

黑桥OFF空间

下次开放 2015年7月5日

17:00

三把吉他和一个人声

19:00 开始

时长约40分钟

BLACKBRIDGE OFFSPACE

NEXT OPENING 05-07-2015

17:00

3 guitars and Sun Yafei's voice

start: 19:00

duration: 40 minutes

在欢乐的局限性中的慷慨：只有两维

THE GENEROSITY IN JOYFUL LIMITATIONS:

2 DIMENSIONS ONLY

策展人 curated by

刘晓辉 Liu Xiaohui / Anna Hofbauer

胡庆雁 Hu Qingyan / Kris Lemsalu / 刘晓辉 Liu Xiaohui / Lazar Lyutakov / Anne Speier / Misha Stroj
/ 孙亚飞 Sun Yafei / 王光乐 Wang Guangle

“量”的计算单位 THE UNIT OF "AMOUNT"

一只大象的重量和一只蚂蚁是相差悬殊的，但是蚂蚁的爬行步数和频率与大象也是相差悬殊的。

The weight of an elephant is a world apart from that of an ant, but the amount and frequency of the ant's steps is also a world apart of those of the elephant.

这里关于“量”的概念，类似于“工”，单位面积里面的密度，乃至更加抽象的定义。Here notions of 'amount' are like those of 'labor', measured in the density within units of surface, or in even more abstract definitions.

除了泛泛所指的重量，体量，还有思考的“量”，时间积累的“量”，胆量，密度等等更多延展出去的想象。

Besides the obvious measurements of weight and dimension, what comes to mind is the amount of thought, the amount of accumulated time, ballsiness, and intensity.

重于泰山，轻如鸿毛都是一些关于“量”的比喻，它们跟价值取向有关。

Weightier than Mount Tai, as light as a feather—all metaphors for amounts, carrying along value orientations.

“量”的计算方式，是在理解概念里的仁者见仁，智者见智。

The methods of measuring 'amounts' are in the concept, in the eye of the beholder.

刘晓辉 Liu Xiaohui

五个问题 FIVE QUESTIONS

1. 你怎样理解“量”？

How do you understand "amount"?

2. 在你的创作过程中，你如何看待“量”的问题？

How do you treat the issue of "amount" in your creative process?

3. 你认为你的作品跟你的身体的哪个部位关系最为密切？

What part of your body do you feel is most intimately connected with your artwork?

4. 你如何界定作品的完成？

How do you decide an artwork is finished?

5. 你认为（或者说是希望）作品在你的哪个方面留下痕迹？

Where does your artwork leave its mark on you, or where do you hope it does?

胡庆雁的回答

1. 每个人的肉体都是量之物，并且我们也活在量的世界中。
2. 不断对各种类型的量进行判断，也就是量（li á ng）。
3. 手。
4. 作品离开工作室之后就没了机会再改动了，所以通常是在搬出工作室的那一刻“被完成”了。另一方面，作品也是物，也有生老病死，它又是一件永不停息的流动之物。
5. 创作作品的同时，作品也塑造了我的身体。除了这句废话之外，作品之后兑换成银子，我再拿它换取衣食住行之物来进入或者包裹我的身体，这可能是更直接和直观的痕迹。

HU QINGYAN

1. Each person's body is a thing of amount, we also live in a world of amounts.
2. Continuously making judgements on various types of amount, that is, to measure.
3. Hands.
4. There is no way to change a work after it leaves the studio, so it's usually "finished" the moment it's moved out of the studio. On the other hand, a work is also a matter, as it goes through life and death. It's a never-ending flowing matter.
5. A work shapes my body while I create it. Apart from this nonsense, the work is exchanged for money, then I spend it on basic necessities to inhabit or wrap my body in, which may be a more direct and intuitive mark.

KRIS LEMSALU

- 1 + 2. I take care that everything is floating and a little bit bouncy before heading to the centre. Anytime ant can jump in to the elephant suit and the elephant can do the same
3. Liver
4. It's finished when the picture in my head is ready and all the participants are happy and treated equally
5. He hit me and it felt like a kiss

KRIS LEMSALU 的回答

- 1 + 2. 在前往中心之前，我确保一切都在浮动并带有一点弹性。蚂蚁随时可以伪装成大象，而大象同样也可以。
3. 肝。
4. 当我脑海里的情景准备就绪，并且所有的参与者都是快乐而平等相待的。
5. 他打了我，感觉就像一个吻。

刘晓辉的回答

1. “量”是一个我钟爱的概念，经常围绕其思考，但是它像是一个只能独享品味而不能说出来的秘密。
2. 随着不同的阶段，对其理解的方式随之变化，这恰好也是我认为其迷人的特性。
3. 双手富有表情，就像是一个人的脸，每一天的脸色都不一样。
4. 从某个方面说，每次结束，都代表了一次失败，原因是人的局限。
5. 作品和我是一个相随相伴的关系，密不可分。

LIU XIAOHUI

1. "Amount" is a concept which I love, I'm often thinking about it, but it is like an exclusive taste and a secret that you cannot tell.
2. My understanding of it changes with different stages, this is also the features which I find attractive.
3. Hands are expressive like a person's face, the complexion is different every day.
4. In some ways, each finish represents a failure, the reason being the limitation of people.
5. My works and I have a close and inseparable relationship.

LAZAR LYUTAKOV

1. As an orientation point. But the amount of efforts one should invest to understand it is probably the answer.
2. I pay a big attention to it. I like to observe it in a very fast changing relation to „quality“. Amount stands for quantity. Speaking about the recent exhibition in Blackbridge Offspace, I was very much interested in the amount of efforts necessary to provide a certain quality.
3. This is the most interesting question I've been asked since ages. I don't know. I don't think it is the brain or the penis, but I am not quite sure who is writing now. Maybe it is my right leg, which got broken 3 months ago.
4. I care about if a work is good enough be presented to the audience, but I don't think only finished works should be exposed. Some works of mine have changed over the years, depending on where and how they have been shown and also because I kept changing things since the distance in time gives me a better view. It is important to say, that I don't produce many works a year, in my case it is a slow process.
5. Nowhere, I think. Other things happening in my life leave a much stronger mark.

LAZAR LYUTAKOV 的回答

1. 一个定向点。但答案可能是为理解它而付出努力的量。
2. 我很关注它。我喜欢观察它与“质量”快速变化的关系。量代表数量。谈到最近黑桥OFF空间的展览，为提供一定质量而付出努力的量令我很感兴趣。
3. 这是多年以来被问过最有趣的问题了。我不知道。我不认为是大脑或阴茎，但也不太确定现在是在谁在写。也许是我3个月前骨折的右腿。
4. 我在意作品呈现给观众时是否足够好，但我不认为只应该展出完成的作品。我的一些作品随着时间而改变，这取决于在哪里以及如何展出，同时我也一直在做改动，因为时间上的距离给了我更好的视角。重要的是，我一年创作的作品不多，对我而言是一个缓慢的过程。
5. 我认为留不下。在我的生活中发生的其他事情留下了更明显的痕迹。

ANNE SPEIER

1. I think of people.
2. Just how I treat creativity in the amount of issues I process.
3. Most parts, besides the belly, the boobs, the bud, my hair.
4. I can't answer that.
5. Flurry. I think it's easier to say in 10 years.

ANNE SPEIER 的回答

1. 让我想到人。
2. 正如我通过处理问题的量而探讨创造力。
3. 大多数的部位，除了腹部、胸部、臀部和我的头发。
4. 我回答不了。
5. 慌张。我认为10年后更容易说。

MISHA STROJ

1. Like a falling drop of rain which looks down to an ocean that is coming nearer and nearer I honestly do understand: that once I was a cloud. The rest is learning to drown predictability.
2. Like a blind bird strolling on a cow's back. My feet are reporting an endless chewing while I count my swallowed attempts to fly. Making valuable encounters is like counting on a cow's wing.
3. Intimacy like artworks suggest to the body to not fall apart. Hallucinated locations of the artwork's / intimacy's infinite impacts are places without names. Let us be all over! Like a lady.

4. Ocean will hit me.
5. On us the cloud. Real cloud.

MISHA STROJ 的回答

1. 像一滴下落的雨，往下看离大海越来越近。我真的能理解：我曾经是一朵云。剩下的就是学着淹没可预测性。
2. 像一只在牛背上散步的盲鸟。我的脚传达着无尽的咀嚼并数着我抑制试飞的次数。有价值的相遇就像在期望牛长出翅膀。
3. 密切关系和艺术品一样告知身体不要崩溃。具有无限影响的艺术品或密切关系的幻觉部位是没有名字的地方。浑身都算吧！像个淑女。
4. 当海打到我时。
5. 留在我们作为云的身上。真的云。

孙亚飞的回答

1. 在制作的过程中思考，自我否定怀疑，打破原有的秩序，这些量的沉淀最终会成为作品力量的一部分。
2. 创作的过程实际上就是各种“量”的堆积。
3. 耳朵。
4. 不加修饰的把话干脆利索的说完，作品就算完成了。
5. 我经常把自己当成乐器通过与身体的共鸣发出声音，在作品中我希望能留下声音的痕迹。

SUN YAFEI

1. Thoughts during the production process, self-doubt and self-denial, breaking the original order — the subsiding amount will eventually become part of the work's strength.
2. The creative process is actually the accumulation of all kinds of "amount".
3. Ears.
4. Without any polishing, say what you need to say in a straightforward and sharp way, then the work is finished.
5. I often see myself as an instrument that makes sound through the resonance of my body. In my work I hope to leave traces of sound.

王光乐的回答

1. 量是一个单位
2. 发生过一次的事等于没有发生，在我的创作里我用重来增加一些量，但量的确只是个单位，我发现只有单位时间的重复，内容永远不可能重复
3. 手
4. 当我无法计量的时候，我把那一刻叫自然
5. 我做作品是希望作品影响到我，然后我再把这个影响放在我的生活里留下痕迹。

WANG GUANGLE

1. Amount is a unit.
2. Something that happened once is as if it never happened, in my work I use repetition to increase the amount. Still amount is just a unit, I found that there can only be a repetition of unit and time, never of content.
3. Hands.
4. When I'm unable to measure, I call that moment "natural".
5. I make works hoping they can affect me, then I place this effect in my life as a mark.

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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