

OFF空间

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画家的桌子 A PAINTERS TABLE

Invitation by KATHERINA OLSCHBAUR 诚意邀请

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Katherina Olschbaur / Bianca Regl / Ekaterina Shapiro-Obermair /
摘亮 Zhai Liang

PERMANENT INSTALLATION BY 由 何伟 He Wei / 胡庆泰 Hu Qingtai / 刘晓辉 Liu Xiaohui / 王光乐 Wang Guangle /
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Hong / 赵天汲 Zhao Tianji 创作的装置作品将会永久展出

画家的桌子 A PAINTERS TABLE

创作方式或是作品风格的变化在什么情况下变得重要？为什么要改变？变化是可能的吗？甚至，存在变化吗？

创作中的变化，无论是风格的变化，或是关注点的变化，亦或是题材的变化，有时（或经常）都是艺术家有意识的决定。但这些变化并不是一夜而成，也不像因为外界因素不得已要突然改变空间或是更换工作室一样。这些变化通常历经多年，与我们认知世界、认识自我的方式息息相关。

由对空间的特殊背景与位置更换的讨论开始，这一展览将从不同的角度探讨艺术家创作中的变化。什么样的决定会引起变化？改变也是一种反抗的形式吗？改变蕴含着希望，或是进步吗？艺术家创作的延续性有多重要？从五个问题出发，我们希望提出更好的问题。

At which point does it become important or necessary to change one’s own practice or style, and why? Is change possible, does it even exist?

Change within the practice of a painter sometimes/often comes as a conscious decision, be it change of style, of focus, of subject matter. Yet these processes hardly come overnight or abruptly like a forced relocation of a space or a studio. Sometimes they take years and are linked to how we perceive the world, and ourselves living in it.

Starting a conversation from the very specific context of the space and its recent relocation, different approaches towards change within an artist’s practice will be discussed. What are the decisions that lead to change? Is change a form of rebellion, too? Does it imply an idea of hope, or progress? How important is the idea of continuity within a painters practice? Beginning with 5 questions we want to find better questions…

Katherina Olschbaur

五个问题 / FIVE QUESTIONS

1 你的创作有没有过一些重要的转变？如果有，这些转变又是如何产生的？是外在环境还是自我思考带来的这些变化？

Did you experience one or more major shifts in your practice? How did they occur? Were they the result of outer circumstances or inner reflection?

2 如何放手？

How to let go?

3 如何继续？

How to keep going?

4 在创作中如何产生一些厌烦无聊和兴奋（或是兴奋）的时刻？厌烦无聊和兴奋激动，哪种情绪会让你更富有创造力？

How do you generate moments of boredom and/or excitement within your practice? Which of the two is more productive for your work?

5 什么情况下冒险是重要的？

When does it become important to take a risk?

胡伟 HU WEI

1 我的创作经历过两个较大的变化，一个变化与工作室以及创作材料有关，另一个则与创作研究以及非实质性的问题有关。这两个变化在我接受学院训练和自我训练的过程中都有出现。外在环境与自我思考都促成了这些变化，要将这两种因素分离开来谈，我觉得是完全不可能的。我可能更觉得变化的出现其实就是与焦虑对抗的过程。外在环境会改变艺术家的兴趣点，看问题的方式，但要真的解除焦虑，必须要有内在能感受到的必要性。一个人的兴趣解除不了焦虑，但这种内在的必要性却可以。举个例子来说，我们知道艺术家都非常渴望通过创造各种图像、或是影像来表达自己的想法。但这个世界有如此之多的图像，如此之多影像，我们看都看不过来。这时候，作为艺术家，我们就该问问自己那还可以为了什么而创作更多的图像和影像？

I’ve experienced two major shifts, one is very studio and material based, the other is very research and immaterial based. They happened in the process of academic study and self-teaching.

I would say the result of both. We can never consider it separately right? It’s a problem of dealing with anxiety I would say. The outer circumstances shift an artist’s interest, the way of observing things. But how to solve the anxiety has to do with an artist’s inner necessity. The interest cannot help with solving the anxiety but necessity does. For instance, we know that artists are eager to express their thoughts by creating images and films. However there are so many films and images in the world that we even cannot see all of them. Perhaps this is a moment to ask ourselves why to produce more images and films?

2 只要你真的想要离开自己的舒适区，就一定可以放手。

You can always, if you really want, leave the comfortable area.

3 苦难是必要的存在。

Suffering is necessary.

4 对待这两组词我的态度很谨慎。我尽量不因为现实或是其他事物给我的灵感而太兴奋，但与此同时，我也在努力不创作无聊的作品。不确定性与可以预知同时存在的时候才是值得兴奋的时候。

I’m very careful about these two words. I try to not be so excited about all the inspiration from the reality and the other, at the same time I try to not make boring art. Something that combines uncertainty and perception / precognition is the right moment to have excitement.

5 我认为冒险在艺术创作中总是非常重要，但冒险的时候也不能全然没有准备。有了准备，冒险的时候才不至于那么焦虑。在创作中冒险，要控制种种偶然性，但同时也要适应这种偶然性。要记得，我们不能控制一切，应该要接受不受控制的一切，要与各种风险做朋友。只有打游戏或是在一个特别小的舞台之上的时候我们才能控制一切，但艺术家又怎么可以沉浸在自己的“游戏”里呢？

Risk is always important in art making I think. But simultaneously it has to do with preparation. So when you take a risk you are not full of anxiety. In art practice it’s like trying to control contingency, but it’s also really like trying to inhabit it. We have to be familiar with the fact that we cannot control things but rather to accept them. It’s about being friend with risk. We can only control things when we’re inside of a play, a small space of stage. But artists cannot only be immersed in their own ‘play’ right?

KATHERINA OLSCHBAUR

1 我感觉我的创作总是在变化，因为我“飘浮”在外在环境之中，有意地让外在环境影响我的创作。一个比较大的变化是2006年我放弃在绘画中主要以人物为表现对象，2011年我感情不顺在雅典呆了几个月之后开始画水彩也算是比较大的变化。不对，最大的变化应该还是对我的创作越来越自信，所以会出现很多错误，但我还是会展示我那些非常差劲的画。当然，从那时候开始就變得好玩起来了。Feel like its changing all the time, as “drifting” or letting myself be influenced by outer circumstances is part of my work. One big change was when I gave up painting mainly figures around 2006, or after I stayed for some months in Athens in 2011 after a breakup of a relationship, and started to do watercolors. … No, the biggest change came when I started to get more self-confident with what I am doing, hand in hand with a lot of mistakes, and showing bad paintings too. This is when the fun started.

2 最好不过的便是忘掉或是放弃你脑海中原有的自己的形象。

Best thing would be to simply forget or give up an image you have of yourself.

3 在自己所做的事情中找到乐趣，经常给自己（或是）也给别人一些惊喜。Having fun with what you are doing. Finding ways to surprise yourself and/ or others.

4 我会先从兴奋、音乐、放纵中获得灵感，因为这些东西从某种程度上让我感到困惑。但是兴奋和激动也会让人很累，所以真的创作起来，还是需要一些无聊，或是在工作室中按常规生活。

I often start with excitement, music, some excess because it confused me in a good way. Yet this excitement is exhausting too. The real work is slow and requires a form of boredom or routine in the studio.

5 大概是开始变得压抑的时候冒险就很重要了吧。发生一些完全你无法接受的事的时候就该冒险了。

When things become too claustrophobic maybe. When you see something happening that you absolutely don’t agree with.

摘亮 ZHAI LIANG

1 有的，以前兴趣在于多种绘画形式的游戏，通过形式的组合，让画面很丰富。后来的兴趣慢慢转变到画面的内容或者因何而画上了，就是画画的原因，所以形式变得更为简单直接。有的作品还和文本和小说产生了联系。这个过程更多是自我意识的原因吧，可能是在怀疑或者发问绘画的本来是为了什么…

Yes, I did experience shifts. Previously I was more interested in the exploration and experiment of different forms of painting. I was enriching my painting by combining different forms. Later, my attention was placed more on the content of my works as well as the reason why I paint them. So the form of my works became simpler and more direct. After the change, my work is related more to texts and literature.

I think the shift is mainly the result of self-reflection, perhaps I was wondering or questioning why people paint in the first place.

2 放手是什么意思，如果是放弃的意思的话，我觉得在绘画过程中，会放弃慢慢无聊的东西，拿起有趣的东西，那就是停下原有的计划，重新开始。What is the meaning of “letting go” ? If it means to give up, then I think I’d try to give up things that gradually turn boring. I would like to pick up some interesting things, stop what I am doing, and start over again.

3 像串珍珠项链一样，耐心的串起一个一个分散的珍珠。Just like making a string of pearls, I patiently put the pearls one by one on a single string.

4 我觉得都会有创造力，比起兴奋，无聊更能让我知道放弃什么东西，坚定什么东西。

I think I am creative in both of these situations. But I am more certain about what to give up and what to persist on when I am bored, compared to when I am excited.

5 无聊的时候。

It becomes important to take a risk when I am bored.

BIANCA REGL

1 我的创作有一些翻天覆地的变化，我努力想留住变化之前的一些东西，但是也相信变化的浪潮会帮我把那些完全没必要的东西过滤掉。很难完全与世隔绝，但创作的变化很大部分是因为我自己，因为内在的创作，而这种内在的创作又在很大程度上由我所处的外部环境而生。

There have been seismic shifts in my work; i try to rescue my belongings from before the quake, trusting on the waves to have cleansed away what was unnecessary. It is difficult to separate the outside world, which i find is largely generated by myself, from my inner workings, which i find are largely generated by the world i have surrounded myself with.

2 用创作放手。

Through working.

3 用创作继续

Through working.

4 白天与黑夜并无界限，二者相融相生——朱利安·弗朗索瓦

No determination divides night and day; one emerges from the other. (Francois Jullien)

5 绘画本身就是一件很冒险的事。如果一个艺术家只是懒惰地画画线，飘在半空中、或是稍微飘起来哪怕一点点，那我估计他是完全没精力去考虑冒险的事。Paintings are risky affairs. As long as you are the slackliner balancing in mid-air, or even just a little above ground, you will be too occupied to consider risk.

CHRISTIAN EGGER

1 在保持创作的延续性的同时，创作方式还是有变化的。随着在绘画领域知识的积累与最新出现的一些挑战，过去所做的一些决定也更清晰了。

外在环境（别人的作品）与内在思考（对自己作品的审视）都会影响艺术家的思考与创作。

The approach was changing with the continuity of the practice. Decisions once made seemed clearer with gaining further knowledge in the field of painting and its recent challenges.

Both outer circumstances (the work of others) and inner reflection (the viewing of one’s own work) are influencing the thinking and practice.

2 通过创作来放手，进入到一种状态，这种状态之中，哪怕有了新习得的技能也不管用了，但是尽管不管用，还是会找到一种往前走的方式。

Via practice and entering spheres where developed skills ain’t working yet but you feel a way of moving forwards.

3 允许一个人在自己探索的道路上后退或是前进，可以由此继续。

Allowing one self to go back and forward within one’s own path of discovery.

4 能让我有创造力的无聊或是厌烦通常都与对熟悉材料反反复复地改变相关。

兴奋或事激动则与决定什么时候该结束一件作品有关。

反反复复的部分让我感觉到也许每个人都能和我创作的绘画作品有关联。而激动则常常来源于是我在创作作品。

Productive boredom often comes with repetition of small moves on familiar materials. Excitement remains with deciding of defining the end of working.

The repetitive part is the feeling everyone could to the painting/ drawing I’m doing. Excitement still comes with the understanding that it is me who is practicing it.

5 如果你觉得你还做的不错，一切进展也都进展顺利，作品也具有代表性，但是又会害怕自我决断在内在慢慢膨胀的时候，就是这个该冒险的时候了。

Anytime you feel you’re doing ok and things look good and representable, but you fear the rising of your own judgement within yourself.

孟阳阳 MENG YANGYANG

1 目前我的创作正在经历一次比较大的转变，作品从主要以人物刻画为主的的表现性绘画转变为脱离具体对象的抽象绘画，回归到绘画基本元素，点，线，面，空间的描述，这让我脱离题材的限制，更自由的表现对生命对自然的感受。

艺术家的意识活动会反映到作品中，外部环境的变化会带来一些刺激，但更起决定性作用的是自我思辨。我的习惯是在艺术中反省，在创作过程中审视自己的心，更紧密的贴近自己内心。

I am now in the middle of a big shift of my practice. I am trying to do more abstract art rather than figurative paintings that feature persons in a descriptive way. In my current practice, I focus more on basic elements like dots, lines, surfaces and spaces. It allows me to go beyond the limits of subject matter and express my feelings about life and nature more freely.

An artist’s self-reflection can be displayed in his/her works, meanwhile the surroundings he/she experiences can also provide inspirations. However, I think that what matters more is the artist’s reflection. I am used to reflect a lot in my art, and try to do self-examination in the process of art making. This enables me to be closer to my inner-self.

2 不同的阶段对生命有不同的感受，每个阶段都寻找舒服的位置。如果在过程中有东西在阻碍自己创作的自由，从生理上我会感到不舒服，从而去反思那些没有随我而改变的东西。转变之前的状态只能代表我生命的一个部分，我不会永远失去它，就像今天走过的路都是昨天的积累，但它已成为过去。

You will have different feelings about life in different phases, and you tend to find the most comfortable zone in every phase you experience. If there is something in the way that affects the freedom of my practice, I will feel uncomfortable physically. Thus in this situation I will think about those matters that didn’t change with me. I think every step I took before the change happened became an important part of my life, and I will never lose that part. This is like the way you take today is based on the way you took yesterday, but the way you took yesterday has become a part of the past.

3 活着最有趣的是变化，体验成长让人兴奋。挑战对很多人来说不是件舒服的事，因为它是双刃剑。但是只要预先接受挑战带来的任何结果，那么挑战和突破就是痛并快乐的。

Change is the most interesting thing of being alive, and it is exciting to have the feeling of growing. Challenge, for most people, is not a pleasant thing, because it is a sword with double edges. However, if we can predict the consequences of the challenge, I guess facing it and having a break-through would be painful, but at the same time, pleasant.

4 当然是兴奋和激动。我是容易兴奋的人，我经常受一些新鲜事物激发创作的冲动。大脑活跃起来轻松愉悦会异想天开，勇气倍增。

It is certainly the feelings of excitement that make me more creative. I am frequently inspired by fresh things. And I can be quite whimsical and ambitious when my brain runs actively.

5 我觉得艺术家应该时不时的给自己一些挑战，保持创作上的年轻与活力。离开舒适区，挑战自己的思维模式。这样并不是说打乱自己的创作逻辑，而是尝试从不同角度观察和推敲自己的作品。我自己的经验是，一旦察觉到创作的自由受到越来越多既定模式和思维的限制我就必须警惕了。

I think an artist should always give himself some challenges now and then to keep lively in his/ her practice. So we have to leave our comfort zones and confront our ways of thinking. That is not to say to disrupt the logic of our practices. Instead, it means that we have to make efforts to view and think our works from different perspectives. In my experience, once we sense that the freedom of art-making is hindered by more and more established patterns and old thinking, we will have to think and keep our minds sharp.

EKATERINA SHAPIRO-OBERMAIR

1 嗯。。。。。。Hmmm....

2 嗯。。。。。。Hmmm....

3 嗯。。。。。。Hmmm....

4 嗯。。。。。。Hmmm....

5 只要冒险这个问题出现，冒险就是重要的。

Always, when a question of risk occurs.



w w w . b l a c k b r i d g e o f f . c o m

OFF空间2010年成立于中国北京，是一个由艺术家发起的非牟利艺术空间。在黑桥的原址被拆除之前，Off空间由Bianca Regl和Anna Hofbauer负责运营。2017年，空间搬到北京边缘的李桥艺术区，由Bianca Regl负责。OFF空间邀请艺术家作为策展人以视觉的方式来探讨他们感兴趣的当下议题。空间并不专注于单一的立场，而是致力于在艺术作品之间找到联系，从而规划出当代艺术的有力形态。OFF空间的研究对象在于那些远离为市场而设计的艺术，并更加关注那些年轻的、和处于职业生涯中期的艺术家，以及他们还未被固化的创作形态。OFF空间 is an artist-run, not-for-profit exhibition space in Beijing, China. Founded in 2010, it was run by Anna Hofbauer and Bianca Regl in Heiqiao until the demolition of the area in 2017. It has since moved to Liqiao, an artist district on the fringe of Beijing, and is directed by Bianca Regl. OFF space invites artist-curators to visually discuss contemporary issues of their 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 OFF空间 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.