

当 代 欧 洲 艺 术 家 丛 书



思故都·顾蒙逊

SIGURDUR GUDMUNDSSON

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秦 俭 主编

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总 序

1999 年 11 月,“中国欧洲艺术中心”在我的同事,来自荷兰的依尼卡·顾蒙逊女士 (Ineke Gudmundsson) 和厦门大学艺术学院的共同筹建下成立。艺术中心的具体工作由依尼卡和我共同运作,这对我来说是一个新的尝试和愉快的经历。

在过去近四年的时间里,“中国欧洲艺术中心”成功地为当代欧洲艺术家分别举办展览达 30 余次。展览对象是那些具有一定代表性的当代欧洲实验性艺术,时间跨度是自 20 世纪 70 年代至现在。

“中国欧洲艺术中心”的活动宗旨是:在中国和欧洲之间架起一座艺术与文化交流的桥梁,为中国和欧洲艺术家们营造一个更加直接的交流平台。

对“中国欧洲艺术中心”来说,过去的四年是一个颇有启示性的经历和富有收获的阶段。它使我站在新的理解层面上,从一个全新的位置上来看待当代欧洲艺术。与当代艺术的生成紧密相连的是生活体验,和用新的形式手段去表现新的想法。我们的基本原则是,展示真正的具有原创性的新艺术,而不仅仅是那些在主流想法上呈现的各种变化。视觉艺术是当代文化的一个重要组成部分。艺术实践不再仅仅是为受过训练的观众所理解的孤立想法与情感表达。相反,在今天,就像经济和科技的迅速和巨大的发展一样,当代艺术的确进入了一个对文化本身进行不断的质疑,并由此导致突破与发现的过程之中。

在国内的艺术圈内,经常有这么一种说法,在过去 20 多年的时间里,中国把西方 100 多年的现、当代艺术几乎过滤了一遍。对外来艺术以及它的所有规则吸收的速度如此之快,这自然是一个特殊的现象。从这个意义上看“中国欧洲艺术中心”的工作目的是很清楚的,即通过一个相对长久的过程,向国内观众介绍当代欧洲艺术。

《当代欧洲艺术家丛书》是“中国欧洲艺术中心”工作的一个延续,丛书中介绍的八位艺术家都曾经在“中国欧洲艺术中心”举办过个人展览。我们希望这套丛书只是我们出版规划的一个开始。

最后,我谨向对该项目给予支持的如下机构和个人深表感谢:

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秦 俭

2003 年 5 月

艺术作品是存在的一种证明

——与思故都·顾蒙逊的访谈

秦俭：记得有一次我们在一起聊天，你向我讲你的艺术创作不来自任何视觉语言的训练规则。

思故都：对我来说，仅仅关注视觉形式的方式对于任何创作来说，都是非常贫乏的。我认为，把形式的学习当作艺术创作的基础是一种错误的方式，而且，我相信它会妨碍个人感觉的发展。艺术学院经历了一段困难的时期才对此有所理解，一些艺术学院已经有了较好的变化。

秦：你能否更为具体地谈一谈你所说的感觉？

思故都：在过去几十年我们的文化中，表达你的感觉已经不是时尚了。人们更喜欢依靠逻辑交换一种观念，但当观念涉及到感觉时却不免显得笨拙和胆怯。然而，我们都有感觉，从最简单到极为复杂的日常生活的各个方面都存在着感觉。我敢说，感觉比任何逻辑的东西更加精确。没有感觉就没有真正与深刻的理解。我们应当使用我们所说的感觉的手段。在我看来，艺术是智慧的一种认识，同时也是一种表达。换句话说，我们无法通过逻辑和原因获得对艺术的理解，我们只能通过感觉获得“消化”。我想用这种手段去搞艺术。

秦：你所说的感觉是否与人的某种艺术天赋有关？

思故都：我不相信是这样。感觉就像任何技巧，是可以训练和实践的。它应当是艺术教育领域中的主题。与传统艺术相比，现代艺术要求人们应当有更多或起码一样多的感觉力，而感觉在艺术学院是可以去教和培养的。我记得一个中国音乐指挥家说过：“当我21岁的时候，我只能在音乐里感觉和表达一种悲哀，当我32岁的时候，我能感觉7种不同的悲哀，现在我41岁了，我能感觉到11种悲哀。”

但是，我想我正在谈的东西，中国古代书法大师比我所知要深远得多。

秦：在你的作品中，你是怎样把感觉当做一种手段去使用的？

思故都：感觉使我发现形式背后的价值，或者是还没有成为形式的价值。所以，当我的艺术作品完成

的时候，它并不在于描绘一件事物，而更在于事物背后表现的感觉。这对我是非常重要的。

秦：你的解释使我想起昆德拉的一篇小说的名字：《生活在别处》。这句话引自法国象征主义诗人阿瑟兰波的一句名言。在一些艺术家的创作中，意义不来自对自然对象的生动或优美的描绘，而是借用事物传达某种带有象征性的暗示。

思故都：我不想在作品里表达任何象征性的意义。两年前，我到桂林旅游，观赏那里的山水，我雇了一位导游为我带路。但是，每当我们走入一个景点，那个导游就开始讲起在山上可以被发现一些形状，说：看看那儿，你能在那儿看出三个公主变成了石头，如果再往上瞧，你会看到一个大乌龟，还有那儿，有一个布达哈的浴盆，等等。后来我只好请她不要再告诉我任何在风景中可以发现的与各种人和动物相似的形状，因为这会损害我用自己的眼睛和感觉去享受自然的美景。

秦：你反对艺术中的象征性吗？

思故都：是的，我反对。但是，不瞒你说，我花了近20年的时间才摆脱了象征性对我艺术创作的影响。我不喜欢像在桂林的那位导游那样，在我经历的每一次新的体验中创作和发现一些相识的东西。我想与一种以前从未发生过的新的真实相遇。我喜欢把自己的作品看作一种存在的证明。它意在传达和表现一个新的真实而且成为那种真实。我的意思是说，艺术作品自身是一种新的真实。

但是，一件艺术作品的实质不是给观众一些秩序，它不应当告诉：所有人都到那里去。在我看来，这是一件艺术作品中的最贫乏的功能。我相信一件好的艺术作品会带来许多种阐释的可能性，它们能引导出相同的智慧。如果你能说那是一种智慧，它则具有许多不同的意味。因此我也许会接受多数人从我的智慧中产生的对生活的不同的想法。我没有让我的艺术有追随者的愿望。但毫无疑问，你可以从我的作品中获得许多有益的思想。

秦：所以，实际上你是在说，一个人能从你的作

品,甚至从一件作品中看出许多不同的意味。在我看来,你是在尊重别人的感觉,同时也尊重自己的感觉,有时候这似乎有些矛盾,起码这是一件很难做到的事情。

思故都:我没有去刻意积累这方面的经验。卡尔·马克思曾经讲过一句非常精彩的话:“每一个个人的存在,都是整个人类的一个完全体现。”我对自己的艺术作品的想法与这句话是有联系的。我曾经在一次采访中说过:我的每一件刚完成的作品,不管看上去是多么没意思,都是我以前做过的所有作品的尖塔的顶端。

秦:你把作品看作一种存在的证明。你是如何发展这一观念的?

思故都:在创作的过程中,我不使用词语上的思想,也不使用概念。取而代之的是,我使用一种感觉,每一次都有一点不同的感觉,而且尽量不去在它几乎成为真实——非常精确的感觉之前加以限制。在创作作品的过程中,我就像一个执行上司命令的员工。很难说在感觉中我发现了什么具体的意义,因为在创作过程中我不受“意义”的驱使。另外,我所表达的意义只会是作品中的许多意义阐释的可能性的一种。感觉和思想在我的精神世界里经常是矛盾的。

秦:感觉和思想在你的创作活动中似乎有些矛盾,能不能以你的某一件作品为例来描述这个矛盾?

思故都:去年我在冰岛的一家商店里偶尔看见货架上摆放着一些动物玩具。那是一些非常简单普通的塑料玩具,但是其中一件立刻引起我的主意。这是一个小小的塑料狗。看上去非常普通,这个小玩具很吸引我但在想法上我一点也不清楚为什么,我把它买了下来并把它带到中国,在我的桌子上放了几个星期,它一直使我觉得有意思。不久之后,我把这个玩具看作一件艺术作品而且我确实为这个玩具对我的影响感到激动。我用铜复制并且放大了尺寸,让它从走的姿势变成立起的姿势,这时我立刻感到对劲儿了。我觉得很愉快。但是,后来当我努力要对我的创作进行分析的时候,我无法发现做这件作品的任何逻辑上的原因。你看,在我的作品里赋予意义的方式不是我的思想,而是直觉和感觉。

秦:在你的艺术生涯中,你既经历过现代主义,也经历过后现代主义的艺术运动,你能不能谈一谈自己在这方面的看法?

思故都:现代主义艺术给人类带来许多好的东西。通过名为现代主义时期产生的许多精彩的艺术作品,

我们受到邀请,去参与(通过美的体验)我们时代的最伟大的心灵拓展开来的视野。他们给我们留下的艺术世界仍然向我们敞开。从不好的方面看,当现代主义艺术获得成功之后,便成为一种训导指令。一种强有力的体制系统。就像基督教的初始和现在,意义发生了质的变化。

后现代主义时期的视觉艺术,在我看来经常过于肤浅,总是涉及到形式,这里我所说的形式,还是指形式的内容。

我认为,后现代主义艺术的好的东西是它对我们所有传统的和好的价值提出了问题。它迫使我们重新界定我们(常常是长期以来)看作理所当然的各种答案,对我来说,这是后现代主义积极的一面,因此我把这看作是我们精神生活的好的方面。

秦:我们来谈谈你的作品吧。你的创作大致分为两个部分,第一部分是自70年代到80年代的摄影创作。你获得了很大的成功,当时在欧洲的许多美术馆和美国的美术馆都为你的摄影作品多次举办展览,作品几乎全部被各家美术馆收藏。80年代之后,你开始转向雕塑创作,并且也在许多国际性的美术馆展出。但是,我首先觉得你的那批摄影创作完全不在意摄影本身的艺术性。你认为我说的对吗?

思故都:是的,我不想传达任何摄影技巧的艺术效果,换句话说,我只想使观者进入在照片上看到的那个世界。这些照片与你看某一个人的相册中家庭里的亲戚或假日快照的家庭相册很相似。我把我的摄影作品当做诗意的表达和雕塑,很少把它当做摄影。

大约在1980年,我逐渐转向雕塑创作。我觉得搞雕塑与搞摄影几乎没有什么不同。也许这是因为,对我来说,我的艺术总是涉及到形式背后出现的东西。我认为这是我的观众在那一时期看到我的雕塑感到失望的主要原因。根据那一时期的许多美术史家的看法,我的摄影作品进入了当时的观念艺术的运动,但是我的雕塑新作与那一时期的艺术形式化的发展没有很紧密的联系。我对此不感到惊奇,因为那时我开始不在意我艺术中的有关形式的发展了。

我认为,任何时候的视觉艺术中的正确的形式,正确的造型或甚至正确的内容的专制都是人类精神发展中的不幸。保罗·塞尚反反复复画同一处风景,很可能他是在努力从形式的背后发现更为深刻的存在;而蒙克一生中以不同的方式画过许多不同的题材,然而,作为一名艺术家,他给予我们的形象也是非常清晰的。他也是竭力捕捉在形式背后的某种更吸引他的

存在。学院派的教授热衷让学生画美丽的女人，而且会告诉你那一种女人不美。这种训导是很危险的。真正意义上的艺术不会去关注形式本身。一个女人很美，但并不意味这个女人在任何人眼里都是美的，所以任何女人都可以是美丽的。

秦：这是不是你所强调的存在的证明？

思故都：是的。

秦：但是，你认为艺术作品的主题是怎么一回事呢？它是什么确实无关紧要吗？

思故都：是的，每一个艺术家感兴趣的主题都是不尽相同的。但是任何主题都可以被艺术家所发现，为之痴迷并且使之达到一个了不起的水平，而主题再一次变为一个次要规则。例如：毕加索的《可格尼卡》是非常著名的一件作品，它是反对西班牙二次世界大战的弗兰克的一个象征。当我第一次看到这件作品的时候，我觉得在视觉上这是一张很好的画，画得很好，是立体主义风格的一件经典之作。但是几天之后我在巴塞罗纳的街上步行时，看到一个失去一条腿的七十多岁的老人穿过街道——那一时刻使我想到弗兰克初期的西班牙国民战争。那个跛腿老人使我觉得比绘画中表达的悲剧要强烈得多。在艺术中，所谓的内容常常是对实际内容的模仿或模拟——我发现这是很令人遗憾的。

秦：让我们的话题再回到你的摄影作品上来。这么说，你在摄影作品中不是像发明一样东西或风格那样去创造一种形式。相反，你是在打破形式的局限，更加准确地表达你常提到的某种精确的“存在”。

思故都：我的摄影作品不是真正的摄影作品。或许我的雕塑也不是真正的雕塑。我喜欢我的作品是感觉的具体体现——极为具体的感觉，精确的感觉，不同层面的感觉。你可以用你的眼睛看和手去摸的感觉。更何况我的许多作品没有这种质量，这反倒使我的这一愿望更加强烈。

秦：在你的早期摄影作品中，你经常为图片中的人物、动物甚至物件附加一些内心文字独白，文字不仅完全改变了图片原本含义，而且产生了令人意想不到的新的主题。

思故都：放入文字是很危险的。我经常发现，有时候是在许多年以后，我这么做是失败的。但是，我那一时期的目的使我必须使用题目和文字内容，去避免用一种简单的表达方式。

秦：在你后期的摄影作品中，你用的题目和内容更接近一种描绘性语言的氛围，这与你后来的雕塑作

品的表达方式很相似。另外，在摄影作品中，你是惟一的演员或者说主角。为什么你把所有的这些作品都叫做“情景”？

思故都：首先，在摄影作品中我采用氛围性的内容，是因为在我搞摄影的后期阶段，我再也无法忍受使用文字内容和题目。

我成为作品中惟一的“演员”与一首诗的写作仅出自一个诗人的（语法形式）笔下的情形相似。所有的作品都叫做“情景”是因为我不想把它们都看做摄影。

秦：今年你出版了两本小说，其中一本是你今年在中国完成的，书名叫“看不见的女人”。该书多涉及到中国的阴阳之说。

思故都：在着手写这本书之前，我早已感觉到西方文化的一些现象令人疑惑。这本书的内容是我尝试着去搞清楚西方文化中的阴阳存在。西方文化有一个明显的阳性统治。几乎完全没有阴性的存在。在过去的十年中我注意到西方文化的这一不平衡状况，并且对西方文化的一边性导向感到不愉快。在西方，所有的社会形态都呈现男性化，这是非常明显的，我并不要反对男人，我自己也是个男人。但是当我生活在纯粹男性化的世界里的时侯，涉及到精神的存在就成了问题。的确，西方的女人也参与社会活动，但是，为了得到认可和接受，她们中的绝大多数不得不显示男性化的方式。对我来说，这是非常单调枯燥的事实。我们所欣赏的所有的艺术和诗几乎都是男人的作品。因此，可以说我们男人总是堕入另一些男人的情网。在西方文化中，男性受到另一些男性的启发■而且男性自身仅仅是阳性状态。在生理学上没有这样的问题。没有女人，人类无法繁衍，没有女人，我们会死去。只有阳性，没有阴性的存在是不可能的。所以，在我们的精神生活里通过阳性获得阳性的发展，我觉得这是很奇怪的。这一精神上的同性恋能导致我们步入一场文化上的灾难。阳性文化仅仅产生又一个新的阳性文化，这是非常乏味的。

2002年8月

THE ARTWORK IS A TESTIMONY OF BEING

————— Conversation with Sigurdur Gudmundsson

Qin Jian: I remember that once you said that an artistic creation is not determined by the rules regulating the so-called visual language.

Gudmundsson: For me to concentrate only on visual forms is ineffective for any creation that matters. To take the study of forms as the basis for the artistic creation is in my opinion a wrong approach and I believe that it withholds us from a development of our personal feelings. Art academies have had a hard time understanding this, but here and there it is changing for the better.

Qin: Can you be more specific about what you call feelings?

Gudmundsson: To express your feelings has not been in fashion in our cultures for decades. People prefer an exchange of ideas based on logic but are clumsy and afraid when it comes to feelings. Yet we all have feelings. Feelings exist in all aspects of everyday life from the simplest to the most complex. I dare say that feelings are more precise than any logic. Without feeling there is no real and deep understanding. We should use that instrument we call feelings. In my opinion art is a realisation and at the same time an expression of wisdom - in other words, we cannot acquire understanding of the art work through logic and reason, but we can only "digest" it by feeling it. With that instrument I want to make my art.

Qin: Is there any connection between that what you call "feeling" and one's artistic gift by birth?

Gudmundsson: I don't believe so. Feelings can be trained and practised like any skill. This should be the main subject within the art education. Modern art requires, maybe more than traditional art or at least just as much, that people should be more capable of dealing with feelings and this can and should be taught and trained at the art academies. I don't mean to say that there should be no technical training in art schools but all forms we make must be there because of feeling behind them - the feeling that caused them. This reminds me of what a Chinese conductor in the classic Western music once said: "When I was 21 years old I could only feel and give expression to one sadness in music; when I was 32 I could feel seven different kinds; now I am 41 and I can feel 11 different sadness".

But I think I am talking about something here that the Chinese calligraphy artists know much more about than I do.

Qin: In your work - how do you use the feeling as an instrument?

Gudmundsson: It enables me to find values that are behind the forms - or values that have not become forms yet. So when

my art work is done then it is not supposed to be a description of an object but more an object that expresses the feeling behind it. This is important to me.

Qin: That reminds me of Kundera's novel, "Living in the other place". The title is taken from a famous saying of the French symbolic poet Arthur Lanbo. In some artists' work, meaning is not a vivid or beautiful description of the natural object, but the conveying of some symbolic hints through the object.

Gudmundsson: I don't want to express any symbolic meaning in my work. Two years ago I took a trip to Guilin to see the mountains there and hired a Chinese guide to show me around. But at every scenery we entered the guide started to talk about certain shapes that could be found in the mountains and said: Look there, there you see the three princesses that got turned into stone - and if you look up there you see the big turtle, and there the bathtub of a Buddha.. etc. At last I had to ask her not to tell me anything with any kind of creatures to be found in the landscape because it would spoil for me the beautiful view of mountains and nature that I wanted to enjoy with my own eyes and feeling.

Qin: So you object to symbolism in art?

Gudmundsson: Yes I do. But to tell you the truth it has taken me almost 20 years to get rid of the influence of symbolism in my art. I don't want to operate like the guide in Guilin and look for something recognizable in every new experience I meet. I want to meet a new reality that has never been there before. I like to see my own work as a testimony of being. It is supposed to embody and express a new reality and also to be that reality. I mean that the art work is a new reality in itself.

But the quality of an art piece is not to give orders to its audience - it must not tell audience: go here. That is in my opinion too limited function for an art piece. I believe that a good work of art gives many possibilities for interpretations that can lead to the same wisdom. One wisdom, if you can say that, has many different meanings. Maybe therefore I accept that the majority of people have different ideas about life.

have no desire to have artistic followers for my art - but undoubtedly you may get many useful thoughts from my works.

Qin: So in fact you state that one can see many different meanings in your works - even within one piece. That shows in my opinion that you respect the feelings and ideas of others as well as your own. In some ways this seems to be contradictory, or at least it is very difficult in practice.

Gudmundsson: I didn't deliberately accumulate the experience in this respect. Karl Marx once said those excellent words: "Every single human being is a full representative of whole mankind." My thoughts about my own art works are related to those words. I once said in an interview: Every single work that I have done, no matter how uninteresting it may look, is the top of the pyramid of all the works I have ever done.

Qin: You call your works a testimony of being—how do you develop this idea?

Gudmundsson: During the creative process I don't use verbal thoughts or concepts. Instead of that I use a feeling, every time a bit different, and I try to discipline that feeling until it almost becomes reality—very accurate feeling. During the process of making the work I follow the feeling like a worker who carries out orders from his boss. It is hard for me to say what specific meaning I have found in the feeling because I am not driven by "meaning" during the creative process. Besides that my meaning would only be one of many possible interpretations coming from the work.

Qin: Feelings and thoughts seem to be contradictory in your work. Can you illustrate this conflict by describing one of your works?

Gudmundsson: Feelings and thoughts are always contradictory in my creative work. Last year when I was in Iceland I happened to see some animal toys displayed on the shelves in a shop. Those were ordinary toys and one of them drew my attention immediately. This was a little plastic dog, very common looking and so I discovered later, made in Taiwan. For some reason completely unknown to my thoughts I felt attracted to this little toy. I bought it and brought it with me to China and kept it on my desk for some weeks and it remained interesting me. A short time later I saw the toy in my mind as a work of art and I was really excited about the impact it had on me. I magnify its size and copy it in bronze elevated it; and it felt immediately right. I was happy. But shortly after I tried to justify my creation, I couldn't find any good logical reason for making it. You see, what give way to meaning in my art are not my thoughts but my intuition and feelings.

Qin: You have experienced in your life the various movements in art, including both Modernism and Post Modernism. Could you give your opinion on this?

Gudmundsson: Modernism has brought mankind many good things. Through the beautiful art works that were made in the name of Modernism we have been invited to participate through beauty—experience in the views of the greatest minds of our time. They have left us a landscape of art that is still open for us to visit and enjoy and also there we can gain experience of a deeper knowing that lies in those art works. Without the art works of the past we would be spiritually very poor.

The bad thing about Modernism is the territorial arrogance that is such a significant aspect of it. Within the modernistic

artwork there is most of the time a desire to conquer the world — to have its influence spread over the whole world. It is in this aspect very similar to Christianity which has also had a reputation for using arrogant methods to spread the gospel world wide. This I don't find attractive.

Post modernism in visual art is very often too light footed for me and is always dealing with forms, here I also mean the form of the content.

The good thing in my opinion about post modernism is that it puts question marks behind all our old and good values. It forces us to redefine our opinion on matters that we have often for too long a time taken for granted. This is for me the positive aspect of post modernism. And I see that as something good for our spiritual life.

Qin: Let's talk about your works. Roughly speaking your work can be divided into two periods. The photographic period until 1980 that brought your work all over the world so to speak, through numerous international museums exhibitions and collections. And then after 1980 when you started to do more sculptures which also have been exhibited in most of the European countries as well as in America and even here in China at the Chinese European Art Center in Xiamen. But let me first ask you if I am right when I say that your photographic work is not at all dealing with the quality of photography itself. What can you tell me about this?

Gudmundsson: I do not intend to convey the artistic effect of the photographic technique. In those works I was only aiming to lead the viewer into the world that was to be seen on the photo. Quite similar use of the photo as is the case in family albums when you view photos from relatives or snap shots from the vacation. I looked upon my photo works either as poems or sculptures—not so much as photo's.

When I around 1980 gradually started to make sculptures I felt the difference with my photographic works was almost none. That is maybe because for me my art always deals with that what takes place beyond the form. I think that a great deal of my audience was disappointed in my new sculptures at that time. According to many art historians at that time my photographic work fitted into the conceptual movement of that time but my new sculptures did not have a strong relation with the formalistic development of art at that time. That did not surprise me because at this time I began not to care about the development of forms in my art.

The dictatorship of the right forms, right shapes or even the right content in the visual art of every time is in my opinion unfortunate for the development of the human spirit. Paul Cezanne drew the same scenery again and again. That was most likely his way not to be occupied with form developments. Edward Munch made works in different ways with different subjects during his life time and yet we have a clear image of him as an artist. And even if we would not experience Munch as a clear artist I see no problems for him who made so many

great works.

Like "every single human being is a fully representant of whole mankind " each form can be the best form if you manage to deepen it all the time and increase the intention put into it. There is no one woman who is the most beautiful woman on earth. Every woman or man can be seen as the most beautiful depending on who looks and what she/he is looking for.

Qin: Is this the testimony of being that you emphasize?

Gudmundsson: Yes, something like that.

Qin: But what do you then think about the subject in the art work—doesn't it still really matter what that is?

Gudmundsson: Yes for each artist certain subjects are more interesting than others, but for any subject there can be found an artist that loves it and manages to lift it up to a sublime level where the subject again plays a minor role. For instance Picasso's Guernica is famous for being a symbol in the battle against Franco in the Spanish Civil War. When I saw that work for the first time I found it very beautiful to look at, well painted and a good sample of the style of Late Cubism. But when a few days later I was walking on the streets in Barcelona I came across a man about 70 years old jumping on one leg—then I thought of the civil war in Spain during the beginning of the Franco period. The one legged man was to me much more real and tragic than the painting. In the art the so-called content is so often an imitation or mimic of the real content—and I find that a pity.

Qin: Let's go back to your photographic work. Would you say that you are not creating some form or a style or something like that, but on the contrary you have broken the limits of the form in order to express the "being" that you so often mention?

Gudmundsson: My photos were not really photos. Maybe my sculptures are also not really sculptures. I would like my work to be an embodiment of feelings—specific feelings, accurate feelings, different levels of feelings. Feelings that you can look at with your eyes and touch with your hands. Needless to say, many of my works do not have this quality that is so desired by me.

Qin: In your earlier photo work you always added some monologue-like words to each work. The words change the expected meaning in the picture and can make people relate to some unexpected new subjects.

Gudmundsson: It is dangerous to put words in those pictures. I have often noticed, sometimes many years later, that I failed in doing so. But my intention at that time must have been to use the title or text to prevent the work for one simple way of interpretation.

Qin: In the later photographic works one can see that you use the titles and the short texts more as an atmospheric parallel than descriptive language which is more like you

have used later with your sculptures. Another aspect of the photographic works that can be mentioned is that you are the only actor or protagonist in the work. And why do you use the term "situation" in reference to this body of work?

Gudmundsson: First about the use of atmospheric text in the photo works: in the end of that period, the photo works, I no longer wanted a text or written title leading a single specific meaning to my work which I hoped would have many different meanings. One Wisdom—many meanings.

Being the only "actor" in those works is similar to a poet who makes his poetry in the first person singular (form of grammar). The name Situations for all those works was something I used eagerly in order to not to have to call them photographs.

Qin: You have written two novels and one of them here in China that you finished this year with the title The Invisible Woman. This book has a lot to do with the Chinese Yin and Yang theory.

Gudmundsson: Before I set out to write the Invisible Woman I had for quite a long time had an uncomfortable feeling that I couldn't define about the western culture. If I were to say something about the content of this book I would say that it is trying to make clearer to me (and hopefully some others as well) the presence of Yin and Yang in western culture. In the western culture there is a clear dominance of Yang and almost nothing of Yin. The last ten years I have noticed this imbalance in the western culture and felt quite unhappy about this one-sided character of our culture.

All the social forms in the West are manifested through masculinity—this is very obvious. I don't object to men. I am myself men, it rather is that I have a problem living in a pure man's world when it comes to a spiritual existence. Sure, women are invited to take part in our society but most have to present themselves in the masculine way in order to be noticed and accepted. This is for me quite a boring fact. Almost all art and poetry that we appreciate is made by men, so one can say that we men are all the time falling in love with the creations of other men. In our culture men get inspired by other men—and men only, only Yang. There is no such problem in the physiology. In order to maintain the human race we need women—are dead without women. The existence of only Yang without Yin is impossible. So it feels to me strange that in our spiritual life we think we can keep it going by Yang for Yang. This spiritual homosexuality could lead us to a cultural catastrophe: Yang culture only produces a new Yang culture.

Very boring.

By writing The Invisible Woman I didn't expect to solve this problem. I only feel that by writing the book I have acquired some more experience in this field.

But my book is not at all meant to be scientific, my only intention with this book was to create a work of art whatever that means.

- 1942 出生于冰岛雷克雅未克
- 1960-1963 就读于雷克雅未克冰岛工艺美术学院
- 1963-1964 荷兰 Academie '63 Haarlem
- 1970-1971 荷兰 Ateliers '63 Haarlem
- 1970 开始生活在阿姆斯特丹
- 1978-1986 执教于荷兰 Enschede 工业艺术学院
- 1980-1981 在纽约 PS-1 工作
- 1985 获瑞典王子 Eugen 勋章
- 1987-1988 于柏林获 DAAD 奖学金
- 1989 在汉堡获 Hendrik Steffens Preis 奖
- 2000 于卑尔根获 A. Roland Holst Penning 奖
- 1997-现在 工作、生活在荷兰和中国厦门

曾参与创建

- 1969 雷克雅未克 Galleri Sum 画廊
- 1970 阿姆斯特丹 In-Out Center 艺术中心
- 1978 雷克雅未克 The Living Art 博物馆

部分个人展览(1990-2000)

- 阿姆斯特丹 Van Galder 画廊
- 瑞典海尔星伯格市 Forsta 画廊
- 赫尔辛基 Anhava 画廊
- 德国 Nemo 画廊
- 挪威奥斯陆 Kunsternes Hus, Galleri Riis 画廊
- 伯根艺术家中心
- 斯德哥尔摩 Nordenhake 画廊
- 厦门中国欧洲艺术中心
- 瑞典 Vestrabottens 艺术博物馆 Umea 市 Stefan Andersson 画廊
- 雷克雅未克 Galeríngólfsstraeti 8 画廊
- 阿姆斯特丹 Another Place, 瑞典的 Uppsala, Bror Hjors Hus 画廊
- 阿姆斯特丹的 Galerie de Expeditie 画廊
- 冰岛国家美术馆
- 德国慕尼黑的 Verein für Originalradierung
- 阿姆斯特丹 Galerie Paul Andriess 画廊
- 马尔默 Galleri Lang 画廊
- 赫尔辛基 Galleria Mikkola & Rislakki 画廊
- 鹿特丹的 Faro 画廊

部分群体展

- 1970 北欧青年双年展
- 1973 蓬皮杜艺术中心, 法国现代艺术博物馆
- 1978 意大利威尼斯艺术双年展
- 1979 澳大利亚悉尼艺术双年展
- 1982 美国 Guggenhei 博物馆
- 1984 荷兰阿姆斯特丹 Van Gogh 博物馆
- 1990 奥斯陆 Henie-Onstad 艺术中心、丹麦 Klædefabrik Brandt Odense 艺术中心、斯德哥尔摩文化馆、赫尔辛基北欧艺术中心
- 1992 伦敦 Barbican 艺术画廊
- 2001 瑞典哥德堡国际艺术双年展
- 1997 荷兰 Beelden aan Zee 博物馆

Biography

Born in 1942, Reykjavik Iceland

1966-1963 Icelandic College of Arts and Crafts, Reykjavik

1963-1964 Academie '63 Haarlem

1970-1971 Ateliers '63 Haarlem

1970 Settles in Amsterdam

1978-1986 Teacher at the Academie voor Kunst en Industrie, Enschede

1980-1981 Works at PS-1 in New York

1985 Prinve Eugen medal, Sweden

1987-1988 DAAD grant, Berlin

1989 Hendrik-Steffens-preis, Stiftung F. V. S. Hamhung

2000 A. Roland Holst Penning, Bergen

1997-Present Lives and works in Holland and in Xiamen, China

Co-founder

1969 Gallerí Sum, Reykjavik

1972 In-Out Center, Amsterdam

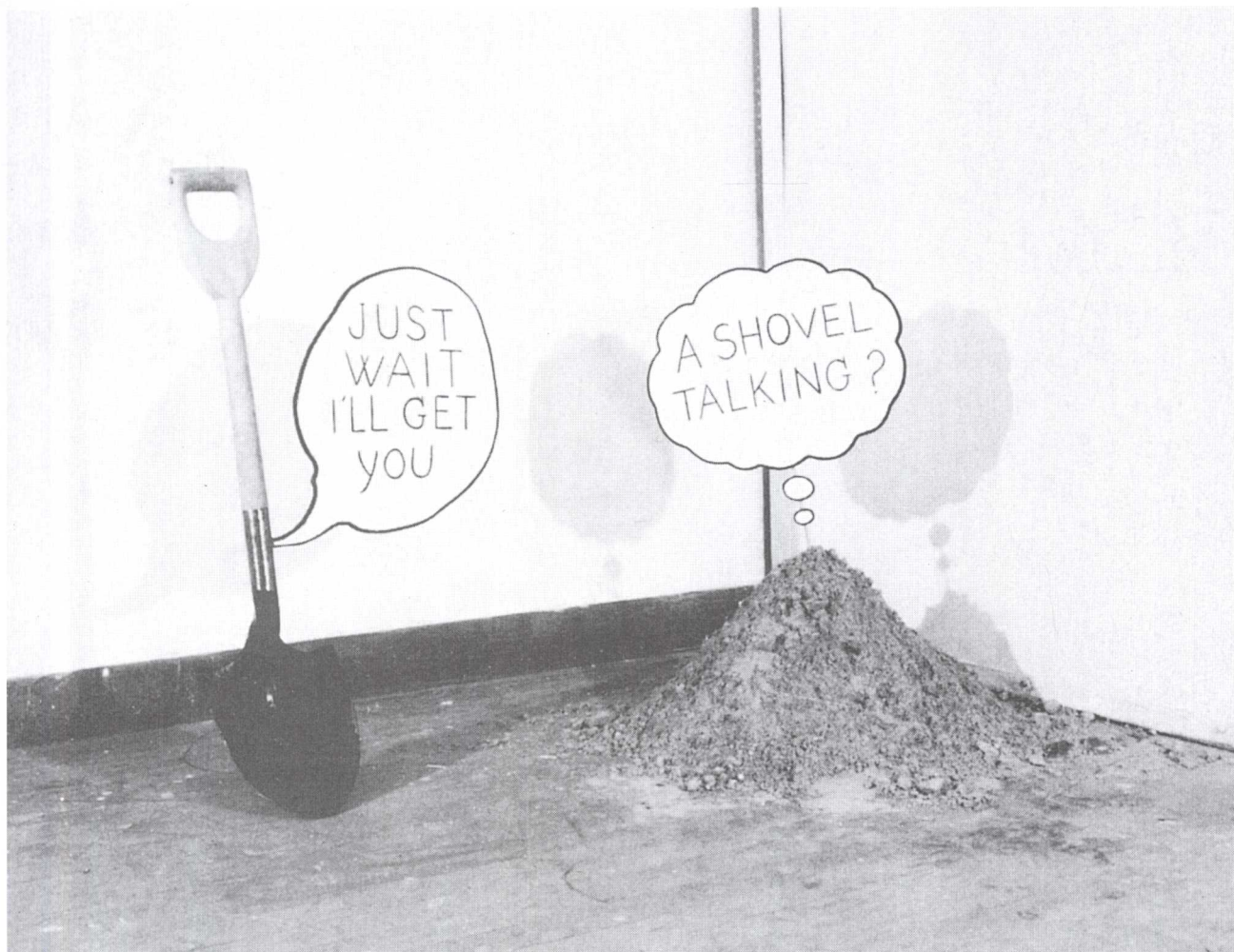
1978 The Living Art Museum, Reykjavik

Selected Sole Exhibitions (1990-2002)

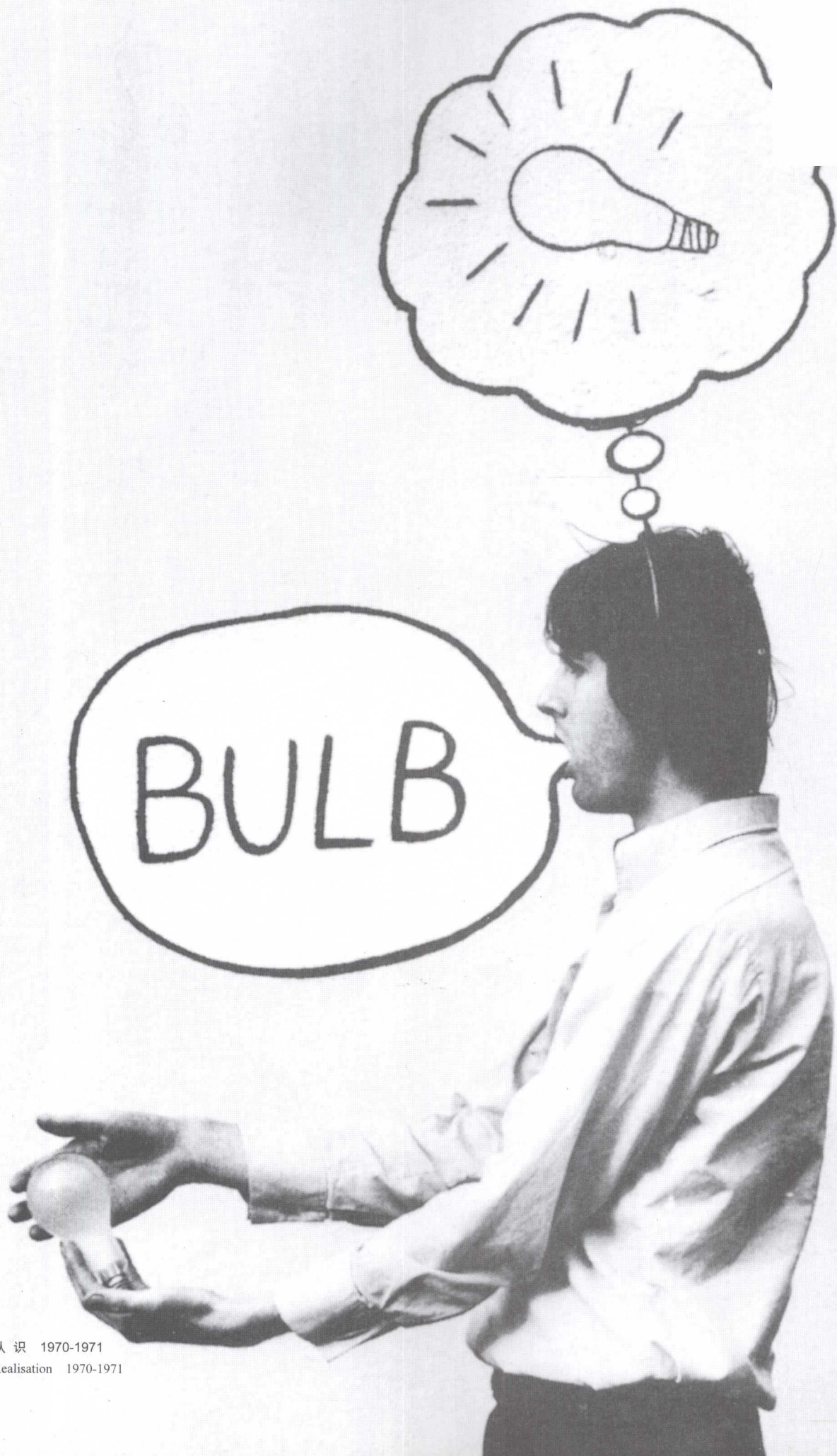
Galerie Van Gelder Amsterdam, Forsta Galleriet Helsingborg, Galerie Anhava Helsinki, Gallerí Sum Reykjavik, Galleri Riis Oslo, Bergen Art Museum, Galerie Nemo Germany, Galerie Nordenhake Stockholm, The Chinese European Art Center Xiamen, Vestrabottens Art Museum Sweden, Galleri Atefan Andersson Umea, Galeri Ingólfsstraeti 8 Reykjavik, Another Place Amsterdam, Verein von Kunstfreunden Lubeck, Bror Hjorts Hus Uppsala, Kunsthalle Kiel Germany, Malmo Konsthall, Malmo, Pori Art Museum, Kunstnernes Hus Oslo, Galerie de Expeditie Amsterdam, National Gallery of Iceland, Museum, Galerie Paul Andriesse Amsterdam, Galleri Lang Malmo, Galleria Mikola & Rislakki Helsinki, Galerie Faro Rotterdam.

Selected Group Exhibitions

1970 Nordic Youth Biennale, 1973 Centre Georges Pompidou, Musee National d' Art Moderne, 1978 Venezia Biennale, 1979 Sydney Biennale, 1982 Guggenheim Museum, 1984 Rijksmuseum Vincent Van Gogh Amsterdam, 1990 Henie-Onstad Art Center Oslo, Kaaedefabrik Brandt Odense Denmark, Kulturhuset Stockholm, Nordic Art Center Helsinki, 1992 Barbican Art Gallery Loudon, 1997 Museum Beelden aan Zee, 2001 Gothenburg International Art Biennale.



交谈 1970-1971
Conversation 1970-1971





无题 1974
Untitled 1974