

NI ZHI QI
倪志琪

MEMORIES

MEMORIES IN THE BOOKS

书 上 的 记 忆



百花洲文艺出版社
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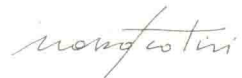
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Preface

There is an invisible time line in Ni Zhiqi's paintings and photographic works which record passing and indefinite time. He makes an unique interpretation of real life with neutral hues in his works. The photographs of trolley buses that he shot several years ago in Milan are proof of that. The images in his photographs are only a part of a even richer and wider setting, as shown in his works *Memories in the Books*: the photographs have been printed on multiple layers of paper in a specific order, which is similar to the technique in painting. Moreover, different layers of colors and different layers of paper paintings incise and cover the images over and over again, composing various forms of images. At the moment when the trolley buses have been photographed, the stagnant time and abstract context make the immediate memory hard to define. Although Ni's paintings are abstract geometric figures which are stagnant in our eyes, we can still perceive the invisible time line in his works in a peaceful atmosphere, just like when we appreciate his photography works.



Marco Scotini

序

“时间性”成为贯穿倪志琪先生绘画与摄影领域最为重要的主题，其绘画与摄影作品记录了流逝的、却又无法定义的时间。他用作品中那略显暗沉的中性色彩，为记录现实生活作出了诠释，几年前拍摄的记录米兰电车的照片即为最好的证明。作品中所呈现的图像，不过是更丰富、更广大背景下的一角，正如其《书上的记忆》系列作品中所呈现的：拍摄的照片被编排并打印在多层纸本上，如同绘画一般，又以不同的构图对画面反复进行覆盖，不同层次的颜色，不同层次的纸本，反复对画面进行着切割和组合。被拍摄下来的电车的某一瞬间：停滞的时间，抽象的语境，使得瞬间记忆变得难以定义。同时，尽管倪志琪先生的绘画作品以完全抽象的几何图形出现在我们面前，但如同其摄影作品一样，其中记录中断时间的记忆却从未消失，而是在宁静氛围中继续为我们所感知。



【马可·斯科蒂尼，独立策展人、艺术史教授，同时也是 FM 当代艺术中心艺术总监、米兰新美术学院（NABA）视觉艺术与策展专业主任。】

写在前面的话

旅行，是我生活的一部分。每当身在旅途中，周身的细胞好像都在观察这个世界。周游列国时获得的经验往往不可预知，这一点对我来说颇为有趣，不知道究竟是我不小心遇着了灵感，还是灵感撞见了。我乐于用这种最直接的方式来观察世界，每一次的“偶遇”，对我来说都很重要。近些年来，智能手机变得普遍，为了方便记录，我也开始使用手机随时随地抓住灵感和记忆的小手。

机缘巧合，有人特意邀请我把手机摄影的作品参加摄影展。在这之后我开始思考，原来这些智能手机的摄影不仅仅是我和灵感那时那刻的“定情信物”，还能成为我和灵感共同的艺术输出。为了把它们转化成自己的语言，我还是习惯通过纸张的肌理与颜色的魅力去说话。拼贴、涂绘这些数码影像，与从各处搜集的老旧纸张或手工纸张置于同一画面中，让我在过去旅途中的见闻与纸自身的故事感得以碰撞，新的与旧的，相干的与不相干的灵感们，奇妙和谐地“共处一室”。

《书上的记忆》里的照片正是我在世界各地游历时用手机抓拍的各种瞬间。现在看来，这些去过的地方都不经意间带给我诸多影响或思考方式上的改变，有我留学过的欧洲老城、工作常去拜访的学校所在地、已经在我必去清单上的海边小城……那些地方不乏风景与人情，从中世纪的

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街道、地中海的阳光与海风、广场的树影到当地居民的生活、鱼市、书店、宫殿……这些都让我在书本外感性地认识了这个世界，这个世界也给了我一些新的思考。照片里有我对当地那时那刻的记忆，可能并不能具象地说明某个问题，也不能称之为了一幅完美的摄影作品，但确实毋庸置疑地倾注了一些情感。不论何时再次翻起那些照片，当时的所见所闻又于眼前重放。不同的空间与时间同时呈现在这本书中的作品里，叙事性与情感就藏在抽象图形和颜色之中。我想不断地穿行于摄影与绘画之间，过生活自然也成为我的艺术，日复一日，把那些难以言说的灵感转化为视觉语言。

去过不少的地方，见过不少的人，创作过不少的作品，发现生活真的不可预知，艺术也是。但我的旅行与思考仍将继续。

Prologue

Traveling is an indispensable part of my life. In every trip, it seems like all the cells of my body are observing this world. What amazes me is that I cannot predict what I'm going to encounter when I travel around the world, and I cannot tell whether it is I that find the inspiration or the other way around. I am delighted to observe the world in this most direct way. Every "casual meeting" is important to me. In recent years, smart phones have become more and more popular. To make the recording easier, I have also begun to use my phone to capture inspirations and little memories of every place and moment.

By coincidence, I was invited to show my mobile phone works in a photography exhibition. Since that time, I began to think that those photos taken by mobile phones not only are the "token of love" between INSPIRATION and me at that very moment, but could also become the artistic outputs from both INSPIRATION and me. In order to turn those photos into my own language, I am still used to expressing myself through the texture of papers and the glamour of colors. Collaging or painting those digital photos, putting them into the same picture with old papers or handmade papers collected from various places, I let what I see in trips collide with the papers' own stories. The old and the new, the related and unrelated inspirations, coexist marvelously in one place harmoniously.

The photos in *Memories in the Books* show the moments captured during my trip around the world. When I look at them today, it seems that those places such as the old European city where I have studied, the school where I often visit during the work, the seaside town which is already on my must seeing

list, have all somehow brought me some influence or change in my way of thinking. Those places never lack local customs and practices: from the medieval streets to the sunshine and sea wind at the Mediterranean; from the tree shadows on the squares to the life of local residents, fish markets, bookstores and palaces...They all allow me to perceptually get acquainted with the world outside the books and this new world brings me new reflections. In the photos, there are my memories of those places at that very moment. Maybe they could not concretely explain a specific problem or be taken into account as a perfect photographic work, but I truly invest my feelings into them. No matter when I look at those photos, all that I saw and heard at that time reappear in front of my eyes. Different spaces and times all show up in the works in this book. Narrations and feelings are just hidden behind abstract graphics and colors. I want to travel back and forward between photography and painting. Very naturally, life itself becomes my art. Day after day, I turn those inexpressible inspirations into visual language.

I have visited a lot of places; I have met a lot of people; I have seen a lot of artworks; I know that life is really unpredictable, and so is art. Nevertheless, my travel and my reflection are always going on.

