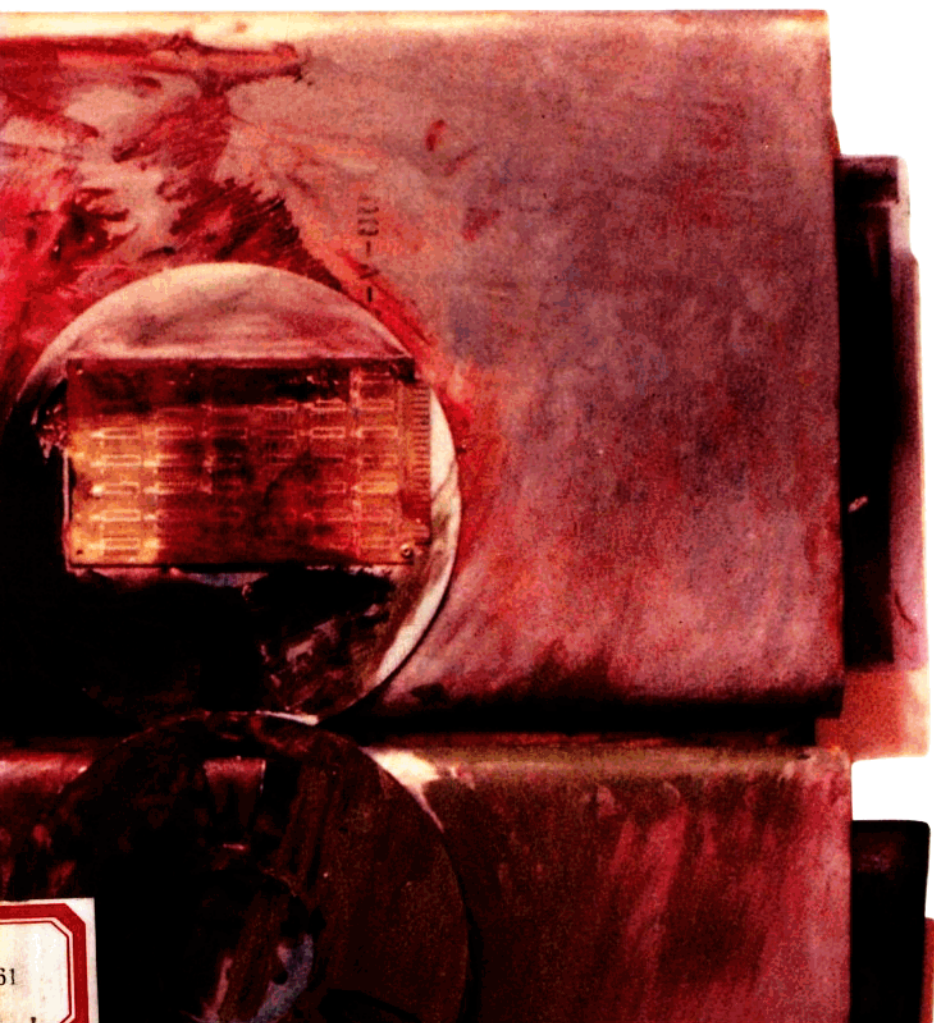


20世纪末欧洲艺术家大系

# JULIA LOHMANN

尤莉亚·洛曼



河北美术出版社

# 引言

二十世纪的美术,在经历了现代主义、后现代主义等各种思潮的洗礼之后,到今天已发展成为一个极为丰富多彩的局面。在目前这种多元的、错综复杂的时代背景面前,如何选择和开辟自己的艺术创作道路,无论是对中国的还是对任何其他国家的艺术家都是一个不可回避的问题。

前辈大师们的作品,作为历史长河中的里程碑,无疑对今人的艺术探索具有榜样的意义,但我们还确信,研究和了解我们同代艺术家的探索和创作从某种角度会给我们带来更多的启迪和参照作用。这部系列画册即是基于这样的认识编著而成的。这里我们并未向大家推荐大师的既有成就,而是重点介绍当今活跃在欧洲画坛并已崭露头角的中青年艺术家。他们的作品尚未盖棺定论,但他们的艺术创作却在根本上反映了当代欧洲绘画艺术的真实状态。并且,他们的背景和状况与我们国内的艺术家有許多相似之处,他们同我们生活在同一时代的大背景之中,面对同样宏伟多彩的人类艺术传统,并作为个体处在同样的成长阶段,研究和理解他们的所思所想以及所为,应对我们具有切实的启发作用。鉴于民族文化传统不同及社会因素的影响,他们的方式及关注点与我们会有所区别,但这恰恰正是有助于我们真正在深层认识我们自己,以及我们所从事的艺术的参照性意义。因此我们应该说,这部系列画册向大家介绍的不是他们已经做了什么,而是他们正在做什么,他们正在怎样做。

这项工作对我们来说是一个全新的领域,我们尽力作到真实、准确。

这套画册中介绍的艺术家均由欧洲著名批评家推荐并撰写文章,由艺术家本人提供作品照片及有关材料。当今欧洲艺术家众多,我们将选择有代表性的艺术家及作品陆续出版介绍。如果您能从这套画册中得到一些启悟,将是我们最大的欣慰。

## 尤莉亚·洛曼：一名介入者

“介入”一词或许是对艺术转化过程的最恰当的形容。艺术家们将他们对材料、物品、概念或媒体的特征的理解介入到显而易见的现实之中，他们介入的通常是能够吸引他们的兴趣、激发他们的好奇心并且集中他们永不休止的注意力的材料、物品、概念或媒体。通过改变固定物质与事物的不活泼的属性——通过使用多种形式和含意来使这些属性激发起新的活力——艺术家们将这些单纯的材料化为了（更加完善的）生存的典范，改变周围世界的多种方式，以及使美梦成真的新的手段。艺术家们的介入所采取的形式总是他人预料不到的。他们常常会改变媒介物的本来面目和作用。然而这种介入——不管是多么彻底的还是多么细微的——注定都会起到催化的作用。

现代的装置手段也许能够最好地体现这种介入。它存在的基础是艺术家们确信世上现存的事物可以借来让他们加以改造，这种改造实际上是出于评论，然而对于观众来讲经过改造后的作品的含义肯定比装置中任何单件物体的本来含义复杂得多。介入采用的形式是再创造和再组织，一件物品的意义马上变得十分复杂，有可能歪曲原意或者与其背道而驰。事实上，装置的一个组成部分有可能蕴含多种综合的意义，这也许会极大地改变它作为单独物品的特性。这件物品“曾经”有着一个意味，现在它有了多种意味。

尤莉亚·洛曼作品中的材料清楚地表现出了这种改变过程。她的有力的介入借鉴了从（传统）绘画到最新的摄影技术中的一切手法。这种介入是那么一目了然，以至于会被误解为教诲。然而洛曼并不为了显示介入这种“魔法”而改变她改造物品的技巧，她表现出的用这种“魔法”创造出的作品是多么丰富。此外，在更加明显的介入过程中，洛曼将它们范围扩大，形成不同寻常的风格，那就是，在介入她的媒体的同时，她也让她的媒体介入她自身。

洛曼在一系列装置中使用了她本人和其他人的X光片，这看上去或许像是理性地把她的作品“抛锚”于自身的研究。然而事实上这种构造并不是要强行进入自我状态，也不是要表明艺术家肉体的存在。虽然一些装置作品在笔触和颜色方面微微地（如果有的话）流露出洛曼的存在，但实际上作品表现的是人类总体的存在。显示这种介入如果凭借的不是洛曼本身的才能，那么至少是一个“人”的才能。同样地，X光片不见得要看作是洛曼本人的，但可以看出它是属于一个“人”的。

洛曼的介入是多层次的,然而这种介入并没有明确地表现出是谁创作了这些作品——虽然她的作品在整体上显示出了强烈的个人风格,而只是证实了人类的生机勃勃的存在。此外,作品是通过与技术有关的手段——有时顺应技术而有时违背技术来证实这种存在的。不论是用颜料(激发人类创造力的密码)绘于寻觅到的飞机翅膀(将人类强烈的渴望与机械上的失败具体化)和将一块块沉船金属(这次是将年代和损耗具体化)与一个个废弃的胶卷套(通过表现技术是可以触知的这一特性揭示出它并不具有魔力)捆在一起,还是将X光片(通过技术显示人体内部)与其他的,特别是废弃物(显示出技术是由人任意处置的,寿命短暂并且终会灭亡)组合在一起,洛曼所表现的都是人和技术的相互联系。她懂得经过加工的材料可以象征我们在生态和社会方面遇到或即将遇到的许多困境。而她试图向我们保证技术自身的力量并不能超越人的力量,它能够有益还是有害是受我们支配的,它处于我们共同——甚至只是个人所能控制的范围之内。

或许有人会说,任何经过加工的带有图象、音响或信息的艺术品都向我们传达出这样的保证。但是洛曼的艺术作品是有意地、公开地传递这一信息的。它可能通过经过加工的材料来进行这种表达,也可能只是简单地将经过加工的基本材料组合成能够激发人们兴趣的结构。然而洛曼的作品有一点是不变的:它们都依赖于出人意料而又意味深长的相关材料。这些材料证实了艺术家与他人的介入,证实了其它材料和步骤的介入,也证实了时间本身的介入。

彼得·弗兰克

## Julia Lohmann: A Human Intervention

Intervention may be the best way to describe the process of artistic transformation. Artists intervene in the apparent nature the apprehended character of the materials or objects, concepts or media which attract their interest, provoke their curiosity, focus their restless minds. By changing the inert properties of the given substance or thing—by effectively imbuing those properties with a new dynamism through the introduction of alternate forms and meanings artists turn mere stuff into paradigms for (improved) living, alternate modes of shaping the world around them, new ways of making dreams real. Artists intervention does not always take an expected form, and can often be foreign to the original role or function of the things in which they are intervening; but the intervention, no matter how radical or



how subtle, is invariably catalytic.

The modern method of assemblage may be the quintessential demonstration of such intervention, based as it is on the artist's trust that things already in the world will lend themselves to transformation, transformation that comes out of, in fact comments upon, but is destined ultimately to transcend the original significance any item incorporated into the assemblage may have for any viewer. Intervention takes the form of re-construction and re-contextualization; the meaning of a thing becomes at once amplified, negated and perverted. Indeed, the multiplicity of possibilities for associative meaning in an assembled element may be the most substantial transformation of its character. It once "meant" one thing; now it means many things.

Julia Lohmann's objects make overt this process of transformation. Her emphatic intervention, effected through the use of everything from (traditional) paint to new photographic technologies, is so lucid as to come across almost as didactic. But Lohmann does not compromise her transformative skills in order to show how the "magic" of intervention works. She shows instead how various the workings of that magic can be. Furthermore, while making the process of intervention that much clearer, Lohmann expands its scope in an unusual manner. That is, at the same time she intervenes in her media, she has her media intervene in her.

Lohmann incorporates X-rays of her own body, as well as of others, into a number of her assemblages. This might seem to "anchor" her works conceptually in an exploration of the self. But in fact the constructions evince no other imposition of selfhood, no other indicator of the artist's presence in a physical manner. Even the strokes of paint which bedeck various of the assemblages manifest little (if any) of Lohmann's presence, in their touche or color. They do bespeak the human presence in general, however, revealing the intervention, if not of Lohmann's hand per se, then at least of a human hand. Likewise, the X-rays may not be identifiable as Lohmann's, but they are identifiable as a human's.

Lohmann's multi-tiered intervention, then, affirms not so much her authorship — although overall her art does manifest clear stylistic earmarks — as the vital presence of the human being. And the work affirms this presence in the context of—as against and along with—

technology. Whether imposing paint (that cipher for human creativity) on found airplane wings (embodying the poignancy of human aspiration and mechanical failure); tying sheets of distressed metal (again conveying a poignancy, this time of age and wear) with rolls of obsolete film stock (which belies the "magic" of technology by revealing its palpability; or combining X-rays (the human revealed beneath the skin-through technology) with other, especially discarded objects (technology itself revealed as disposable, short-lived, mortal), Lohmann points at the actual confluence of humanity and technology. Knowing that technological materials can symbolize an alien and threatening context to so many of us in this ecologically and socially troubled time, she seeks to reassure us that technology itself is only as powerful as we are and is only as beneficial or harmful as we are, because it is only an extension of ourselves, commonly and even individually.

It might be said that any artwork engaging any kind of image, sound or information reproduction conveys such reassurance. But Lohmann's art communicates that message overtly and deliberately. It may use such reproductions (as with the X-rays) to do so; or it may simply incorporate the basic materials of such reproduction in the creation of provocative structures. Lohmann's work invariably relies, however, on unanticipated, formally clear yet grittily expressive concatenations of stuff-stuff which testifies to the intervention of the artist, of other human beings, of other materials and processes, and of time itself.

Peter Frank





## 尤莉亚笔下的绿色



《羊齿草的山》是狄兰·托马斯创作的一首动人的抒情诗，诗中表现了“人注定会死亡”这种思想。诗人首先回忆起了他少年时代无忧无虑的欢乐时光，那时“幸福似青翠的芳草”。结尾他写道：

“啊，我在他的恩宠中年轻，无忧无虑。  
时光赐我青春与死亡，  
尽管在镣铐中我还是像海一样歌唱。”

由“青春与死亡”这个简单的短语，托马斯暗示出赋予我们生命的和把我们推向死亡的是同一种力量。春季新发的嫩芽注定会遵循植物学的程序变成枯萎凋零的秋叶，像一首歌中唱到的“金黄色的秋叶”。

颜色本身与生俱来的暧昧的象征意义有助于我们理解尤莉亚·洛曼近期围绕绿色这一主题创作的装置。最近在杜塞尔多夫的海特·A·M·亨纳曼画廊中展出了她的作品：她把一组绘有绿色图案的镶板固定在地上，用它们标出场地尺寸并且象树篱一样把场地围了起来。同时，边界部分在朝着亨纳曼画廊所在的拥有著名历史的豪夫公园的方向开了一个缺口。作品的层次构造表现出了画家运用颜色和画笔的娴熟技巧，这给圈内的多数人留下了深刻的印象。在她早期的更加苦心追求结构的作品中，这种捉迷藏式的技巧可以创造出被刮去文字用以重写的羊皮纸的效果。由于颜色的遮蔽，这些纸上总有一些不可解的神秘符号。

尽管在尤莉亚的作品中已基本不再有这种符号的暗示，一些迷一样的东西还是保留了下来。绿色的阴影、色调、和色系的组合可以作多方面的隐喻：生与死，希望与失望，无辜与有罪。然而绿色仍然属于——这或许是极端矛盾的——波长为10亿分之487到566公尺的光经过折射后产生的物理现象。此外，绿色是由黄和蓝这两种原色混合而成的，而蓝色和黄色本身也各有其复杂的象征意味。

当一个人专注地面对这些表面结构丰富的作品时，他就像进入了一个绿色的海洋世界，一个充满了支离破碎的故事和战争痕迹的世界。在这里我们可以找到嫉妒（“绿色与嫉妒”）和疾病（“腮边的绿色”）；天真（“绿色的青春”）和希望（“我的山谷多么碧绿”）。这里甚至还有引诱（送给女人一件“绿色礼服”是指和她一起在草地上翻滚）和葬礼（莎士比亚在“罗密欧与朱丽叶”中形容泰伯特为“在土壤中变绿，在他的寿衣中腐烂”）。绿色是翡翠、海洋、伊甸园与和平的颜色，同时也是制服和腐败的颜色。在希腊和拉丁语中它都是青光眼一词的词根，因此尽管

绿色是象征和平的橄榄枝的颜色,它也带有盲目的意味。

与绘画本身一样,只有能够理解作品结构的人才能感觉到颜色的“真实”。然而这一过程永远不能用纯粹的客观限定来衡量,原因是它受到众多复杂因素的影响——历史、神话、宗教、文学,甚至影响我们认识的生理结构。篱笆另一侧的草看起来总是更绿,这是由于距离将独立的叶片联在一起,组合成一片,因而加深了颜色。离近以后,草叶就彼此分开了,虽然显出了精细的独立结构和纷繁的形态,但是颜色变得比较淡。从尤莉亚·洛曼的作品中我们便能看出这种规律。

大卫·盖罗威

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## A Sprig of Green for Julia

In “Fern Hill”, Dylan Thomas’s moving lyric reflection on his own mortality, the poet thinks back to a time of carefree innocence, “happy as the grass was green.” He concludes with the lines.

“Oh, as I was young and easy in the mercy of his means,

Time held me green and dying

Though I sang in my chains like the sea.”

In the simple phrase “green and dying” Thomas suggests that the same force which lends life also triggers the inevitable mechanisms of decay. The tender, quickening leaves of Spring already contain the botanical “program” for the withered, falling leaves of Autumn. Leaves, as the songwriter tells us, “of red and gold.”

The inherent ambiguity of colour symbolism suggests an approach to the recent installations Julia Lohmann has created around the theme of green. In her recent show at the Duesseldorf Gallery of Hete A. M. Huenermann, a band of green-painted panels mounted at floor level took the measure of the space and thus defined and closed it as though through a hedge. At the same time, the border suggested an opening to the historic Hofgarten where the Huenermann Gallery is situated. The multiplicity of association was reinforced by the painter’s lush technique, with fields of colour and rhythmic brushstrokes applied in consecutive layers. In earlier and structurally even more elaborated works, this hide-and-seek technique could create the effect of a





palimpsest, whose "decoding" often revealed mysterious figures hovering within the veils of colour.

Though figurative allusions are now almost entirely suppressed, the sense of something riddlesome remains. In all of its shades and hues and associations, the colour green becomes a multifaceted metaphor: for life and death, hope and despair, innocence and illness. Yet it remains—and this is perhaps the ultimate paradox—a physical phenomenon created by the refraction of light with a wavelength of 487 to 566 nanometers. It is also the hue that results from mixing the primary colours of blue and yellow, each of which, in turn, is freighted with its own complex symbology.

To immerse oneself in these paintings, with their richly textured surfaces, is thus to plunge into a sea-green world of broken narratives and conflicting clues. Here we encounter jealousy ("green with envy") and sickness ("green around the gills"), innocence ("a green youth") and promise ("How Green Was My Valley"). Seduction is here (to give a woman "a green gown" is to roll with her in the grass) and even burial (Tybalt is described, in Shakespeare's *Romeo and Juliet*, as "but greene in earth, ... festering in his shrow'd. "). The colour of emeralds, oceans, Eden and Greenpeace is also the colour of uniforms, putrefaction and, through both its Greek and Latin roots, the eye disease known as glaucoma. Green thus suggests blindness, even as it suffuses the olive branch of peace.

Like painting itself, colour becomes perceptibly "real" only through the eye of a beholder equipped to decode its physical structures. Yet this is a process that can never be measured in purely objective terms, for it is influenced by a host of complex associations—historic, mythological, religious, literary, even biological filters that affect our perception. The grass is indeed greener on the other side of the fence, since distance compacts the individual blades into a consistent field and thus intensify its hue. Draw near and they separate, peeling even as they reveal delicate individual structures and intricate forms. Like the paintings of Julia Lohmann.

David Galloway

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## 黄 色

黄色是我自 1987 年到 1994 年创作的主要题材之一。其中主要的一组作品为“亚伦——亚马逊河、克罗地亚河与印度河之间的黄色地带”，是我在 1993 年创作的。

首先我想谈谈创作这幅作品时个人思想的发展过程。

使用黄色对我的创作方式来说是一种挑战。要把这种颜色和其它颜色混用而又不使它失去特色是很难办到的。一经混合它就会变得黯淡无光，污乱不堪，有时甚至会变为绿色或者橙色。黄色是一种极亮的颜色，仅次于白色。它就像一束光线或者一盏电灯，仅仅起到发光的作用。

曾有很长一段时间我不会用黄色作画——我是指单用黄色。我只是在与深蓝色对照的时候才使用黄色。

黄色是沙漠的颜色。我首次看到沙漠是 1982 年在以色列的死海附近，那里的光刺得我几乎睁不开眼睛。

1987 年我游览了也门沙漠。阿拉伯地区的沙漠也是黄色的，我只有戴着太阳镜才能忍受它。

当地的那种炎热也是我首次经历的，太阳火辣辣地烤着大地，一切东西都是黄色的。建筑物是用土坯烧制的砖搭盖的，这赋予了黄色一些结构变化。点缀在这一片黄色中的人们看上去像一颗颗宝石，它们的五颜六色或纯净洁白的服装在沙海中象白银一样闪闪发光。

就是在这样的沙漠中诞生了一神教，如早期印卡和德国的拜太阳教等。

1990 年我在克罗地亚地区见到了色彩缤纷的美国沙漠。我参观了奥拉比大峡谷、布赖斯峡谷以及彭特沙漠。

我在当地听说了“黄蛋糕”这个词并见到了它所指的材料。“黄蛋糕”是指发光强度高达铀的光芒的 80% 的铀矿砂废渣（有污染，致癌），它放射出不可目视的光和极度的热让人感知到黄色强到极点是什么样子。

我收集了更多的与黄色有关的含意：黄色意味着交流。德国的邮政标志和警笛都是黄色的，公用电话亭也是黄色的。在电话簿的黄页上你可以查到艺术家和政府部门的电话号码。

英国有一类黄色出版物，是指趣味低级或者报道不实的刊物。19 世纪英国画家奥布里·比尔兹利出版过黄色书籍，堕落与淫秽的内容充斥其中。

黑黄两色条纹意味着“小心”，同时黑黄两色意味着放射现象。蜜蜂的蜂蜡和蜂蜜是黄色的；人体排出的粘液和小便也是黄色的；黄热病等病症会使患者的白眼球变成黄色；在德语中肝炎一词意为“沉溺于黄色”。



许多天体——太阳、月亮、星星等，发出的光都是黄色的。

六角星标志曾被错误地用于表现种族主义：德国纳粹时期犹太人不得不佩戴这些“黄星”。六角星是黄色的，而黄色的空间便是由这些六角星组合发展而来——（用昆虫的眼光来看，建一个蜂巢，即把许多代表天和地的三角形放置在一起）。黄色阐明了生与死之间的界限。光创造生命也毁灭生命。不要忘记硫、磷、柠檬、香蕉、众多的水果和鲜花、粮食、藏红花以及黄色的鸟类。金丝雀这种宠物有时被用作毒气的活体实验品，在恐怖的毒气案发生后它们被首先放进东京地铁。这些实验品的名字中也有黄色，它们被叫作：穿过毒气的黄色。

对中国人来说，黄色代表危险纯属不经之谈，因为在中国黄色是帝王使用的颜色，是令人敬慕的。在巴基斯坦黄色则象征着春天。

在中世纪的神庙中也能见到黄色，那是黄金的颜色。金子是钱币，钱币是圆形的，太阳也是圆的，一个孩子画了一个嘴角眼角挂着微笑的黄太阳，你的计算机上面微笑着的圣像也是黄色的。这是后现代主义风格的有关太阳的索引。

1992年在巴西培兰的贝伦我买了一只黄色的苍蝇拍。突然间我的脑海中产生了创造一个黄色空间的想法，在这个空间中通过黄色的材料来表现黄色所有的含义。作品的材料采用由不同手段得来的合成材料，不同的维度通过不同物质的矛盾和对立表现出来，而又用黄色这个概念把它们结合到一起。从近距离你还能分辨出不同种类的断片，而从远处看它们的外形通过黄色部分的组合达成了一种特殊的合谐，世界看起来就是这个样子。碎片与不同的物质结合在一起诱发出人们的新的想象。因而在所有意义中我创作的这一黄色空间首先是一个精神空间，其次还可以把它比作金色的笼子，舶来的鸟屋或者白日的梦想。它存在于三条浩瀚河流之间的那片沙漠中的某个地方。

尤莉亚·洛曼

## Yellow

The colour yellow was one of the main subjects of my work from 1987 to 1994. The main piece is Belem, yellow space, between Amazonas, Colorado and Indus. "This is the title of a piece" which I made in 1993.

I want to give a description of that work in the context of its spiritual development.

The colour yellow was a challenge for my way of painting. Yellow is a colour that is not easy to be mixed up with another colour without losing the yellow char-

acter. Soon it gets muddy and dull or you have green or orange. Yellow is a colour full of light, next to the white light. Yellow is like a beam or a lamp it does nothing but shining.

For a long time I could not paint yellow, only yellow I mean. I painted yellow only in a contrast to dark blue.

Yellow is the colour of desert. The first desert I saw was around the Dead Sea in Israel in 1982. The light was so strong that I hardly opened my eyes.

In 1987 I experienced the Yemen desert, the colour of the Arabian desert: yellow. I could only bear it through sun-glasses.

It was also the first time for me to experience such a heat. The sun hit the earth and all was yellow. Buildings were built from bricks baked from the earth and gave the yellow some structure. People emerging in the yellow looked like jewelry, their colourful or white cloths were shining, in the sand silicate was glittering like silver.

It was the deserts where the monotheist religions were born. Elder religions like Inka and Germans worshipped the sun.

In 1990 I saw the colourful American deserts in the Colorado area. I visited Oraibi, the Grand Canyon, Bryce Canyon and the painted desert.

I found the word and the material yellowcake there, yellowcake is the name for overleasts/trash from uranium mills and it is still 80% shining like uranium shines (polluted areas, creating cancer). Invisible beams and heat are words which give you the aspect of death in yellow.

I collected more meanings of yellow: Communication is yellow. The signet of the post, the horn and therefore the mail is yellow in Germany, also the public telephone cabins are yellow in the yellow pages you can find craftsmen and offices.

There is the yellow press in England meaning low level or gossip journalism. The English painter from 19th. century, Aubrey Beardsley, published yellow books. Their contents was fin-de-siecle decadence and pornography.

Yellow and black stripes means "be careful". Also yellow and black: radio activity.

The bees wax and honey are yellow. The body produces yellow slime and piss.

There are some sickness like yellow fever, the



white of your eye-ball can turn into yellow; the German word for hepatitis would be translated into the addiction to yellow.

The planets, the sun the moon the stars, the light is yellow.

The symbol of Solomon was perverted into racism: the "yellow star" which the Jews had to wear under the German Nazis. The Hexagon is yellow and the yellow space is developed from the form of the hexagon- (look with an insects eye, build a honeycomb, put the triangles of heaven and earth together). Yellow describes the field between life and death. Light creates life and light kills life. Do not forget sulphur and phosphorus and lemons, bananas, lots of fruits and flowers, the crops, the corn, the saffron and the yellow birds. Canaries, those pets which are sometimes used as living testers for gas, they were the first to enter the Tokyo subway after the terror gas attack, gas a chemical weapon, one has a yellow name; yellow cross gas.

Yellow danger is a bad word for Chinese, yellow is the Chinese emperor's colour, the colour of the Sighs, in Pakistan a symbol for springtime.

Yellow turned into gold is the medieval's place of god and heaven, gold is money, the coin is a circle, the sun is round, a child paints a yellow sun with eyes and mouth smiling, the smiley icon on your computer is yellow, postmodern index for the sun.

In 1992 in Belém, Pará, Brasil I bought a yellow mosquito net and I had the idea to create the yellow space which would be the container for all these yellow meanings and materials. The construction is synthesized materials from different sources. Ambivalence and contradiction of heterogeneous expressive dimensions combine under the conception of yellow. From near you still see the disparate fragments, seen from far away they end up in a sort of spatial harmony which is constituted under the formal aspect of yellow. This is what the world looks like. Fragments. Disparities put together to bring up a new bearable imagination. Therefore before all other meanings the yellow space is a spiritual space and later it can be compared with a golden cage, exotic bird's house, a day's dream. The location is somewhere in the desert between three mighty rivers.

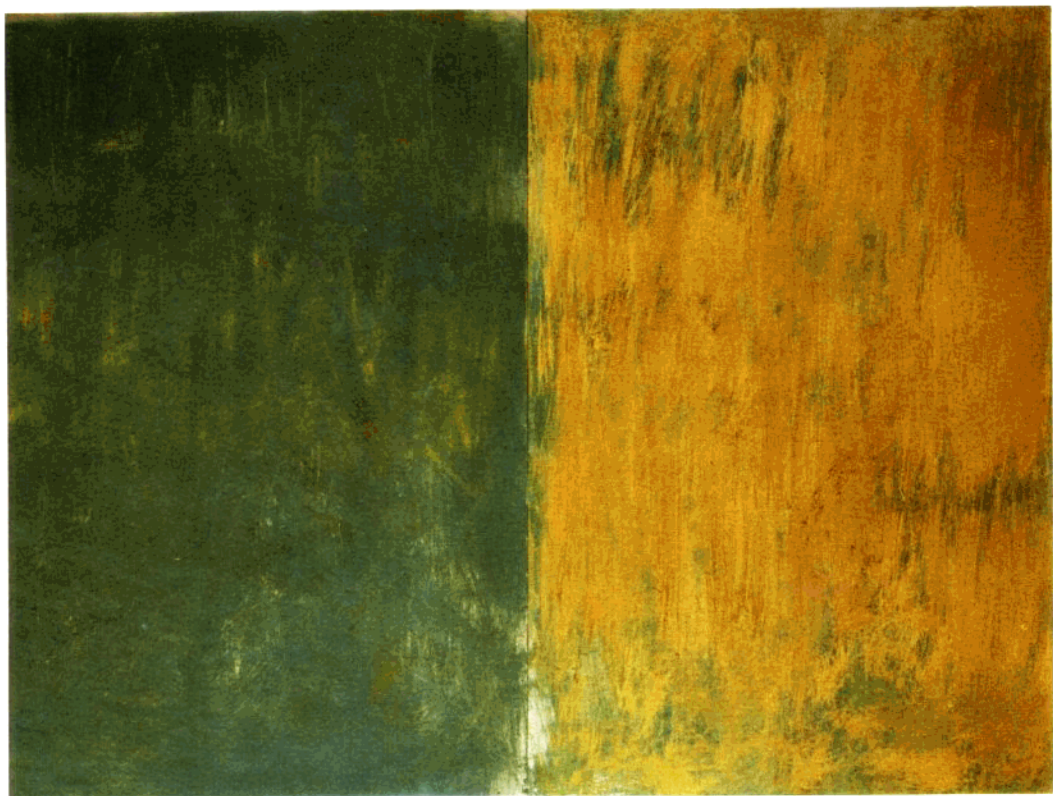
Julia Lohmann

作品

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WORKS





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1-5 “寻找四十种不同绿色的步骤” 用颜料绘于经过阳极化处理的铝板，规格不同（4号作品最大）。 1996

“Steps to find 40 different greens”, pigments on anodized aluminum, different sizes (i.e. Nr. 4 is the biggest). 1996

