

OFF空间

NEXT OPENING 2017-07-30 16:00

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4x3+4x6+1.5x9

策展人 curated by 张新军 ZHANG XINJUN

何伟 He Wei / 胡庆泰 Hu Qingtai / 刘晓辉 Liu Xiaohui / 王光乐 Wang Guangle / 王光旭 Wang Guangxu / 王一凡 Wang Yifan / 萧文杰 Xiao Wenjie / 谢墨凜 Xie Molin / 杨健 Yang Jian / 曾宏 Zeng Hong / 赵天汲 Zhao Tianji

4x3+4x6+1.5x9



原家具厂职工宿舍→OFF空间，这个展览就是这样。
Former Staff Quarter of a Furniture Factory → OFF空间. The Exhibition is the way it is.
张新军 Zhang Xinjun

五个问题 / FIVE QUESTIONS

1 如果把我们的改建工作做为一次艺术行为,对你而言,它和合理改建之间的缝隙是什么?

If we see the reconstruction process as a work of performance art, what do you think distinguishes it from proper reconstruction?

2 对这个空间而言,当你考虑改建的必要性时,你的改建是否是多余的,如果你继续这么? 做,这种多余的必要性是什么?

Do you think your rebuilding of this space is necessary, or is it redundant? If it is redundant, then what is the necessity of doing this redundant work?

3 一把椅子是怎么改变你的行为的,能否描述下这把椅子和这个过程? How can a chair alter your performance? Could you please describe the chair and the process?

4 你如何应对这次改建空间在功能性上的约束力? How do you deal with the limitations of the reconstruction of the space?

5 说说你想象中一个什么都没有的展览吧。 Tell us about an exhibition that has nothing in it, if you can imagine such an exhibition.

刘晓辉 LIU XIAOHUI

1 在本次项目中, 艺术行为和合理改建之间应该是没有缝隙的, 在改建的过程中, 所有的行为都不可能出现在逻辑之外。改建行为只要是合理的, 适用的, 就会和建筑空间自然的合为一体。

I don't think there is any gap between art performance and reconstruction. Every movement in our rebuilding should happen according to a certain kind of logic. As long as our rebuilding of the process is reasonable and practical, it will naturally merge into one unity with the space.

2 我所考虑的更多是必要的, 而非多余的。必要的, 合理的, 节约的, 更容易操作的, 这些是我考虑的重点。

I am interested in the necessity, not the redundancy. Whether it is necessary, reasonable, economical or easier to operate, these are the main aspects I consider.

3 我有一把坐着很舒服的椅子, 后来被我的狗啃坏了, 我不想再换它, 于是我稍作修理, 继续使用, 希望能使用更长的时间。

I once had a very comfortable chair, but it soon became worn out as my dog just kept biting it. However, I didn't want to dump it, so I repaired it and I hope I can use it for a long time.

4 我的改建部分是空间的大门, 我的想法是: 尽量节约成本, 结实实用, 容易操作, 因势造型。

I am going to build the door of the space. I try to reduce the expenses, to be practical and flexible, and also try to give it a real function and make the work easy to carry out.

5 没有一个“什么都没有的展览”, 展览在今天都是在文化的前提下产生的, 所以说只要是展览, 都会呈现不同的表达, 不同的价值体现。

There is no such thing as “an exhibition with nothing in it”. All exhibitions are products of culture. So, if we call a show an exhibition, we will surely witness different ways of expression and various values and ideas conveyed by works shown in the exhibition.

王光乐 WANG GUANGLE

1 一个空间, 首先它是主人的一个意愿, 空间的软硬件功能为达到这个意愿而进行的改建就是合理的改建, 它们之间天衣无缝。

A space is built, in the first place, according to the will of the owner. Reconstruction of the structure and the re-decoration of the interior space also serves this will. Thus I don't think there is gap between our rebuilding and actual reconstruction.

2 必要就不是多余的, 多余的就没有必要了。可以解释的是我的必要性在于这是一次邀请性的参与, 每个被邀请者在局部去实现他(她)对这个空间的理解, 也赋予这个空间以理解, 最后的协同度或许可以判断多余与否。

If it is necessary, it is not redundant, and vice versa. The necessity of my rebuilding is that this is an exclusive project, and I was invited to take part in the rebuilding process. Each one of us need to apply his/her idea on the space and understanding of the part he/she is rebuilding into the space. Our thoughts also give the space a meaning. In the end, the decision whether it is necessary or redundant is probably based on the synergy of different parts.

3 一把椅子总是虚位以待的, 它空在那里等待着我就坐下, 这是一把具体的、任一椅子, 它总是让我从站立变成坐姿。

A chair will just be there and wait for me to sit down. It is a specific, a random chair. It gives out signals to my body to turn into sitting from standing.

4 房屋的实质是空间, 不是房顶和墙壁或地面, 约束我的就是对空间的理解, 如同一把椅子空在那里等待人们的坐下一样, 这次空间改造等待的是新的展览开幕, 我们不能把它改成一个像放满东西的椅子。

The essential part of a house for me is the space, rather than the roof, the floor or the wall. So what limits my behavior is the understanding of the space. As a chair waiting for people to sit on it, the altered space waits for new exhibitions to open. Thus, we can't turn the space into something like a chair with objects stacked on it.

5 我们改造房顶、墙壁或地面, 我们这次呈现它们围起来的東西。 We change the roof, the wall and the floor, so we present the part that these parts formulate.

何伟 HE WEI

1 为了保留从屋内看出去的风景, 就要镶嵌一整块玻璃, 玻璃尺寸在2.15米乘1.6米。由于玻璃太重, 无法做成开关式的, 就选择镶嵌在墙内, 但这会影响屋内空气流通, 夏天室内有可能闷热, 这些问题就是它们之间的缝隙。

To ensure the view, I need to place a piece of glass whose size is 2.15*1.6m into the wall. I can't make the glass as a door which can open and close for the glass is way too heavy, so I can only put it in the wall. But it will affect the ventilation in the space and make it even hotter in summer. I guess this shows the difference to reasonable reconstruction.

2 我选择安装一扇窗户, 它是必要的。我在很大的程度上限制了自己, 虽然在实际上使用功能上, 保留“那片风景”的想法还是多余的, 但它确实是我选择做这个窗户的原因。

I chose to install a window to the space, and I think it is necessary. I limit myself to a great extent. Though the idea of saving the view of the space is redundant, as it will limit the function of the space, I still went with it and that's the main reason I installed the window.

3 我有一把沙发椅, 它是我一位朋友五年前离开北京时留给我的, 画画的时候, 它是用来远观画面的, 大部分的时间我也坐在上面思考问题, 但它的靠背很软, 坐在上面腰总是弯着, 渐渐的, 坐久了腰就会疼, 所以现在我坐一会就要站起来, 试着站着看画和思考。

I have a chair, and it is from a friend who left Beijing five years ago. When I paint, I sit on it and see my paintings. Most of the time, I sit on it to reflect on some problems. The backrest is very soft, and so I often bend my back, which hurts my waist. These days, I try to stand more after sitting on it for a while, stand and look at my works and think.

4 尊重这种约束力。 I respect these limits.

5 有时候我在想, 一张画完的画是否真的比未画时的空白画布更好, 作为想象, 这次的展览也许让我期待。 Sometimes, I wonder whether a complete painting would definitely be better than an empty canvas. I hope I can see this exhibition soon.

王光旭 WANG GUANGXU

1 缝隙只是身份的问题。

The real difference concerns the question of identity.

2 当我对空间进行必要性的改建就代表改建不是多余的, 继续这么做多余的必要性恰恰变成合理性。

When I alter the space, the alteration is naturally not redundant. If I continue my alteration, the redundant necessity will turn the alteration into reconstruction.

3 旋转椅让我旋转, 工作室里椅子挡道有时我会跳过椅子。

A swivel chair would help me to move in circles. If a chair in my studio gets in the way, I will just jump over it.

4 突出它的功能性约束力也就相对减弱。

If I can make its functionality stand out, the limits will be reduced, I think.

5 有时看完一个展览脑子里什么都没有。

Sometimes, visiting an exhibition creates nothing in my mind.

杨健 YANG JIAN

1 艺术行为和合理改建之间并没有天生的缝隙, 如何定义艺术行为, 如何定义合理改建, 以及“合理”在建筑学内的定义?

There are no inherent differences between performance art and actual reconstruction. Think first, how to define performance art, how to define proper reconstruction and the definition of “proper” in architecture?

2 我的这个方案只相当于在地上留了些蚂蚁也不会被绊倒的痕迹, 它是否多余以及必要性是这次空间策展人与空间主人定夺的, 而且必要与多余绝大多数情况下是主观的。

My plan only gives a very minor alteration to the space, like a trail on the ground which even an ant wouldn't notice. It is the curator's and the owner's decision to make whether my work is necessary or redundant. Besides, most of the cases, to judge if a work is necessary or redundant is a process with subjectivity.

3 任何一把椅子都有改变我行为的可能性, 但椅子实在太多, 暂时想不起任何一次令人印象深刻的改变事件。

Any chair can change my behavior, to some extent. There are too many chairs so I can not recall any unforgettable experience that changed me.

4 项目介绍中提醒了参与者, 空间主人在未来有基于各种理由拆除的权力。 There is an article in the introduction to the project which states that the owner of the space has the right to demolish the space under various circumstances in the future.

5 什么是什么都没有的展览? 我做过1次接近绝对意义上什么也没有的展览(2013年武汉扬子江论坛的WIFI展)。我知道的另一个例子是南美的一位艺术家于6、70年代在报纸上发布的一次虚构的展讯。什么是我认为的完美的什么都没有的展览: 没有参与者名单甚至没有主动的参与者, 没有前言, 没有后记, 没有媒体报道, 不在朋友圈里出现, 没有图片记录, 不进入简历, 在几十年后才被追认的展览, 当然它的“无”性在被追认的那天也就消散了。

What is an exhibition that has nothing in it? I probably did one exhibition that may be considered as one that has nothing (the one called Yangtze River Forum WIFI exhibition, Wuhan, 2013). Another example I can think of is an exhibition notice that was published on a newspaper by an artist from South America in the 1960s or 70s. There was no exhibition at all. In my imagination, a perfect exhibition that has nothing should be like this: there is no list of participants or any passive participant, no preface, no postscript, no press release or coverage, no one shares it on social media, no records, and it is not even mentioned in anyone's profile. However, it will be remembered and studied decades later, and surely the “nothingness” of the exhibition disappears when people start to acknowledge its existence.

赵天汲 ZHAO TIANJI

1 这次的“不合理”在于每人挑选并划分领域进行改建, 不涉及共同讨论或协商, 没有一个整体概念支撑或约束。像是一个开发商雇佣了多个建筑师, 各干各的, 互不相干。

The “improper” aspect of our rebuilding is that we divide the space into different parts and each one takes one part and rebuilds it. There is no communication and discussion, either an integral concept to support or limit all the rebuilding. It's like a real estate developer hiring several architects to do their work independently, without interfering with each other.

2 改建的必要性是客户和建筑师之间的语言, 艺术都是多余的, 多余就是艺术的必要性。

Necessity of the rebuilding is like the dialogue between the client and the architect. Art is redundant in this case, and the redundancy makes art necessary.

3 我正坐在地上, 用椅座上的电脑打字。焦躁时会把电脑抱在怀里, 脚翘在椅座上。 I used my laptop on the chair as a table when I was sitting on the floor. And when I am anxious, I would take my laptop and put my feet on the chair.

4 在现有的空间内挖了一个空间, 功能性在于使用者的想像力。

I dug a hole in the space. I think the functions of the space really depend on the user's imagination.

5 梦里的展览。

An exhibition in a dream.

谢墨凇 XIE MOLIN

1 这次我参展的作品如果当做行为艺术。就是在做这个改造的时候除了功能外还考虑作为一件作品去完成这次改建, 这些改造或完善装修的行为既要满足展览空间的基本功能, 同时又要做出自己希望实现的表法和愿望。就是一箭双雕。

1. If we see my rebuilding in this project as a work of performance art, I will have to consider how to finish it as an artwork besides thinking about giving it more functions. The rebuilding and redecoration should not only give the space its proper functions, but also help me express my ideas and achieve what I've wished for. It's like killing two birds with one stone.

2 我的改建不算多余, 为了将来几年展览空间的采光通风功能, 我选了正规的塑钢窗。如果有多余可能就是我的那幅红色的油漆画, 因为正常采光的玻璃窗不需要那幅画, 但是这次试验性的展览, 新窗户制作的机会对我个人的作品很有意义, 使我有机会把这张多年前实验的作品正式的装裱好了镶嵌在窗户里面, 这个油漆材料需要靠玻璃窗和光线配合展示, 才能发挥它的魅力。漆面很薄, 易碎。没有玻璃不能悬挂展示, 这样夹在窗户中我终于可以反复的观看它, 让我可以考虑是否有可能进一步发展这个油漆画的可能性。所以我高兴得到OFF空间这次展览机会。

I don't think my rebuilding of the space is redundant. I chose a regular plastic steel window so that in the next few years the space will have enough natural lighting and better ventilation. If there is anything that is redundant, it would be my painting painted with oil paint. There is no need to put my painting in the window for a natural lighting effect. However, the exhibition is quite experimental and the painting is also a work I've been experimenting on for years, and the making of the window also means a lot to me. So I feel very lucky that I can take this chance to frame this painting in the window. The material that I used to paint this work needs the window and the light to work together to show its charm. The surface of the paint is quite thin and fragile. Thus, it has to be shown under a piece of glass. Looking at the painting through the glass of the window gives me a chance to reconsider if I should explore more on it. So I am really happy that I can get the chance to participate in this exhibition at OFF空间。

3 一把普通的四条腿, 座垫高度55-60厘米左右, 有靠背的木质餐椅, 它的存在意味着多了一种摆放身体的可能性, 这种摆放方式便于休息, 聚餐聊天和工作。椅子我觉得是个功能性的物品。同时如果我一直依赖这把椅子提供的摆放身体的方式, 那么意味着减少了其他坐姿和休息方式的可能性。或许对我的腰部和颈部不是件好事。或许一个便利的发明也是对身体其他方式的取缔和截肢。比如盘坐, 金刚坐, 这些对脊背更健康的又不需借助任何其他工具的坐姿。

A regular chair with four legs would probably have a cushion that is 55-60cm high. A wooden dining chair with a backrest can provide a new way of posing my body. This pose would be convenient for getting a rest, talk and work. I think a chair is a kind of functional object. If I depend on it too much and keep my body in one pose all the time, it will reduce other possibilities of how to position my body. Maybe it would be bad for my waist and my neck. Or probably I can invent some other poses of sitting that would be good for my health in general, like hunkering and Vajrasana sitting posture. There poses of sitting are better for the spine and you don't need another instrument to achieve it.

4 对我的方案来说约束并不存在, 窗户的位置正是我需要的, 所以我认为改造使得到了实现展示作品的机会。

I don't think there is any limit to my plan. The window is exactly what I need, so I think the rebuilding actually provides a great chance to present my work.

5 一个什么都没有的展览, 意味着不打算让观众接收他自身之外的感知信息。如果是这样, 那也仍然需要做些建设来减少外界信息的介入, 做一个空气质量通风良好的简单掩体3X3米, 可以没有采光, 有四壁有门洞, 身体可以进入, 一次一人想呆多久都可以。

An exhibition with nothing in it has no intention to reveal more information other than the exhibition to its audience. If this is the case, then there is a necessity to rebuild the space to avoid the interference from the outside. We can build a shelter that is 3*3 meters, and audiences can just go inside the space and stay as long as they want.

曾宏 ZENG HONG

1 功能性, 改建被视为某种实用和功能考虑, 对我来说, 如何不成为一个装修者即是这个缝隙所在。 It would be functionality. Common reconstruction takes a certain kind of function and practical matter into consideration. But in our rebuilding process, I try not to be a construction worker and I think that distinguishes it from actual reconstruction.

2 从实用角度来说, 确实多余, 这样的必要性在于提出某种问题, 而这个问题也将与改建形成对话, 相对于艺术或展览而言, 空间的存在必要性是什么?

From the perspective of practical use, it is indeed redundant. However, the necessity lies in the need of raising a certain question. The question, in return, forms a dialogue with the reconstruction of the space. Why is space essential for art or exhibitions?

3 它将引导我改变日常的身体动作, 也就是说, 物体的功能会改变人的行为模式, 我可以将改造的阶梯视为这把椅子, 当临近这个阶梯时, 人的步伐将被改变。

The chair can change the daily movements of my body, which shows that the functions of an object can alter human's habits. I can see the altered steps as this chair and when I get close to it, my steps will change accordingly.

4 空间在传统意义上即是一个盒子, 因此如何不把空间视为一个可以装盛物体的盒子, 也就可以逃离改建所带来的约束。我的意思是说, 可以提出一个问题, 建筑是什么? 如果建筑是一个物体, 那么它的功能性约束无处不在。如果把建筑视为人相处的空间, 那么建筑无处不在。可以这么说, 建筑存在的意义就是改变人的行为。改变了人的行为也就可能改变空间属性。

Space, in its traditional sense, is a box. So when I see the space as a box that contains various objects, I can easily remove the limits. In another word, we can start with a question: what is a building? If a building is an object, then limits would be everywhere. However, if we consider it as a space for people to meet and socialize, then “buildings” would be everywhere. That is to say, the meaning of the existence of buildings lies in that they change people's behavior. If they do change people's behavior eventually, they somehow also change the nature of the space.

5 无法想象, 只能说可以看不见或摸不着, 但没有办法做到什么都没有。

It is impossible to imagine. Maybe there could be an exhibition which cannot be seen or felt. But it is impossible to imagine an exhibition that holds nothing within it.

胡庆泰 HU QINGTAI

1 我参与的工作正是为了合理的改建, 不同的是我只能改建我个人负责的那一小部分, 不得干预其他人或者说他们也是承包参与者。这次的改建行为与其他的改建行为的差别, 我觉得是没有一个统一的审美和功能标准, 房主也放权了很大一部分, 各个承包商在互不干预的情况下各自为政, 对整个空间而言其实切断了很多内在的关系, 这些都是缝隙。

The work I take can be seen exactly as actual rebuilding. The difference is that I can only rebuild the part I am responsible for, not interfering other participants' work. The difference between this rebuilding process and other ones is that there exists no aesthetic standard and norm for functions. The owner of the space also give us initiatives and let all the “contractors” do their part. All the participants work independently, which resulted in the removal of the connections which existed inside the space.

2 当我一进入空间时, 我所考虑的是我要居住在这里, 就要看看有哪些问题需要注意或者地方需要改动。从个人角度讲, 从参与进来那一刻起, 我的改建就成了必要合理的工作, 除非遇见他人反对。

When I enter the space, I see it as a place I am going to live in. So naturally I will check the problems to which I need to pay more attention and the spots which will need alteration. I think that from the moment I start taking in the work, my rebuilding became actual and necessary, lest others see it differently.

3 提供了一个新的可能性。一个新的活动趣味, 也许可以改变遇见椅子之前的行为。

It provides a new possibility and a new way of entertainment. Maybe, this can change my behavior before I encounter the chair.

4 我是因为对友谊和集体活动的热爱而参与, 本来就是你们的空间和房子, 我只是受邀在里面尽力提一些我个人的观察角度和考虑的问题, 集体活动就要互相尊重, 所以觉得得有任何不妥, 积极配合遵照从这些约束就可以。

I take this work out of my passion and love for collective life and friendship. This is your space, and I was just invited to raise the questions I've been reflecting on and provide my observations. Living collectively with other people means that you will have to respect others' space. So I don't think there is any problem with limits. I just need to learn how cope with them.

5 这太难了, 总有些东西可以看, 不如说这次展览, 既是空间改建, 有艺术家活动, 工作成果自然也是一次可以观看的展览, 也许这就符合一个想象中的没有太多明显作品的展览吧。

This is far too difficult. There must be something. Take this exhibition as an example, it is not only a rebuilding project, but also an exhibition. With artists doing their work in the space, there must be something to see as an exhibition. Maybe this could be an exhibition in which there are not that many works displaying explicitly in the space.

王一凡 WANG YIFAN

1 与合理改建的区别是有没有我参与。

Whether I participate in the process distinguishes the rebuilding from a common reconstruction.

2 必要性就是这是我干的。

There is a necessity as long as I do it.

3 小时候听说坐在椅子上没办法把自己连同椅子搬起来, 我就验证了一次, 便知我的力量永远超过这个坎儿。

When I was a child, I was told that I can't lift myself and the chair up together if I sit on it. I tried to test this assumption once. Since then, I understand that my strength can not go beyond that.

4 我觉得很宽松没有约束感。

I don't feel the limits, I feel very free.

5 一个正常的展览, 作品要没什么没有什么, 看的人也什么都不懂。

Maybe that would be a exhibition in which there is no such thing as great work and the audience could not understand anything.

萧文杰 XIAO WENJIE

1 一种合理的非必要。

A proper redundancy differs my rebuilding from proper reconstruction.

2 是多余的, 而多余的存在性是可以拉开了实用性的定义, 实用性普遍是合理的或为了使用上舒服。而当多余存在在空间里面, 它这种不合理和不舒服反而可以提醒思考实用性的定义。

It is indeed redundant. But this redundancy exists in the space, and the unreasonable and inconvenient side it causes will on the other hand remind us to think about the definition of practical function.

3 我有一张没有靠背的椅子, 外形基本上是一张桌子, 我每次坐在上面只能把背完全伸直才能坐得舒服, 我很喜欢这种强迫性伸直的感觉。

I have a chair with no backrest. It is basically a chair for me. Every time I sit on it, I try to sit with my back straight, and I enjoy the feeling of forcing myself to sit straight up.

4 我不觉得为作品加上功能性是一种约束。

I don't think that to give works functions is a kind of limit.

5 如果说一个什么都没有的展览, 我从(什么都没有)来定义的话, 就是完全非人为的。没有人所定义的场地、时间、目的等。

An exhibition with nothing, I think, from the side of “nothing”, is an exhibition that involves no human interference. No human-defined space, time, or any purpose.

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, 更加关注那些年轻的、和处于职业生涯中期的那些艺术家, 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空间 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.