

城市记忆

进行中的艺术项目

克丽蒂娜 施米吉尔, 于吉

CITY TRACERY

ONGOING EVOLVING

Christina Shmigel and Yu Ji

城市记忆
CITY TRACERY
2011.9.11 - 11.13

上午艺术空间
am art space
Shanghai













城市记忆

两位艺术家: 于吉, 克丽蒂娜 施米吉尔。**两个时代:** 一位艺术家怀着缠绵细腻上海本土童年记忆, 另一位则是从一个外国来访者的角度把握上海的时代变革。**一个空间:** 上午艺术空间所处的建筑载有其浓厚的历史回忆。**共同关注的问题:** 记忆是如何在创造中被表现, 有些事物承载着历史却并没有深陷其中; 怎样通过缓慢的劳动与工作解读时间与过去; 被陈列在空间内的艺术作品如何与观众沟通。**两个工作室:** 通过流动的观者, 在收集, 材料, 丢弃, 工作等形式中彼此转换关系。**在展览的过程中:** 展厅扮演了工作室的角色, 艺术家作品相互的参与、与空间的参与, 在反复臆想中作品随之发生改变。此次展览的构想受到德国哲学家瓦尔特·本雅明的影响和启发, 本雅明在《柏林童年》中按照“古代记忆激活法”构建一种特异的回忆, 这种自然记忆与“有意识回忆”的方法把事与物放在一个更宽泛的时间与空间里, 变得有意思, 用本雅明的话说, “是向回忆活动的深层内里进行逐一挺进”。

City Tracery

Two artists: Yu Ji, Christina Shmigel. **Two generations:** One with the lingering local memory of a Shanghai childhood, the other with a foreigner's grasping for a sense of place in a time of change. **One gallery:** an art space, containing discreet mementos of its historical past. **Shared concerns:** How can memory be manifested in the creation of something new, something that carries its history but is not mired in it; how does the slow creation of work by craft and accretion allow memory to inhabit it; how can the installation of the work in space contain the viewer. **Two studios:** The fluid nature of what is to be seen on consecutive visits, changing relationships between objects, collections, materials, discards, tracks of work efforts, of re-purposing. The exhibition idea, inspired by German philosopher Walter Benjamin's notion of activating the "atavistic memory": to incorporate the work of the two individual artists into the gallery in the way of the ever-evolving studios, thoughts in progress, responding to the particularities of the space, placing events and objects in a wider context of time and space. **Over the course of the exhibition:** The gallery acts as studio, the artists' engagement with the space and with each other's work continually re-imagining the initial installation. **In the end:** A viewing that carries the memory of the show's original form but is inextricably altered by time's passage. In Benjamin's own words, "it is in the profound activity of recollection that one advances step by step."

am = 上午艺术空间 am art space

Y = 于吉 Yu Ji

am: 两位艺术家在上海住了多久?

Y: 我是上海人, 在上海长大, 已经26年了。

am: 两位是出于何种原因选择在这样一个空间展出作品?

Y: 主要是这个空间在市中心最喧闹的地区, 空间又在地下, 没有窗, 没有自然光, 回声很重, 个性很强。

am: 请问是何种机缘促使两位合作此次的展览?

Y: 我和C认识大约已有7年了吧, 从最早还是大二的学生, 为C在上海多伦美术馆的个展做助理, 到现在自己也有了自己的工作室, 我们一同工作, 一同分享彼此的创作, 和生活, 我一直愿望和C合作一次。

am: 能谈谈本次展览的主题“城市记忆”吗?

Y: 我觉得给展览, 包括作品起名字都是件挺难的事儿, 当时和C商量, 她给了几个英文的备选名字, 我的想法是尽量地中性, 含蓄, 冷静, 当时敲定下来的英文是“City Tracery”, 想了半天, 就用“城市记忆”作其中文翻译了。

am: 两位迥异的文化差异想必也是展览所要呈现的主题之一吧?

Y: 文化差异是必然的, 在展览视觉上也绕不开, 但这并非我们主观想要表达的, 我们希望一切尽可能地自自然然。这是一个关于如何冷静观看和感受的展览, 最吸引我俩的也是这个。

am: 于吉, 我注意到展厅地上有几处马赛克似的痕迹, 请问这是作品?为何选用这样一种表达方式?

Y: 这是作品。是我创作《公共空间》系列的一部分过程。制作模具, 在地面上一个个翻制, 于是留下斑斑驳驳的痕迹, 今年7月我用这个形式在一次群展中完成过另外一件作品, 当时是4米见方一大块, 我把余留在模具边缘的石膏保留下来, 整件作品面积大而轻如鸿毛。这次这件有微弱的改变, 视觉效果很不同, 这次我希望在形式上隐于空间。

am: 作为80后一代, 你如何看待上海这座城市?

Y: 上海是我的故乡, 没有人是不对故乡怀有眷恋之情的。但这个城市正在肆意剥夺我们的童年和记忆, 我身边很多的朋友他们的幼儿园拆了, 小学因为修建高架搬了, 中学改名字了, 最爱吃的饭店突然有一天就不见了, 诸如此类, 这就是这个城市带给我们的, 我不知道如果没有记忆的痕迹, 我们又该如何温习对故乡的爱。

am: 你如何看待与上午艺术空间这样一个年轻的非营利实验艺术空间的合作?

Y: 本来我们也是好朋友, 相互欣赏, 所以合作很愉快, 中国需要这样不以营利为目的的, 相对非商业的, 勇于实验的艺术空间, 我想这和空间主人也进行艺术创作很有关系。这是一个很理想化的地方, 对我们的创作是有助的。

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C = 克丽蒂娜 施米吉尔 Christina Shmigel

am: How long you have been in the city?

C: Since 2004, almost seven years.

am: Why did you choose to show works in this kind of space?

C: Because am art space is a gallery that is interested in showing experimental and experiential work rather than the kind of commercial work that is more common in Shanghai galleries.

am: What is the reason for you two artists doing such an exhibition together?

C: Yu Ji & I have known each other almost the whole time that I have lived in Shanghai. It has been really exciting to watch her develop as an artist and to learn from her about Chinese culture. It is very surprising and almost magical to me that despite the fact that we are a generation apart in age and of such different cultures, we share a common feeling about many life experiences. Though our works do not resemble each other, the things that inspire us to work are often similar.

am: Could you talk about the name "City Tracery" ?

C: The exhibition was inspired in part by Yu Ji's reading of Walter Benjamin's memoir, Berlin Childhood. She was taken with the idea of how memory leaves traces of the past in the present, layering one's experience of place. Both of our works draw on sights common to the city of Shanghai - public toilets, carts of used materials, etc. Yu Ji's floor drawings are a tracery of her activity of making; the collected materials of my work - chairs, wood, styrofoam - a tracery of the activities of the inhabitants of this city.

am: What do you think you bring to the show from your difference of your culture and identity?

C: One of us sees the city as an insider, the other as an outsider and yet we are both making work that seeks to express universal qualities, form and beauty that can be found in unlikely places, places that others might not expect to find beautiful.

am: Can you talk about these chairs? Because they are so familiar to Chinese. How about for you? I mentioned you use package a lot in your works, do you have special meaning of using it?

C: Chairs are the companions of humans so in every culture they "stand in" as symbols for the self. I like the small Chinese chairs for how they keep you close to the ground: they give a feeling of solidity, of being settled in place. To my western eye, they also confuse my sense of size: are they for children or for adults? So how do I know the size of the objects near them? These old chairs also have a history, a tracery, of their use on their surface. It speaks to me about the passage of time & of the beauty that can be found in the ordinary.

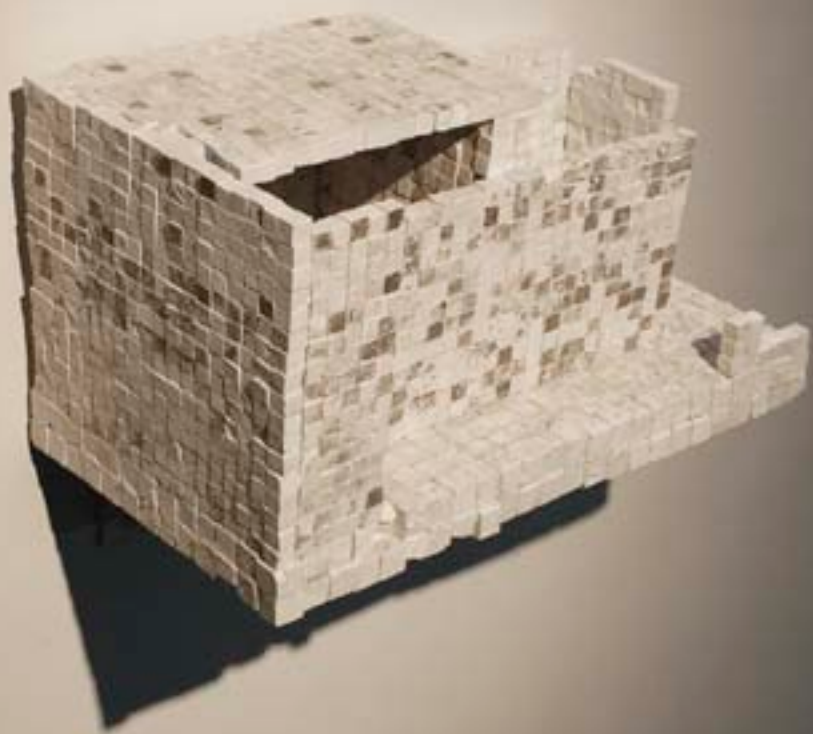
The packaging is inspired by all the different kinds of loads - shoe boxes, plastic pipes, wood from torn down buildings, styrofoam - I see in Shanghai, tied to carts & bicycles & motorbikes. It's very typical of here & something I never see in America. To make the loads stay in place, the drivers have to balance all the pieces & bind them together. It's a very sculptural problem that they are solving even if they don't think of it that way. I admire their skill and sense of structure & making sculpture based on their work makes me appreciate it even more.

am: Christina, as an artist comes from USA, can you talk about your view of Chinese Contemporary Art here?

C: There are not that many artists making work in my area of sculptural installation in China...though there are Chinese artists making very powerful work of this kind in the West. I think this is partly because right now there are not many institutions that support this kind of work in China; here the scene is very much about works that can be sold. On the other hand, those artists that do make installation work here often work on a much grander scale than would be possible in the USA & that is thrilling to see.

am: As am art space is a young non-profit art space, what do you think about cooperating with them? and what do you think they can do for Chinese Contemporary Art?

C: I think that am art space is such an important addition to the Shanghai art scene. As I mentioned above, there are not many galleries that support the kind of installation work that lets a viewer have an experience in space & am art space seeks out and encourages this kind of approach. With its residency program and its philosophy about art, am art spaces encourages artists to take risks with materials and ideas and space. For me, working at am art space was a rare opportunity to make work that is closer to my ideal: work that is strange to me and to the viewer.









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抽离和回到世界

赵川

A.

毕加索的原作又来了。三十年前他的原作在上海黄陂路上展出，馆外排起长队。也何止上世纪八十年代，人们今天仍将看不懂的艺术，随口说成“毕加索”、“抽象派”。毕加索不代表西方艺术史上的抽象派，但他是那类西方艺术兴起的时代里，数一数二的重要艺术家。接受了毕加索，那类抽象艺术也就不是什么难理解的东西。去接近那些艺术当然不是必须的，不过，它们或能让我们开拓察看世界的视野，因为我们也在这个世界里。

抽象不止是某类抽象艺术里才有。抽象是以通向形而上的方式，对世界达成的理解或对其散落素材进行的处理，是对人浓缩地看待世界和其形式、结构、秩序的特殊兴趣。它的生长、存活和读解，似乎要在一种精英似的心理情景里才能得以实现。抽象不同于现况，不能被当成是物质原有的形态，它是后天里人的想象产物。这是“抽象”这个汉语词汇本身就告诉我们的。所以我们一般也不会把自己生活的普遍环境当成抽象的。

在一个物欲弥漫和张扬的时代，抽象的处境是困难的。因为大家似乎都把精力投入到了于对世俗物质的铺陈和堆加，而疏远了那条为追逐超越具象物质，而必须对世景进行精减、抽离或去魅等的抽象道路。也许，抽象要求一种强悍有力的理性精神；亦或，抽象者必定得要踏上散淡的逃逸之路。这不同的方向听起来南辕北辙，但在不同文明历程中，我们都能看到例证。但是唯独，抽象必须抽离对物质现象的日常理解，不断地重新对世界进行想象和描述。当年的毕加索展览亦起过推动作用的上海八十年代抽象画运动，它最终成就了一种相当类形化的抽象画，消散在滚滚红尘里。精神方面回归了市井，前代抽象艺术不再是探讨世界的方式，转化为点缀和装饰。若以“抽象”的立场，那显然说明了他们的无力和犬儒，也证明抽象这一方向在当下时代里的挫折。

或许我们该像大牌艺术家张洵一样，套来重金，邀得权贵，一起将这些问题去问同样是大牌的孔子，用这个社会里最庸俗的“通吃”做法，求取强强联手或双赢？当我们远离抽象，缺乏超越物欲的想象力时，只能依赖于简便易得的以物易物的象征。那有点象是广告公司做的活，以一段生满白蚁的古木，一些原本用于宗教的神像，以猴子和孔子，进行看图说话式的象征联想。“重金打造”，努力加大艺术圈两极分化，是这种艺术刻意要竖起的门坎。它在耗费物质方面的淫巧、铺张和喧嚷，对现象世界的极欲夸张，是与抽象的意趣背道而驰的。

已经有一些年头，我对一些规模狭小的非商业艺术场地，和非主流艺术机构背景的艺术家自筹展览颇感兴趣。简单讲，我很想看到对生活 and 艺术，在迁就市场、在闹哄哄人云亦云之外的回应。上午艺术空间在市中心一处老居民楼的地下室里，年轻艺术家于吉和她的美国艺术家朋友克丽蒂娜·施米吉尔正在展出一个名不惊人的展览《城市记忆》。我看到于吉那几件体量不大的作品，或方整，或螺旋，在简单空间里，在各自的光线中，相当安静。它们牵动我的文学神经，让人联想到暗藏的不同戏剧和故事。昏暗中《我和外公流逝的时间和秘密》，是两根形状自然又略微带上了艺术家私人痕迹的木棍。两件都名为

《公共空间》的作品，一件石膏，白色，像某类露天公用建筑的模型，却在剧场似的暖光里。另一件是木质，像一截古旧建筑上遗留下的原色构件，它被嵌在空间较高一处墙角，在模拟成日光的白光里。

在那间地下展厅里，空间、物型、光线、质感，若隐若现的痕迹甚至灰尘，它们被艺术家相当精微地把握着，以探索如何更恰当地把对世间的情怀重新凝固在物形之上。这些对周边物质世界的精到审视，它们提示出的对环境及其故事的归结，充满形而上的旨趣。它们让我又重新想到自己曾花心思探讨过的七十年代末至九十年代初的上海抽象艺术。（那些言说后汇成《上海抽象故事》在2007年出版）。因为于吉是他们的后人。那天在展览现场，我原有些怀疑，创作抽象在这种时代里还有什么依托，也或许它本不要任何依托？答案我不清楚。但感谢大牌们让我找到了它的依托，那就是一种必须超越眼前喧哗的力量，和由这力量带动起的想象力，其中包涵了迎对暴发户似的物质傲慢的另一种对物的谦和、怜惜态度。

B.

上月北京有一场舞蹈剧场的演出，叫《集体旅行》(Trip en Masse)，或译成“集体的旅程”会更贴近些。它让我想起几年前在上海看过的同样荷兰人编舞的《女英雄》。但《女英雄》在形式上更为极致、极限或极少。高度抽象了的身体动作，在表演全程不停歇地重复，反而涵盖了具象世界的无穷历程。《集体旅行》则很好地从看似十分不同的社会具象行为中，提取出某些身体动作，编撰成一类“元动作”：舞者们长时间极力地张大嘴巴在喊。这类动作所需的身体发力和夸张喘息，有着残酷戏剧论述里的渊源。长时间的嘴巴张大和发力，不停歇的无声吼叫，演员对自己的这种残酷，给观演者带来了强有力的心灵撼动。

在《集体旅行》中，这类元动作同时也是该演出的结构性元素。它的精彩之处是，让抽象与现象世界间不断地不经意转换和往返。群人张大着嘴，很快将观众引向多种带集体情绪的社会情景，比如愤怒、狂喜、惊恐或咆哮的集会现场。演出通过对这类元动作的次第展开，或回旋推进，与社会情景互生出微妙的关系、关联或阐释。表演中所涉的社会生活，似乎因此被泄露出背后的逻辑线索——各种不同生活内容背后，其实隐藏着或被煽动起的，相近似并不可抑制的身体冲动。它们莫名而又易感染和蔓延，形成的“集体性”，在这部作品里因此成了身体迷狂的替罪羊？不管不同观众对这类线索怎样看待，那些社会生活内容，由此在剧场里被开漏。它们表面上宣称的信念或行动理由，那一刻在剧场中被瓦解了。剧场作品在对社会生活的这种谐谑中，达成了它自己深具攻击性的主体意识。

《集体旅行》是教材式的的作品。因为它其中的各种转换明确而有效。







Y 为于吉作品
Yu Ji's Work

C 为克利蒂那 施米吉尔作品
Christina Shmigel's Work

2011.9.11 - 11.13

上午艺术空间

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周末: 下午1点 至 下午6点 / 周一休息

am art space

50B Fengxian Rd, Shanghai, China (Close to Shimen Er Rd)
Tuesday - Friday: 11 am - 6pm
Weekend: 1pm - 6pm / Closed on Mondays

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