



展景 抽烟是非常重要的 1995 View of Exhibition Smoking is Very Importent 1995

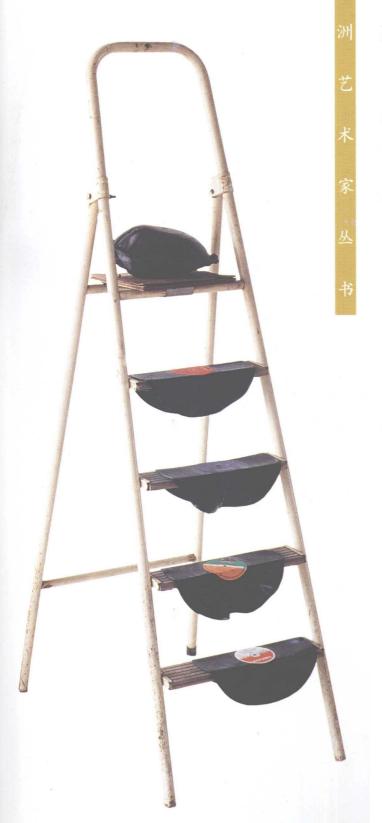
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1999 年 11 月,"中国欧洲艺术中心"在我的同事,来自荷兰的依尼卡·顾蒙逊女士 (Ineke Gudmundsson) 和厦门大学艺术学院的共同筹建下成立。艺术中心的具体工作由依尼卡和我共同运作,这对我来说是一个新的尝试和愉快的经历。

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:

荷兰蒙德里安基金会(阿姆斯特丹) 挪威王国驻中国大使馆,北京 挪威外交部,奥斯陆 冰岛共和国驻中国大使馆,北京 冰岛教育部(雷克雅未克) 美国芝加哥艺术学院 Lisa Norton 女士

厦门大学艺术学院中国欧洲艺术中心 秦 俭

2003年5月

## **PREFACE**

In November of 1999, the Chinese European Art Center was jointly founded by my colleague, Ineke Gudmundsson of the Netherlands and the Art College of Xiamen University. It has been my pleasure to collaborate with Ineke in directing and administering the CEAC on behalf of the Xiamen University Art College.

Over the past four years, the Chinese European Art Center has presented over thirty exhibitions of contemporary European artists to a predominantly Chinese audience. Works exhibited over the years represent the trends in European contemporary and experimental art from the 1970's to the present.

The mission of the Chinese European Art Center is to build a bridge for art and cultural exchange between China and Europe, as well as a platform for communication between Chinese and European artists.

This has been an inspirational period of experiences and achievements for the Chinese European Art Center. It has brought me to a new level of understanding of contemporary European art as seen from an entirely new vantage point. Contemporary art relates closely to life experiences, and expresses new ideas by means of new forms. Our guiding principle has been to exhibit truly innovative new art rather than mere variations on trendy ideas. Visual art is an important part of contemporary living culture. The practice of art is no longer an isolated expression of thoughts and feelings understood only by a trained audience. On the contrary, today, like economics, sciences and technology, the rapid and great development of contemporary art is indeed undergoing a process of questioning resulting in breakthroughs and discoveries about the nature of culture itself.

In Chinese art circles, there is a saying that in the past twenty years, China has percolated all the modern and post-modern art forms created by Western artists over the past century. The speed of assimilation in the arts, as with all the disciplines, is due China's unique situation in the last twenty years. The aim of the Chinese European Art Center is a successful model of this same process—to introduce contemporary European art to China on a long-term basis.

The publication of A Series of Contemporary European Artists is an extension of the work at the Chinese European Art Center, for all the eight artists have previously exhibited their works at the CEAC. Our hope is that this volume is just the beginning of a series of publishing projects.

My deep thanks to the following institutions and individuals for making this project possible:

The artists
Mondrian Foundation, Amsterdam, The Netherlands
The Royal Norwegian Embassy, Beijing
The Ministry of Foreign Affairs, Oslo, Norway
The Embassy of the Icelandic Republic in Beijing
The Ministry of Education, Reykjavik, Iceland
Lisa Norton, The School of the Art Institute of Chicago, USA

Qin Jian

装置艺术与每一天的生活息息相关。它是一些人们所熟悉的东西,是你在超级市场上可以买到的廉价的物品(塑料球、铝片、毛毡、毛笔),或者是你可以在寓所里信手拈来的东西(椅子、老唱片),你可以用这些材料作画(丝绸屏风装饰),或者是你在日常生活中的偶然发现(已有十年之久的一辆老奔驰、你家后院的磨物箱)。在一种完全章想不到的方式中。

把绘画作品与当代的塑料球和堆积的椅子放在一起似乎很不和谐,超过真实尺寸大的姑娘们的形象好像是从一本杂志的光洁纸页上飘然而下,成为一张挂在温馨高雅的家室墙上的漂亮女人的照片。风格化形像的占有是在波普艺术的形式和波普内容上的引证;画中的姑娘们是有争议性的,非常适合对有关生动的绘画技巧展开一场讨论;好像是巧合,用手去绘制和绘画的特殊品质又悄然返回到今天的视觉艺术世界。

无论你怎么看它们的前后关系,作品都保持着一些自主性,自由自在地应用规则化的造型,以一种冷漠的态度采用先辈的技巧,创造出意料之外的冲突。在透明的衬底上使用极少主义的色彩要素使绘画产生运动,偶尔上下流动,把受波普艺术视觉影响的现代主义技巧带入一种朴实的手绘的客体,因为这一组合可以在任何五金商店里买到。在这一情况下,技术输入和输出一样既简单又透明,它们是势不可挡的。

制造阻碍愉快的消耗的粗暴是令人陶醉的,这也许是我们逃脱粗糙世界的愉快途径。例如,走进时尚世界,一张年轻姑娘的躯干照片,她的上半身被片状的东西覆盖,好像在为时装界的精美产品作广告,而照片上姑娘的肌肤也许是真正的愉悦所在。形式上的严格和一些作品中的自身充实,好像把他们自己卷入批评一样微不足道,把作品和外观者一起摔到地板上去。甚至会摔到画廊的地板上去。艺术家把一块拉开的很宽的纤维布固定在十米长的画廊的地板上,在柱子和墙壁之间用了可以走上去的台阶,为地板的表层做了一个很薄的保护物,追使观者每走一步都要格外

小心。球被放在铺在地板上的布上面,朝前滚动,无 法保持距离——成为一次枯燥安排的结果。

很难对作品作出解释, 甚至在机械主义的矛盾中可能也无法发现解释的答案:一个穿着巨大裙子的年轻姑娘,装置的塑料球也许会再一次致死她的父亲,以此向路易司伯格司的作品致敬——很可能这位姑娘在为一个时装节目做表演,她偶尔发出的尖叫与她在画廊的方位没有任何联系。

"从实用观点出发设计"的作品在它们归因手段的性质上发生了改变,当大量的邀请卡被印出之后,一件艺术原作的特点从中显示出来——不仅仅是手的劳作的存在过程,而且还显示了完全不同的主题,任何合作目的上的期待都被打散。它们成为收藏者自己的新闻,比艺术作品本身的传播速度要快。

一种愤怒的潜藏着的力量笼罩着他的整个作品, 与观众的期待相冲撞和协商,对单纯的旁观者表现出 友好或使他们感到有趣,但却坚定不移地朝着信息的 扩大和灵通方向迈进。

另一方面的冒险是假装用镜子造的矮墙,非常雅致地接在常见的砖形旁边。镜子太低了,因此你无法从镜子里瞥见自己(这一直是皮斯图莱特作品中的美好的负效应),但是你的鞋子成为结构的主人公,偶然地证明了在某一系统中的自我参照,今日生活的表面反映了人们的抱负。大部分的作品中的材料保持了当初制造时的真实比例,作为艺术作品,它们的存在似乎仅仅是事物状况的几种可能性之一。

格里斯蒂纳・曼尼克 秦俭译 2000 年夏

# TRY OUT

The installations involve every day, familiar objects, inexpensive things that you can buy in a super market (plastic balls, aluminum foil, felt pen), or objects you have got in your apartment (chairs, old vinyl records). It is a material that you might use for printing (silk screen foil), or objects you run into in daily life (a more than 10 years old Mercedes Benz. the garbage bin in your back yard). In a rather reappearing in a wall (white) or a floor (exhibition spaces seem to prefer gray).

The painting does not seem to be harmonizing with the contemporaries of plastic balls and piled up chairs. Large -than-life girls seemingly tripped from the pages of a high-gloss-magazine, pin-ups in the form and a pop-quote in content; girls arguably, well-suited for a discussion on the painterly technique; as if coincidentally and en-passant, the handmade and the peculiar quality of painting has been smuggled back in..

The works remain autonomous in whatever context you might look at them, liberally applying canonized forms and handling their own predecessors and references with nonchalance, creating rather unexpected encounters. The moving painting with its minimalist color elements applied on transparent foil, casually floating up and do wn, transforms an Op-At look struck by modest technique into a modestly handmade object, for which the components can be bought in any hardware store. The technical input is as simple and transparent as, in this case, the output is overwhelming.

Charming as this may be, the crudeness of the making hampers pleasurable consumption, our favorite escape from the rudeness of the world, off to the fashion world for example. A photograph of a young girls' torso, her upper body covered by a flaky white substance, seems to advertise the perfect product for a fashion world, in which skin might be the actual commodity. The formal strictness and self-sufficiency of some of the works, as little as they lend themselves to critical wide stretch of fabric fastened 10 centimeters above the gallery floor by the artist, in

between the surface of the ground, compelling the visitor to take each step with deliberate care. Balls place on the cloth roll towards and gather around the feet, impossible to keep a distancea banal consequence of the set-up.

Explanations are hardly provided and may not even be found in the contradiction of mechanisms: a young girl wearing a monstrous dress fabricated of plastic balls might be killing her father again in homage to the defiant works of Louise Bourgeois, more likely she is performing for a fashion event, and her occasional screams are totally unrelated to the glance in her direction.

"Functional" works turn their ascribed instrumental qualities around, when invitations printed in a large quality, display the characteristic of original work of art, not only being processed by hand, but also presenting completely different motifs, scattering any expectation of a corporate identity. Faster than the work of art, they become collector's items themselves.

An angry undercurrent running around he entirety of the work anticipates and negotiates with the expectation of the viewer, friendly or some what entertaining to the innocent passer-by, but obstinate towards the well-informed.

Another formal adventure is the low wall pretending to be built of mirrors, neatly following the conventional form of bricks. It is too low to allow a glimpse of yourself (which is always a nice side-effect of Pistoletto's works), but you shoes become the protagonists of the set-up, if anything, casually proving self-referentiality in a system in which nowadays the surface reflects the ambition. For most of the works remain true to the proportion of what they are made of, their existence as artwork seems to be only one several possible states of matter.

Text by Christiance Mennick

1968 出生于 Roenmond, 荷兰 生活和工作于 Arnhem, 荷兰

### 作人展览

- 1992 海洋, Arnhem
- 1992 作品双方都要遵循的事情, Gemeente Oosterbeek, 与 Rosemin Hendriks 合作
- 1993 De Gele Rijder, Arnhem
- 1993 面对墙壁,在地板上的作品,在天花板上,与 Twan Janssen 合作
- 1995 抽烟是非常重要的, Van Gelder 画廊, 阿姆斯特丹
- 1996 尖叫的姑娘,'96 阿姆斯特丹艺术展
- 1996 姑娘们,出版协会,阿姆斯特丹
- 1998 Van Gelder 画廊, 阿姆斯特丹
- 1998 所有的角落都必须跌落,清理场地,Arnhem
- 1998 学院画廊,乌特里特,与 Lieven Hendriks 合作
- 1999 展览中心,与 Guido Lippens 合作
- 2000 对质量的反感, van Galder 画廊, 阿姆斯特丹

### 部分群体课堂

- 1990 窥视展览的孔洞,海洋, Arnhem
- 1992 Zeppelin, 阿姆斯特丹
- 1992 BEAN, Nijmegen
- 1992 未知的约会 Arnhem
- 1992 非常透明.海洋. Arnhem
- 1993 Steven Lingbeek 画廊, Arnhem
- 1994 在世术家 Het Podium 的咖啡屋. Utrecht
- 1994 我的单性 139 画廊。阿姆斯特丹
- 1995 墙壁,艺术家的咖啡屋
- 1995 另一种方式仍然不合适,Begane Grond 艺术中心
- 1996 九个画家, Begane Grond 艺术中心, Utrecht
- 1997 Grote Vedangen 第三届展览, 1996. Van Reekum 博物馆, Apeldoom
- 1997 接近记忆的行动, Cirrus 画廊, 洛杉矶
- 1997 为 Rinbo 做的雕塑, Apeldorn car
- 1997 '97 筐二屆展览, Oog in Al Utrecht
- 1997 ELP, Niggendijker, Groninger
- 1998 曾经发生了什么, Archipel, Apeldorn
- 1998 时间虚构, 1998 Gelderland 双年展, Henriette Polak 博物馆, Zutphen
- 1998 柏林——逗留的地方,柏林
- 1999 飞机, 清理场地, Arnhen
- 1999 闪光, 世界影像节, Stedelijk 博物馆, 阿姆斯特丹
- 1999 00, van Gelder 画廊,阿姆斯特丹
- 2000 闪电, CCA, Vilnius, 国际艺术节, 柏林, 当代艺术馆, 雷克雅未克, AMAK Gent, CBK Maastricht, 影像, Zurich, 巡回艺术节, Epsebede Whitesbanel 艺术画廊、伦敦
- 2000 额外的房间,学院画廊,Utrecht

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Born in Roenmond, Holland Lives and works in Arnhem

- 1992 Oceaan, Arnhem
- 1992 Elkaars Werk Beiden Zeer Verplicht, Gemeente Oosterbeek, with Rosemin Hendriks
- 1993 De Gele Rijder Arnhem
- 1994 Werk op de grond, tegen de muur, aan het plafond, Galerie van Gelder, with Twan Janssen
- 1995 Roken is heel belangrijk, Galerie van Gelder, Amsterdam
- 1996 Schreeuwend meisje, Camp-High Camp-Camping, Art Amsterdam '96
- 1996 Meisjes, Associated Publishers, Amsterdam
- 1998 Galerie van Gelder, Amsterdam
- 1998 All Angels must Fall, Plaatsmaken, Arnhem, cat
- 1998 Academiegalerie, Utrecht, with Lieven Hendriks
- 1999 De Kabinetten van de Vleeshal, Middelburg, with Guido Lippens
- 2000 Kwaliteit wekt altijd aversie, Galerie van Galder, Amsterdam

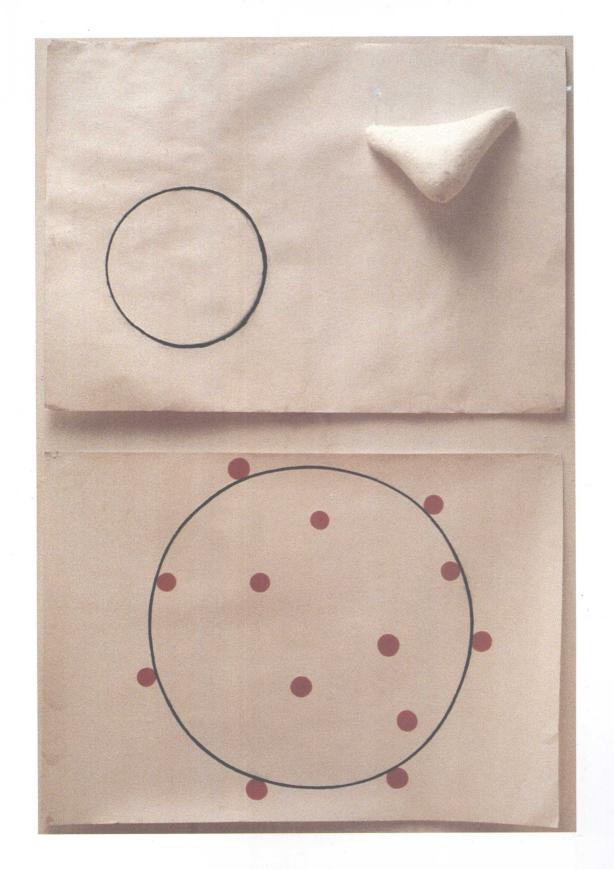
- 1990 Kijkgatententoonstelling, Oceaan, Arnhem
- 1992 Zeppelin, Amsterdam
- 1992 BEAM, Nijmegen
- 1992 Blind Date, Arnhem
- 1992 Glashelder, Oceaan, Arnhem
- 1993 Galeris Steven Lingbeek, Arnhem
- 1994 De Muur, Kunstenaarscafe Het Podium, Arnhem
- 1994 The Beast in me, W139. Amsterdam
- 1995 De Muur, Kunstenaarscate Het Podium, Arnhem
- 1995 Andersom past ook niet, Begane Grond, Utrecht
- 1996 Negen Schilders, Begane Grond, Utrecht
- 1997 Grote Vedangen, 3e Biennale Gelderind 1996, Van Reekum Museum, Apeldoom, cat
- 1997 Random Access Memory, Cirrus Gallery, Los Angeles, cat
- 1997 Beelden voor Bimbo, Apeldoorn, cat
- 1997 2e Comité 97 tentoonstelling, Oog in AL Utrecht
- 1997 ELP, Niggendijker, Groningen
- 1998 What ever happens, Archipel, Apeldoorn
- 1998 Time Fiction, Biennale Gelderland 1998, Museum Henriette Polak, Zutphen
- 1998 Standort Berlin Places to Stay # 5 M(u)sic. Büro Friedich, Berlin
- 1999 Vliegtuig, Plaats Maken, Arnhern
- 1999 Flash, World Wide Video Festival. Stedelijk Museum, Amsterdam, cat
- 1999 00, Galerie van Gelder, Amsterdam
- 2000 Flash, CCA, Vilnius, Transmediale International Arts Festival, Berlin, Living Art Museum, Reykjavik, AMAK Gent, CBK Marres, Maastricht, Videoex, Zurich, Cross Over Festival, Enschede, Whitechapel Art Gallery, London
- 2000 Extra Room, Academiegalerie, Utrecht



无 题(装置) 1995

Untitle 1995
Installation ,wood, string, metal, paint, polystyrene foam board, pillar

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无 题 (两幅素描) 1993 120cm×160 cm

Untitle 2 Drawings 1993 120cm×160 cm





角落里的椅子 1998 Chairs in a corner 1998 220cm×100cm×300 cm





角落里的椅子 1998 Chairs in a corner 1998



钢琴 1996 Piano 1996

120cm×170cm×50cm

Polystyrene foamboard, wood, adhesive tape, skate board, chair, bomber jaket, metal