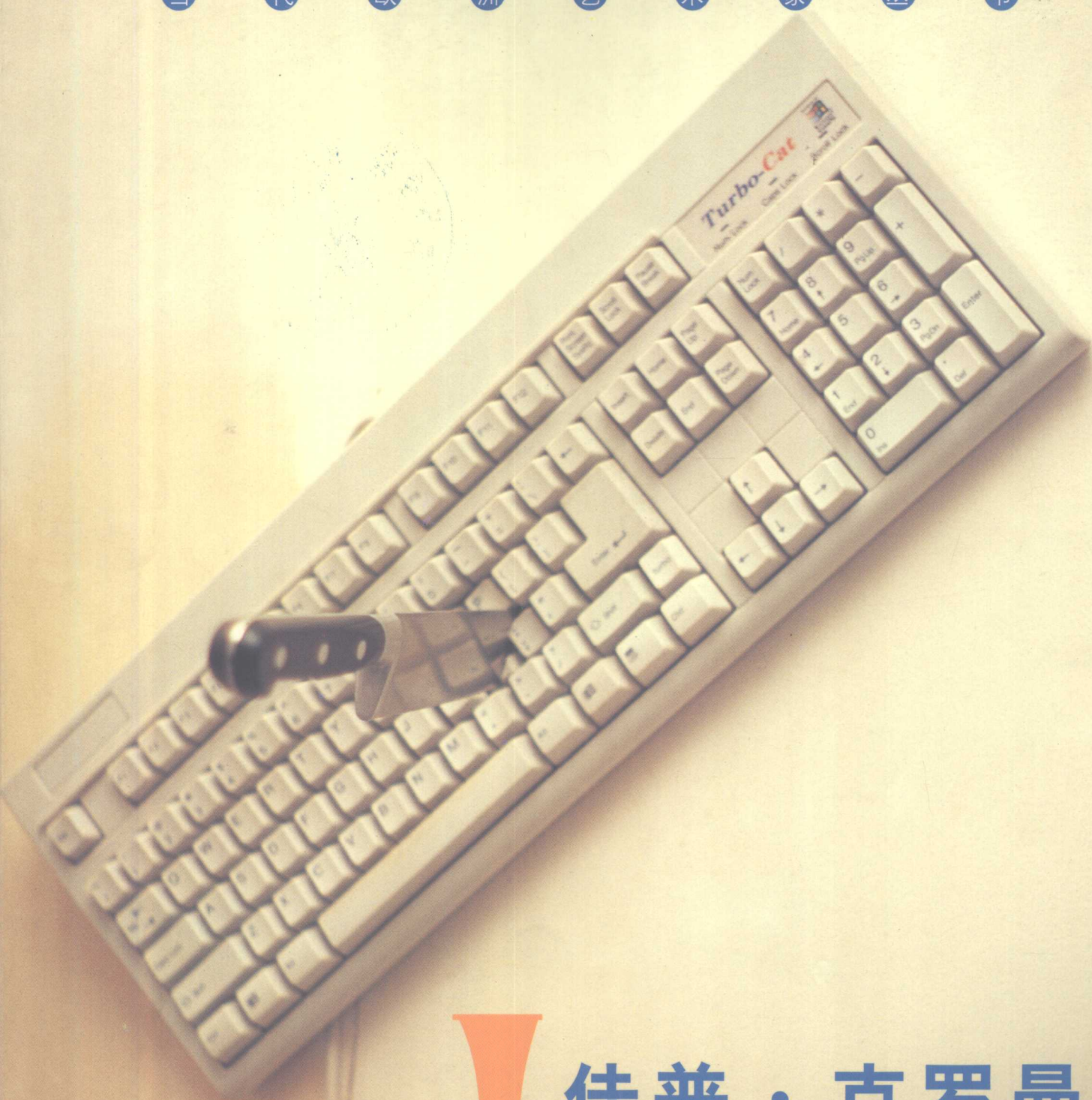


当 代 欧 洲 艺 术 家 丛 书



佳普·克罗曼

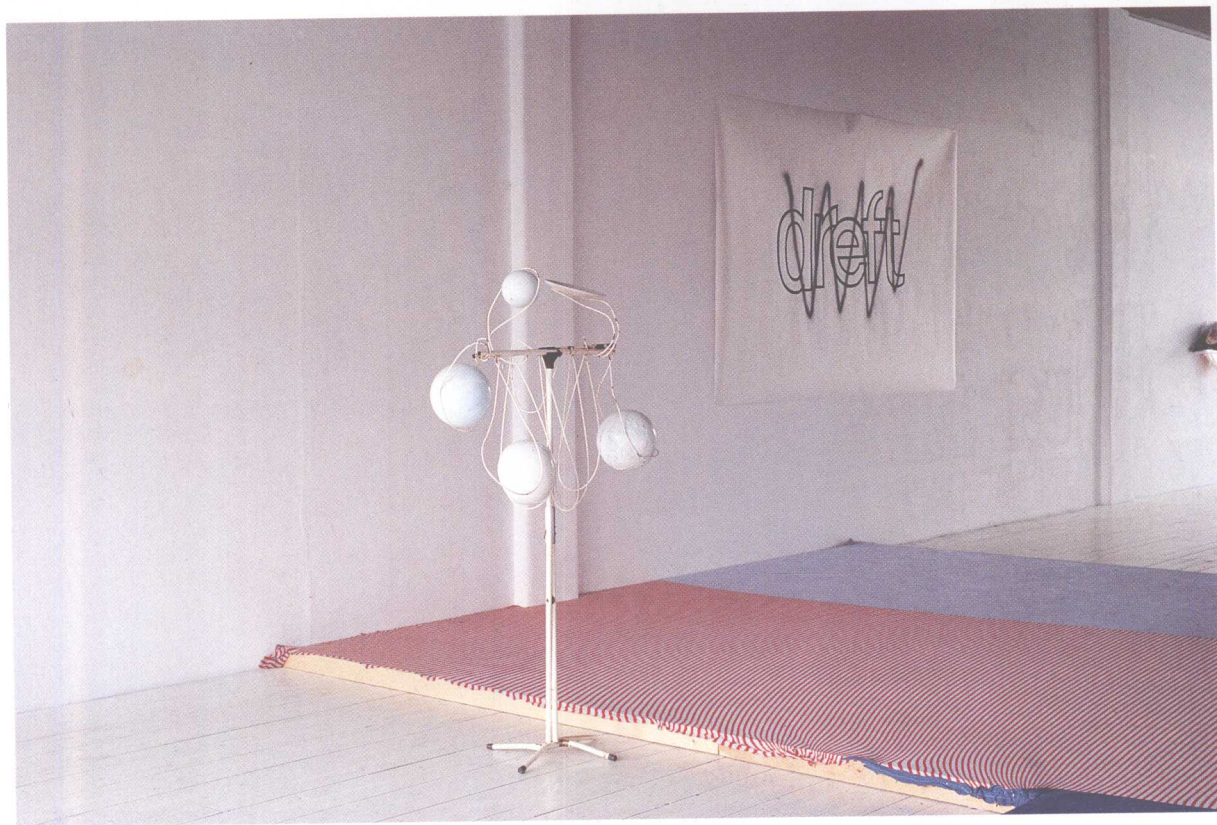
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秦 俭 主编

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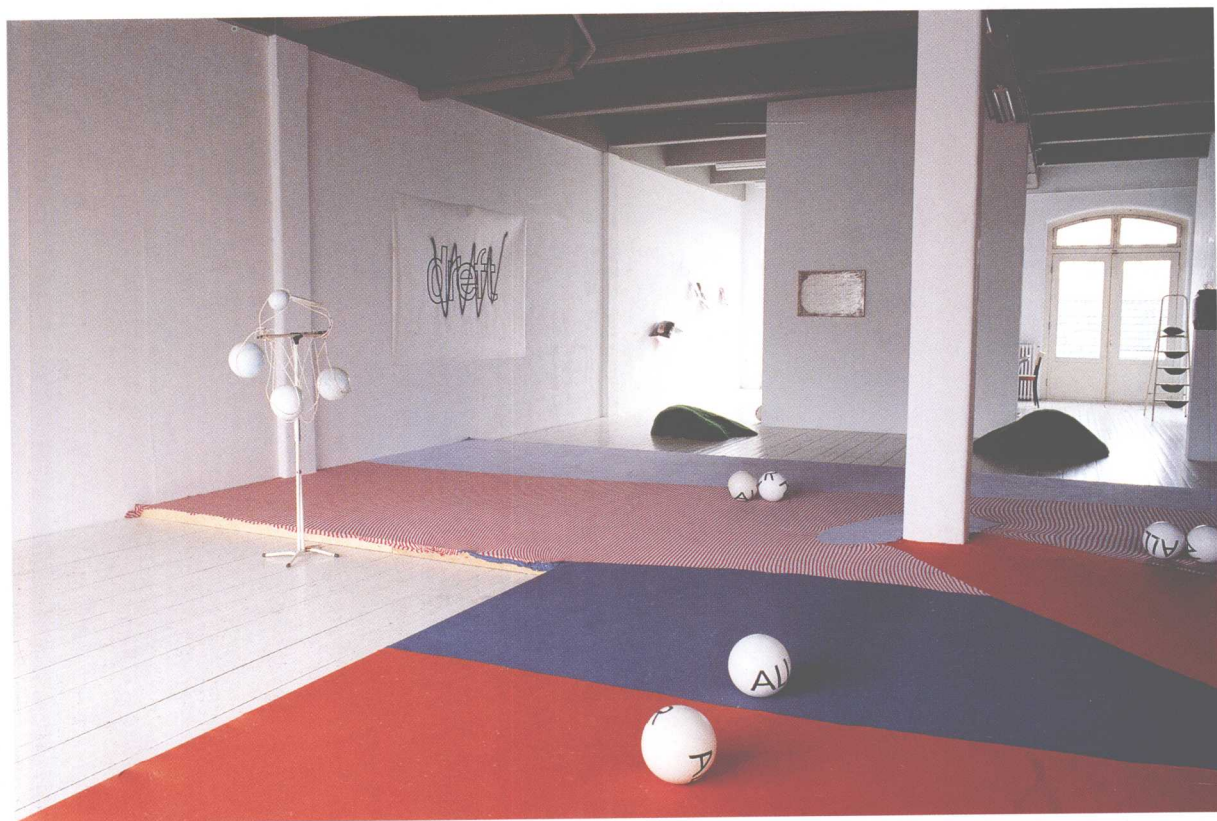
展景 抽烟是非常重要的 1995
View of Exhibition Smoking is Very Important 1995

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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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厦门大学艺术学院中国欧洲艺术中心

秦 俭

2003年5月

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 down, transforms an Op-Art 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 girl's 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 placed on the cloth roll towards and gather around the feet, impossible to keep a distance a 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 the entirety of the work anticipates and negotiates with the expectation of the viewer, friendly or somewhat 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 Christiane Mennick

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

个人展览

- 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

部分群体展览

- 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 在艺术家 Het Podium 的咖啡屋, Utrecht
- 1994 我的兽性, 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, Apeldoorn
- 1997 接近记忆的行动, Cirrus 画廊, 洛杉矶
- 1997 为 Binbo 做的雕塑, Apeldorn, cat
- 1997 '97 第二届展览, Oog in AL Utrecht
- 1997 ELP, Niggendijker, Groningen
- 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, Arnhem
- 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, Enschede, Whitechapel 艺术画廊, 伦敦
- 2000 额外的房间, 学院画廊, Utrecht

1968 Born in Roenmond, Holland
Lives and works in Arnhem

Selected Sole Exhibitions

- 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

Group Exhibitions

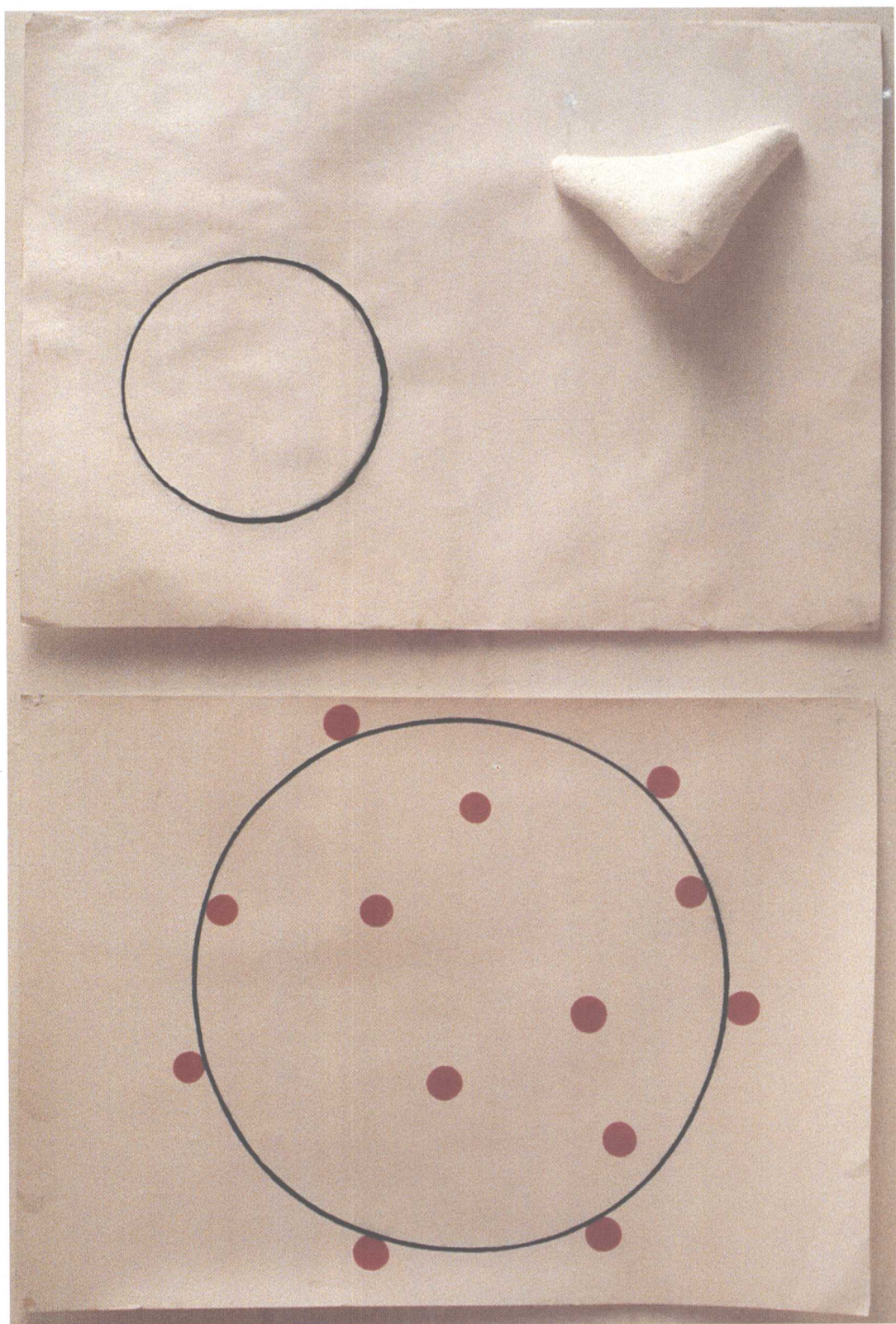
- 1990 Kijkgatententoonstelling, Oceaan, Arnhem
- 1992 Zeppelin, Amsterdam
- 1992 BEAM, Nijmegen
- 1992 Blind Date, Arnhem
- 1992 Glashelder, Oceaan, Arnhem
- 1993 Galeris Steven Lingbeek, Arnhem
- 1994 De Muur, Kunstenaarscafe Het Podium, Arnhem
- 1994 The Beast in me, W139. Amsterdam
- 1995 De Muur, Kunstenaarscafe Het Podium, Arnhem
- 1995 Andersom past ook niet, Begane Grond, Utrecht
- 1996 Negen Schilders, Begane Grond, Utrecht
- 1997 Grote Vedangen, 3e Biennale Gelderland 1996, Van Reekum Museum, Apeldoorn, 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 Friedrich, Berlin
- 1999 Vliegtuig, Plaats Maken, Arnhem
- 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

Untitled 1995

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



无题 (两幅素描) 1993
120cm×160 cm

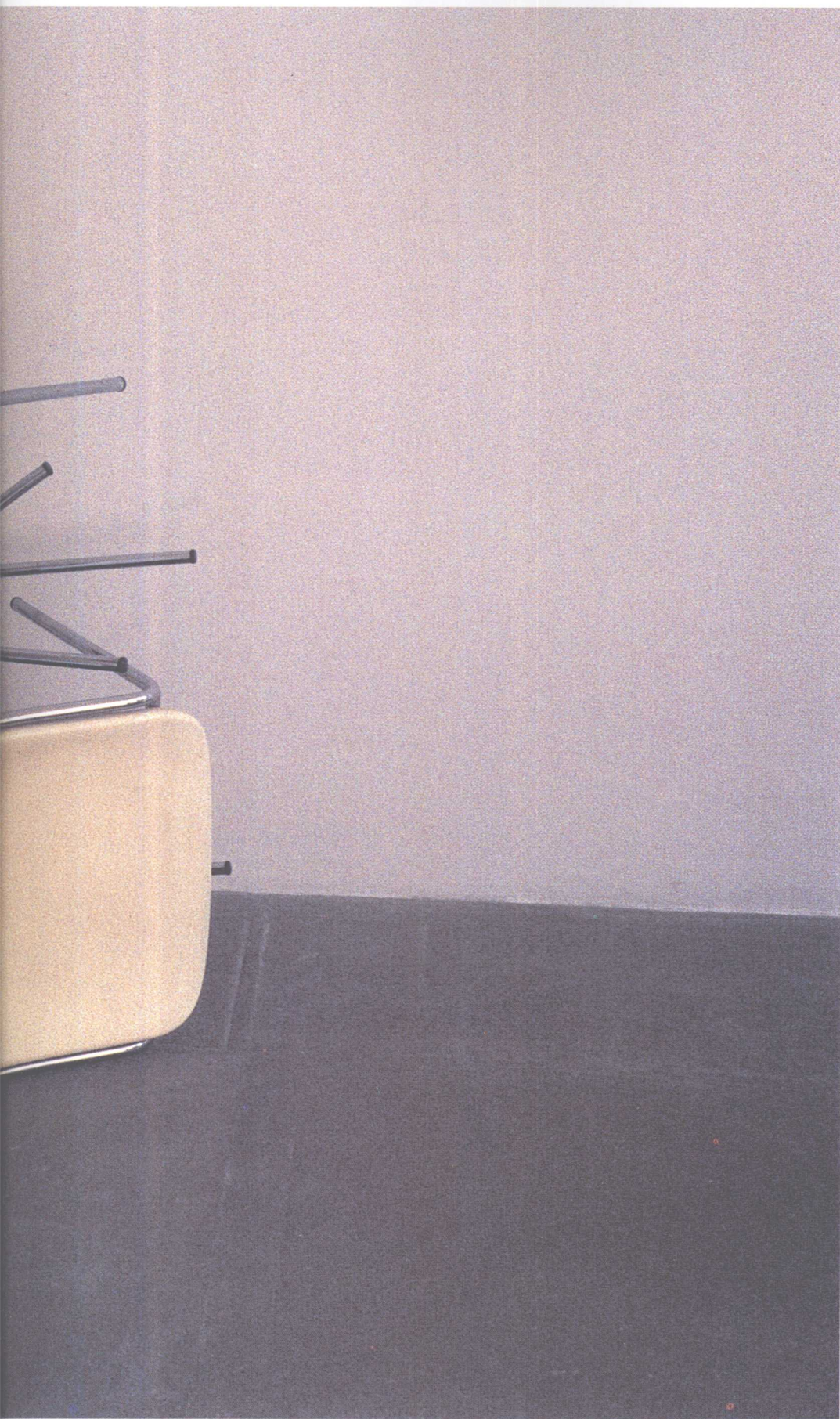
Untitled 2 Drawings 1993
120cm×160 cm





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 jacket, metal