece of waste carelessly discarded we can recognize realms of human intentions and thoughts. As a painter I care about material not so much in a technical way but rather as a deeper knowledge of existence.

1. 转变（能换状态的），反思（能变成语言的），集中（能专一的），分散（能成倍增长的），献身（能指望他者的）

2. 当一个画家我一直在物质空间和形象空间之间的接合面上流动，等于我试图理解身体如何跟精神发生关系。

3. 假如我要建房，我宁可愿意当木匠也不愿当建筑设计师。

4. 语言发源于身体。因此我不善意绝对的分开现实和虚构的。我觉得日日增长的虚拟现实更加可怕，因为它脱离了肉体。但我的作品是真实的。

5. 物质是精神要变可观具体的必要框架。天天有人把各种物质触摸，移动和调理成另外一种材料。每块被轻易扔掉的垃圾清清楚楚的展现主人的意向和思考。当一名画家我不以技术的眼光关心材料，而把它看做生活更深知识的根源。

赵要 ZHAO YAO

1. 很有想法，惯性，调皮的线，精神高于一切，啊啊啊！

2. 以地毯系列为例，作品很多的时候更像一种多重的空间关系，就如不识庐山真面目，只缘身在此山中。

3. 艺术家不一定是空间或者结构上的建筑师，但在人类精神文化的构建工作里面，艺术家和建筑师的工作都是一样的。

4. 不管是现实和虚拟都是因人的思考而存在。我更关注人们在现实虚拟里面为什么有这样的思考和接下来将要思考什么。

5. 材料和内容一样都是体现图像或者形状性格的因素。

1. Very interesting, inertia, mischievous lines, the mind above everything, hahaha!

2. Take my carpet series. Most of the time those works are like a multidimensional spatial relationship, similar to failing to see what Mount Lu really looks like because you live on it.

3. Artists aren't necessarily architects of space or structures, but to the construction of humanity's spiritual culture, the work of artists and architects is the same.

4. The real and the virtual exist because of human thought.

I'm more interested in why this kind of thinking appears in the real / the virtual, and what we should think about next.

5. Material and contents are both aspects of image making and formal character.

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。座落于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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