

当 代 欧 洲 艺 术 家 丛 书

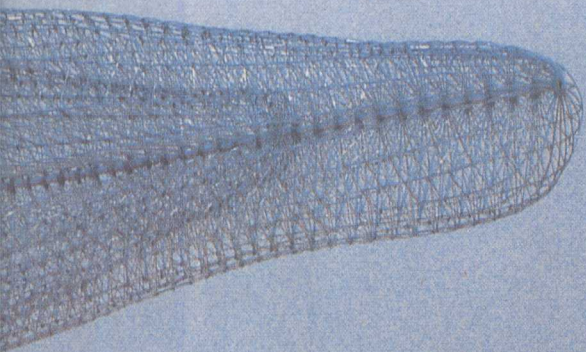
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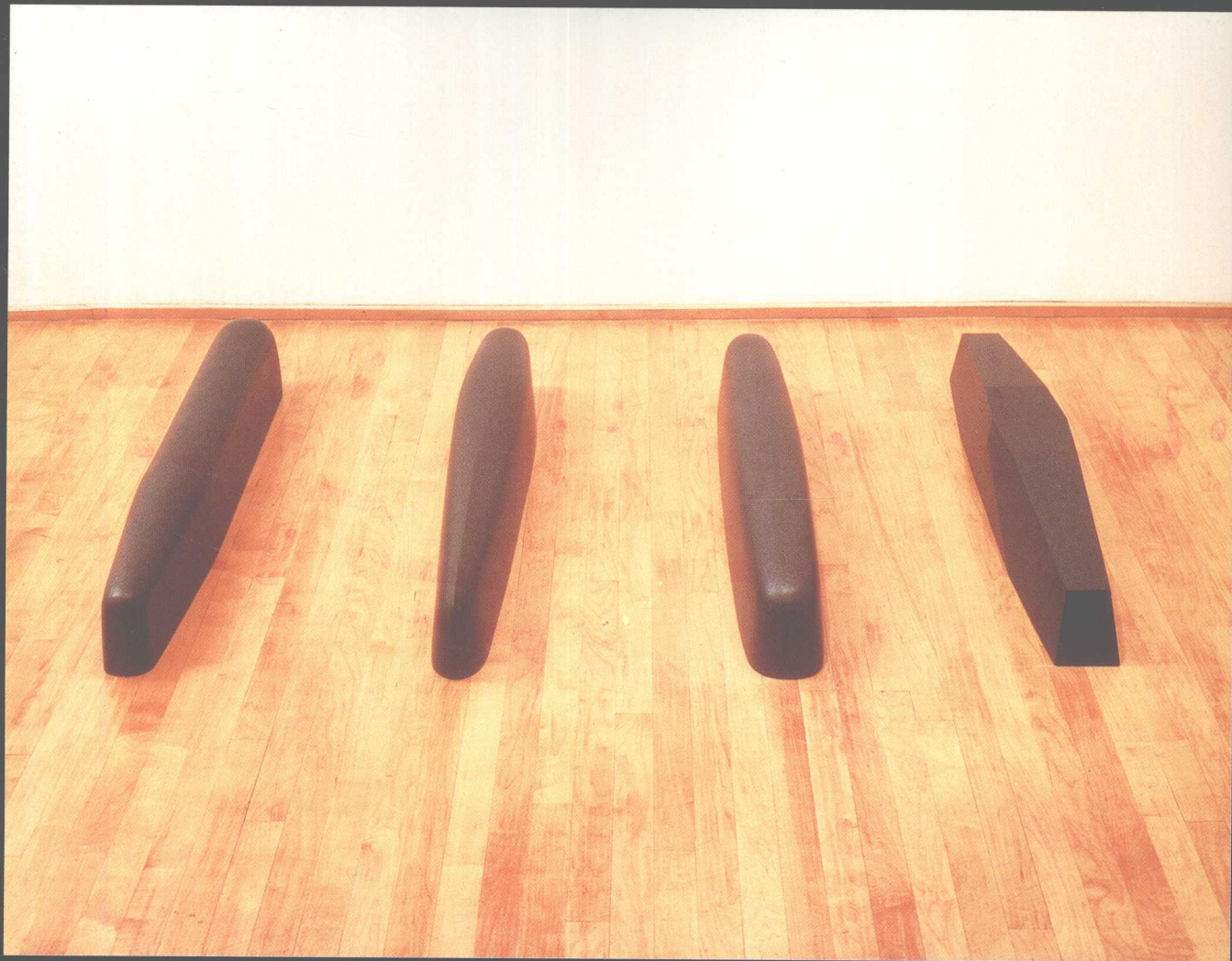
巴德·布德维克

B Å R D B R E I V I K

秦 俭 主编

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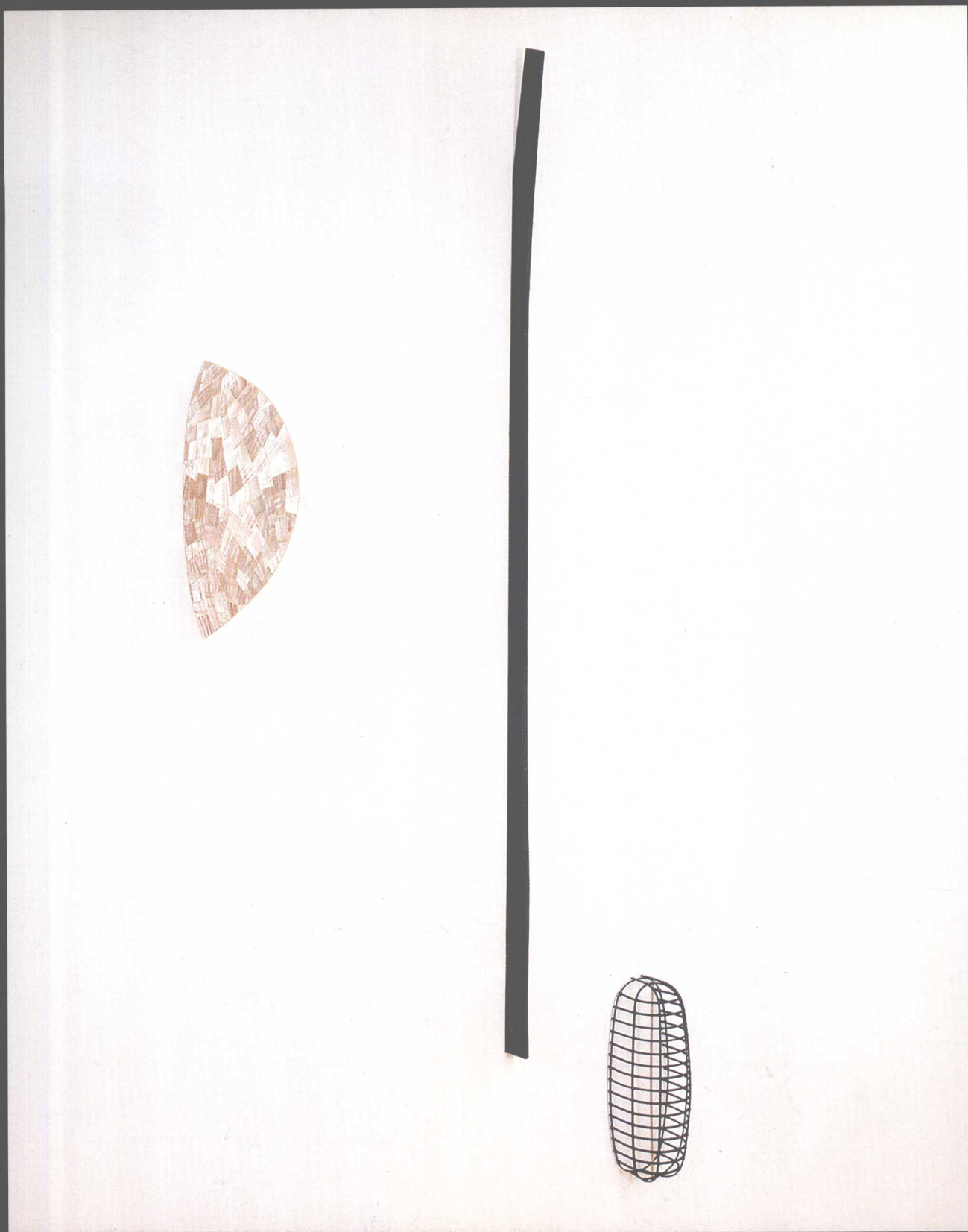
黑色花岗石 1986
Black granite 1986
20cm×18cm×15cm

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日本之迷 1988

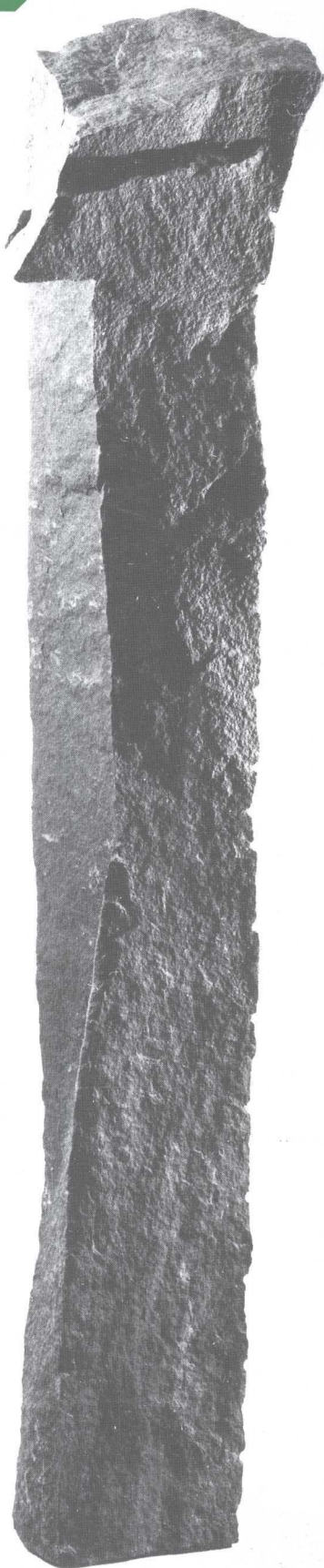
Japanese Riddle 1988 castiron, zink, motherof
pearl 210cm×80cm×30 cm

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当代
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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

巴德·布德维克先生是当代挪威雕塑家和环境艺术设计家。巴德先生的早期艺术观念的形成受到观念主义和极简主义深刻影响。他的艺术创造性主要表现在他在传统工艺的技巧和工业产品之间找到的许多新的结合点。他的创作多以系列作品的形式展现。从时间和空间跨度上具有鲜明的对比性和许多颇有意味的内在联系。他对艺术内涵的把握是建立在由时间和地域构成的文化差异的基础上的多种比较。近几年来,他致力于公共空间的雕塑,艺术环境设计与制作。

欧美的许多美术馆都曾经为他举办过展览并收藏他的作品。

巴德·布德维克的艺术

——与巴德·布德维克的访谈

秦 俭: 极简是你艺术创作的基本切入点,我想说,它的背景来自极少主义艺术。作为一种基础,极少主义艺术是怎样对你的艺术创作的初始阶段发生影响并且获得发展的?

巴德: 当我第一次在美国看到极少主义的艺术时,给我的印象非常深刻。它好像是完全以东方式的理解,又建立在欧洲意念基础上的美国传统。简括的方式是激动人心的。我开始自发地去思考,这一印象在我自己的艺术作品中得到了发展。在我的早期作品《历史之一》中,我用一个 60cm×30cm 的箱子,里面放置的东西是 3cm×12cm,我找到的石头是精心选择的,它们的尺寸完全一致。这些石头都有其自身的自然属性。《历史之二》的材料是铁,也是 12 块,具有由人手敲打制作的属性。《历史之三》是机器压造出来的,但是失去了所有的属性因此由数字 1 到 12 组成。这是我第一次感到自己在作品中设法创造了一种对历史和时间的感觉。

极少主义艺术使我能以系列的形式搞创作。一件作品无法真正地传达我所要表达的含义,但是如果我把一种想法通过一系列作品加以拓展,而且以我所理解的极少艺术的传统入手,情况就大不相同了。我觉得创作系列性的作品对我非常重要。

秦: 在你的艺术创作中,我发现你喜欢把两种截然不同的因素加以融合,使之在对比中产生新的意味,换句话说,你在古代与当代、两种文化背景、观念和技巧,等等差异之间,创造一种文化上的对比。这一着眼点似乎在很早之前就已经成为你创作的重要手段。你能否对此做出一些解释?为什么它对你如此重要?

巴: 对我来说,古典雕塑有三种类型。一种是壳体,这是用软泥材料,然后又翻成铜的雕塑。另一种是石雕,当你雕刻出你想要的形状时,石头呈现出一种坚固的特

征。第三种是建构。从某种意义上讲,建构是一种完全不同的人类传统。从这一传统中,有马、篮筐,箱子,汽车、飞机和船,等等。我在这一传统里发现,把握千头万绪的信息非常困难,因此只有极少数的艺术家能够进入状态。从手工艺人的作品中产生的优美和诗意的感觉,或者一种技巧使一种结构在坚实牢固的实用性上得到进一步的改进,这种观念在我从事艺术的早期就得到了发展。

据我的理解,你向我提出的问题的关键点是:对比。我开始从事艺术时,对如何把人类的手工艺传统和古典传统融合在一起的可能性上有一系列的想。在 70 年代,古典雕塑从某种意义上讲进入了死亡阶段。那一时期有许多艺术家转向对物体的探索与创作。我并不确切地知道物体的真正定义是什么,但我觉得它并不十分重要,而且操纵起来并不困难。我那时创作的第一批系列作品是与人有关的船桨。它们的尺寸与我们胳膊的长短相符,因此具有一定的功能效应。人们可以用它去划桨。然后我开始对这个简单的东西进行各种效应上的意义转换,发展船桨系列创作的思路,改变它的尺寸和内部直径,因此看上去它们更像一些模型,更像一些建筑。当我把它们悬挂起来展览的时候,给予观众非常强烈的时间感,一种历史感,一种被人放置的时间感。这也许是我想创造的对比,创造一种物体外部的感觉,创造两种系列数字之间相间隔的启示。

这种把一种东西转换成另一种东西的想法,这种跳跃性是我创作的目标。

秦: 你的创作范围非常宽泛,既搞了许多大项目的室外创作,也不断进行一些小型的室内艺术展览。你是如何看待这两个方面的创作的?

巴: 如果我要进行大的项目的创作,我立刻需要搞一些

小的创作。这种方式使我保持生机。

你无法每一年在同一块土地里种植蔬菜，如果是这样的话，你会使自己的工作规模很小。艺术家在画廊有限的面积和整洁的环境里搞展览与这种情况相类似，具有一种控制上的优势。每一个人都注意着你，画廊对你感兴趣，每一件事情都按照你的意愿操作。这是带有规则和整体观念的艺术。

在外部公共空间搞创作是完全不同的另一种情况，因此观念也完全不同。

我如果在以上其中一种环境中创作，我的想法立刻会转向另一种。如果我搞室内创作的时间太长，我立刻需要在外部公共空间工作，如果我在外部空间创作的时间太久，我又会需要转向室内创作。我觉得这也是我需要的一个对比。从个人的角度上说，我喜欢以各种不同的方式工作，使我保持活力。

秦：当你在外部空间进行艺术设计时，对两种基本因素非常关注：山和水。山和水对你有什么具体和特殊的意义吗？

巴：你问到关于山和水在我户外创作的重要性。我来自挪威的西海岸的一座城市，那里的海岸线狭长，整个风景为冰块所塑造。水的柔软和石头的坚硬，如此基本的因素，塑造了整个大地的面貌。

我从做公共空间的艺术创作经历中发现，找到具有深刻意味的材料非常重要，从这个要求上说，水与人类的联系特别密切。每一个人都会对水感兴趣。在我最近正在搞的一个项目中的重要构思之一便是让河水成为我作品的一个部分，我把不同地域的文化现象通过作品的形式放在一起展现，使之产生对比，但又让水把它们维系起来。这种流动的材料几乎融合贯穿了各种想法，把它们如此美妙地联系到这样或那样的一种新的秩序中。

秦：物质、身体和情欲一直是你创造艺术真实的三个重要方面。但实际上，过去和当代的许多艺术家也非常重视这三个方面。你是否认为自己有一种特殊的理解和表达方式？

巴：物质、身体和情欲在我们的生活中是三种非常重要的因素。我不知道自己是否有一种特殊的理解和表达方式，但是我给予这三者非常清晰的、抽象的形态。我从没有把这三者隐藏起来，或许我走得更远了一些。比如：在编织作品系列中，有非常强烈但并不十分浪漫的情欲氛围，我在过去的创作中一直保持这一感觉。它是某种在抽象中的直接，但却充满着情欲色彩。情欲是我们生

活中的一个重要方面。物质一直环绕在我们生活的周围。许多人类产品都与我们的身体有关。我努力在我的作品中保持这三种基本因素，但必须以非常直接，毫不偏离和非常锐利的方式把它们结合在一起。有时我是成功的，有时却是失败的。

秦：你对各种材料感兴趣，在材料选择和处理材料的技术或手段的差异之间发现和建立某种联系，这是你常采取的创作行为。那么，材料的选择和材料的技术选择对你来说首先意味着什么？

巴：既然我已经对工艺的逻辑秩序产生了浓厚的兴趣，我将会选择最合理的材料，使之发挥作用。那么，我对材料的关注当然就会非常精确，在这种精确中，我尝试着制造一些荒谬。我可以用羽毛或者石头去做船桨，我不是要制造一种合乎逻辑的东西，而是用这种逻辑和非逻辑的东西去凸现历史的对比。你看，如果你把不同的东西放在一起而且让所有的想法通过一系列作品得到发展，这些想法便获得了统一。我感觉到世界充满了观念和历史。我不认为自己是一个乐于发表宣言的艺术家。我不认为宣言是艺术家的份内职责。我也从没有想过一件作品能够解释我自己的感觉。从这一角度上讲，材料成为我之所以是我的一部分。我使用不同的材料，不仅创造了不同的对比，而且也创造了逻辑和荒谬，还创造了一种时间和历史感。如果你要让我扼要地讲述我的作品，这些想法就是我想在我的艺术中要去实践的。

秦：在与你的多次交往中，我从你的言谈举止里获得一种较为强烈的印象：你喜欢从不可能中实现新的艺术突破，通过很少的行为使非艺术的东西变成艺术。用通常的话讲，这是一种艺术创造的天赋所为。

巴：在我身上总是有某种驱动力，促使我想做一些不可能的事情。这是我本性的一部分。我猜想，当我越年长时，艺术世界对我的吸引力越少。从某种意义上讲，我发现更加有意义的是现实生活。我的想法越来越侧重于与人们联系密切的公共空间和公园。使用一些普普通通的日常生活的材料，选择我所熟悉的，在某种环境里面曾经看到的東西，然后以不同的方式去摆放。这也是在努力去创造回忆。你能看到一件东西触摸到一些回忆的脉络，返回到你的心里，困扰着你。

它进入你的范围之中，由此你或许忽然用一些简单的东西，而且也许通过接触或摆放的方式不同，它可以成为一种艺术理解的一部分，或使你在现实中接触到艺术的世界。

当我非常年轻的时候，正是 70 年代的观念艺术时期，我仅用一个硬币进行创作。硬币的一面说是艺术，而另一面说是生活。我可以用我的这种抛扔硬币的方式去参加展览。

秦：20 世纪的 80 年代初期，你创作了一件系列作品，题目叫做“长久交谈的印痕”，你能不能通过这一作品具体地讲一讲你对创作系列作品的体验和实践过程？

巴：《长久交谈的印痕》创作于 80 年代后期，我在此系列作品中创造了一种学术水准。所有的形应该是 15cm×15cm×120cm 和 30cm×9cm×120cm。

我与不同的文化相遇时，我需要一种限制。我让自己受到各种东西的启示，然后尽量去发现制作这些东西的手艺人，与他们合作进行设计。有时候，一些简单的素描甚至是在车间的地上画出来的。手艺人总是单独地去制作，然后再送给我。有时候，我会对物件作出较大的改变，但多数情况下是维持原来的样子，不管它们是从什么地方来的。这是一个非常令人激动的工作方式，而且让我吃惊的是，这种方式非常容易，每一个制作者都向我送来他们的作品。后来这些手工艺会合成系列工艺制品。在瑞典博物馆的艺术展厅里，作品就像整个家庭的聚会，在博物馆的很长的墙上连在一起。我可能是一个最兴奋的引导者。墙壁完全成为“人类”的存在，而且，使我满意的是，作为一个人或一名艺术家的存在减弱了，作品质量的实现完全在我的存在之外而获得凸现。接受一种信息永远无法从一个人那里获得。信息太多了。

我搞设计的方式与我怎样思考设计的方式是一样的。如果一种想法出现了，想法的变化总是会同时出现。我发现，各种想法的碰撞经常会使各种想法丰富起来。做两件在造型基本上相同的东西，或者在想法上相同，其中一件作品通常不会比另一件作品更弱，但是如果在内在框架或想法上发展了一种不同的秩序，作品就会更加有力。它就会成为一系列作品 ■ 不仅仅是一件作品而是一系列作品。这是我搞设计策划的基本想法。

秦：最近你在中国欧洲艺术中心展出的作品又有了一些新的东西，特别是铸铜雕塑《古典情感》和电脑制作的拉克漆器《数字战利品》。你在他们中间发现了什么样的一种联系？

巴：这是我的新的创作主题，今年五月，我在北京采用非常古典的传统方式做了一系列非常情感化的雕塑。我决定非常快速地工作，每一件作品的制作时间在 30 到 45 分钟之间。这是一次很有意思的经历。对我来说，在

中国做这些“欧洲式的”情感的作品是一种自由。

秦：你指的自由是什么意思？

巴：因为我在欧洲找不到这种氛围，我指的是非常情感化的氛围，但在中国这种氛围对我却非常强烈。我需要对自我和我的正常生活做出很大的改变。

我在瑞典创作了一系列与《古典情感》相对应的作品：《数字战利品》，它们完全是由电脑制作的。我在一个装配的数字系统里寻找非常秩序化的动物造型。然后所有这些造型都是由机器按照数字信息制造出来。

对我来说，在把这些如此矛盾的作品放在同一个展览中是非常有意思的。这些作品还被用做思想的符号。我努力去理解雕塑或三维空间要表达的究竟是什么。

秦：在同一个展览中，你还展出了漆器雕塑系列。你给予它们的名字很有意思，叫做：素描。

巴：我做这些作品的灵感来自中国的书法，即中国的文化和语言与毛笔是怎样形成一种联系的。我开始用毛笔和墨做画圆形的实验。但是在我的局限上很快就露出破绽。然后，我决定做一个三维空间的圆形的笔触印象，再把它翻制成黑色漆器。我把这些圆形与细长的铁丝悬挂在一起形成对比，成为一个语录似的造型语言。去创造非常简洁的我们双方文化的造型印象。

秦 俭

2000 年夏

The Art Of Bård Breivik

————— My Interview With Mr. Bard Breivik

Qin Jian: Simplification is your basic approach to making art, which appears to be influenced by minimalism. How did Minimalism affect your artistic foundation and development?

Bård Breivik: When I first saw Minimalism in America, it made a great impression on me. It was like an American tradition based on European proportions with an Eastern understanding of the whole. The way of implementation or synthesis was new. It made an immediate impression on me and on the development of my work. In one of my very early works called "history I", a box measuring 60×30 cm, consists of 3 groups of 12 objects. First, I carefully selected 12 found stones of equal size. All of them have a natural identity. Secondly, I specified that 12 iron pieces be hammered by hand and thirdly, 12 steel pieces, were machine milled with tolerance of 1/10 of a millimeter thus losing all individual identity. These were therefore numbered from 1 to 12. This was the first time I felt that I managed to make a work that created a feeling of history and time.

Minimalism also allowed me to explore the idea of serial production. One piece alone could not really tell the story, but when I developed it into a series, it was situated within the tradition of Minimalism as I understood it. Serial production then became an important aspect of my work.

Qin: I find that you like to integrate two or more totally different elements into one new meaning when you make art, in other words, creating contrast between two different cultures and between ideas and crafts, etc. It seems that contrast and integration became a strong part of your approach a long time ago. Would you please give some explanation on the importance of this point?

Bård: To me there are three classical traditions of sculpture. One is the shell, which is formed in soft materials such as clay, then translated into bronze. Another tradition deals with mass, the solidity of a material such as stone, from which a form is carved. The third type is construction. Construction has a whole different human tradition. From this tradition came houses, baskets, boxes, cars, airplanes and boats. Within this third tradition I found a source of

information that very few artists had explored. Appreciation of the sense of elegance and the poetry of artisans, or the way that craft had, over time, refined a constructed form through attention to pure function, developed in me very early in life. I was born in a boat family so I have seen the making of boats since I was a small child and I guess this has influenced me.

You put a key word in your question, which I understand as contrast. I started very consciously with a serial idea of putting together this "light" human artisan tradition together with very "heavy" classical elements. At that time, in the 70's, classical sculpture was already dead. At the time, a lot of artists started to work with objects. I began with a human related object: it was the oar. It is proportioned after our arms and it has a function; one must be able to paddle with it. I started to transform this very simple object, and to develop it. I changed the proportion and used a wide range of materials and ways of constructing the same object. It gave the audience a feeling of being located within a space of vast time and history. This is may be what makes me work with contrasts; the search to create a feeling that is outside of the object itself, to create a message in the gap between two numbers of the series. Then the idea, the thought, jumps from one piece to the other. This leap of meaning is the aim of my work.

Qin: You like to work on both small and big projects, in both galleries as well as outside spaces. How do you feel and see in both ways?

Bård: If I work on a big project I immediately have the need to work with small things. This kind of balance keeps me alive. You cannot grow the same vegetables in the same soil every year. If I work big I will then inevitably want to work small. To be protected, as an artist, in the white cube of the gallery, is a very privileged situation. Everybody loves you, the galleries are interested in you, and everything is on your terms in a way. The art concept predominates.

To work outside in big public spaces demands totally different things, and totally different ideas. One has very different obligations when working this way. I guess that if I work with one context, my ideas immediately shift to the other ideas. If I work too long in the white cube I feel the

need to work in public spaces, and if I work too long in public spaces, I feel the need then for the protection of the white cube idea. I guess this also reflects a contrast in my self. I like to work in all different ways to feel that I am alive.

Qin: When you make art for outside spaces, you pay special attention to two elements: mountains and water. What special and specific meanings or ideas do you have regarding to these two aspects?

Bård: You ask about mountains and water. I come from the west coast of Norway, which is a very rugged coastline where the ice has shaped the whole landscape. The softness of the water and the hardness of the stone, these basic elements, have shaped the whole face of the earth.

I feel that in public spaces you have to find materials that have a deep meaning. And water has always been connected to mankind. Everybody kind of finds interest in it. In this latest project that I am working on, where I am focusing on a river. I put together contrasts of different cultures and let the water sort of combine them. This fluid material that is so important to us combines all the ideas, or manages to connect them in one way or other. This is an idea that I find thrilling. Although it is very old and has been a part of the landscape tradition for a long time, it remains fresh.

Qin: There are three elements that you always stress for showing the artistic reality: the physical, the body, and the erotic. Actually they are also very important to many other artists both in the past and present. But of course you have a different understanding that can be seen in your work. How do you personally express these three elements in your work?

Bård: Physicality, the body and eroticism are three very important elements in our lives. I do not know if I have worked on these in a very conscious way, but I have given them very clarified, abstracted forms without trying to hide these elements. The fiber series, for example, is a very erotic quotation, but at the same time it does not get too romantic. I keep some sort of discipline in its abstraction, but still it is very erotic. Maybe it is more erotic to the eastern people than the western. Eroticism is a big part of our lives. And the physical we always live with. Many of the things that humans make are body related in a way. I have tried to keep these three elements in my work, but in a very straightforward, concentrated and sharp way. I am trying

to combine them, sometimes successfully and sometimes not.

Qin: Materials always fascinate you and drive you constantly to make many new experiments and explorations.

Bård: Since I have developed an interest for the logical crafts, I will always choose the most logical material for the function. Then of course my focus on material becomes very accurate. I have been trying to use this accuracy to absurdity. I could make an oar blade out of feathers or make it out of stone. Not to make it logical, but to always use this logic and non-logic and history of use in contrast. I try to combine these contradictions and by working in series, to synthesize all these ideas into one. I strive for the feeling that the work is full of ideas and history. I guess I am not a statement artist. I do not draw conclusions for the viewer; I don't say 'this is the way it is'. And as for me personally, I don't believe that one single piece can fully explain my own feelings. The material has just become a part of me this way. The use of different materials has created contrast, but also logic and absurdity, a feeling of time and history. If I should try to sum up my work, these are some of the ideas I have wanted to use in my art.

Qin: One thing I sometimes feel from you is that you like to put yourself in the position of making something impossible, something artless that becomes transformed into something meaningful by your subtle touch. It must be a big challenge, in other words, one has to be very talented to do so.

Bård: There is something in me that has always made me want to do the impossible. It is a part of my nature in a way. I guess the older I get the less I find the art world interesting. I find real life is more interesting. My ideas have gone more to public spaces or parks, and simple everyday ness. I am interested in taking something that people are used to seeing in a certain setting, and then placing it in a different situation. In doing this I also try to create memories. I find it fascinating that you can see a thing, and it can touch some memory contour deep in your mind, and disturb you. A common reference point or object might in this way suddenly be altered by touch or placement. It can become a part of an art of understanding or make you touch the world of art in reality.

When I was very young in the time of conceptual art in

the 70's, I created just a coin. On one side of the coin it said "art", and on the side it said "life". I could flip it on my way into an art exhibition, and if I went in looking for life I would try to see everything from a "life" angle. If I was to take a car ride, a walk or take the bus, I could flip the coin and, if it landed on "art" I would try to see everything as an art world. This idea has always been in my mind and there has never been a border between life and art. I have tried to put them together and form them into one. This idea has developed very strongly in much of my public work.

Qin: In the mid 90's, you made one body of work called "score for a longer conversation". Would you please discuss this body of work as an example of your experiences in making work in a serial method? How do you normally approach such a project?

Bård: In the work entitled "score for a longer conversation" in late 80's I created an academic constant for myself. All the forms should be contained within 2 volumes, 15×15×20 cm, and 30×9×120cm. I needed to establish formal limitations in my meeting with different cultures. I let myself be inspired by any type of object, then tried to find the artisan who made the object and then in collaboration with him or her made the design. These were simple drawings sometimes made on the floor of the workshops. Most of these works were made on travels using whatever tradition I met. After the plan was made, the artisan was left alone to make the objects. This proved to be a very exciting way to work, and to my surprise very joined a series of objects made industrially. In the Art Hall of Malmö, Sweden the whole family of objects met, and it filled the long wall of the museum. I was perhaps the person most excited to read the message. The wall became totally "human". And to my satisfaction, my value as a person or artist was reduced. It took on qualities totally outside of me, carrying a message that could never have been achieved by one person. The information was too large, too complex.

The way I work on a project, or how I think about projects is the same. If an idea occurs, the variations always occur at the same time. I find they often enrich each other. Making two of basically the same forms, or with the same idea in mind does not make one weak but rather, by developing a different system, different insight or frame of mind, it becomes a stronger whole. It becomes a body of work, not just one work but also a body of work. This has been the basis of my artistic approach to projects.

Qin: Recently you have made a show in the Chinese European Art Center; the theme mainly deals with the combination of Chinese culture and Western culture, which is something new in your creative production.

Bård: Yes, this is a new theme for me. In Beijing in May of this year I did a series of very emotional bronzes in a very classical representative tradition. I decided to work very fast only 30 - 45 minutes on each piece. It was very good experience. It was very freeing for me to make these sculptures in China. Working in this emotional "European" tradition I needed to be very distanced from my normal life and from myself.

Parallel with this I did a series of work in Sweden, materializing forms only on computer. I call these "digital trophies". I was looking for very organic animal forms with in a rigid digital system. Later, the forms were fabricated entirely by CAD/CA machines from the digital information. To me it is interesting to see such contradictorily made sculptures put together in the same show. I see these pieces as signs for thoughts; and as part of my larger effort to understand what sculpture or three-dimensional expression is about.

Qin: In the same show there was another piece that emphasized the material qualities of Chinese lacquer. What interests me is that the idea came from your mpressions of Chinese calligraphy. I think you created a dramatic transformation by changing flat movement completely into three-dimensional movement.

Bård: The black lacquer works are called "drawings". The inspiration for these pieces is as you say, the encounter with Chinese calligraphy. The Chinese culture and language are connected in the brushstroke. I started experimenting with making brush ink circles but it soon hit my limits. I decided to make a three dimensional impression of the brush stroke circle by transforming it into black lacquer. To contradict it, I started to suspend the circles with thin wire, making very geometrical forms, thus creating a very simple expression reflective of both cultures.

2000

1948 出生于挪威卑尔根,工作和生活在美国纽约、中国厦门和北京、挪威奥斯陆以及瑞典

艺术教育

1967-1970 卑尔根工艺美术学院

1970-1971 伦敦圣马丁艺术学院

1982-1985 斯德哥尔摩国家美术学院雕塑系教授

部分个人展览(1974-2002)

挪威奥斯陆 Galleri 画廊,卑尔根 Galleri 1 画廊

特隆赫姆市艺术协会, Henie-Onstad 艺术中心

卑尔根艺术博物馆

卑尔根 Galleri Bouhlou 和 Galleri s. e 画廊及 Bomuldsfabrikken 博物馆, Citadel 奥斯陆

里勒哈默尔艺术博物馆

芬兰赫尔辛基 Galleria Skulptor, Galleria Artek 画廊

德国 Galleri 画廊, 美国纽约 Oscarsson-Hood Gallery 和 Germans van Eck 画廊, 瑞典玛尔默 Galleri

Nordenhake 画廊, 玛尔默艺术馆, 歌德堡画廊, 斯德哥尔摩 Galleri Aronowich 画廊, Norrkopings

艺术博物馆, 法国 Belfort, 芝加哥现代艺术中心, 1991 年巴西圣保罗双年展。丹麦哥本哈根

Galleri Susanne 画廊

厦门中国欧洲艺术中心

部分群体展(1981-2002)

德国 Kunsthalle zu Kiel, 挪威奥斯陆, 丹麦哥本哈根, 美国纽约 Guggenheim 博物馆, 费城 Port

of History 博物馆和洛杉矶 Municipal Art Gallery, 赫尔辛基 Atheneum 艺术博物馆, 奥斯陆北

欧双年展, 法国巴黎 Arts Decoratifs 博物馆

瑞典玛尔默艺术馆, 意大利威尼斯双年展

日本东京 Aeibu 艺术博物馆

德国柏林 DAAD Galleri 画廊, 墨西哥城现代文化艺术中心

奥斯陆 Kunsternes Hus, 英国牛津 MOMA 画廊

爱尔兰都柏林 Trinity College 大学

奥斯陆 Galleri Riis

西班牙马德里 Conde Duque 文化艺术中心

部分作品收藏于斯德哥尔摩现代艺术馆, 卑尔根艺术博物馆, 玛尔默博物馆, 奥斯陆现代艺术

博物馆, 赫尔辛基 Atheneum 和 Sara Hilden 艺术博物馆, 德国 zu Kiel 艺术厅

歌德艺术博物馆

奥斯陆 Hovikodden 艺术中心, 德国 Lubeck 博物馆

瑞典 Malmo 艺术厅, 澳大利亚悉尼 Power Collection 收藏馆

墨西哥现代文化艺术中心, 挪威 Trondheim 艺术博物馆

利勒哈默尔艺术博物馆

1948 Born in Bergen, Norway. Lives and works in New York, Oslo, Xiamen, Beijing and Sweden.

Art Studies

1967-1970 Bergen School of Arts and Crafts Stockholm 1970-1971 St. Martin's School of Art, London

1982-1985 Professor of sculpture, National Academy of Fine Arts Stockholm.

Selected Solo Exhibitions

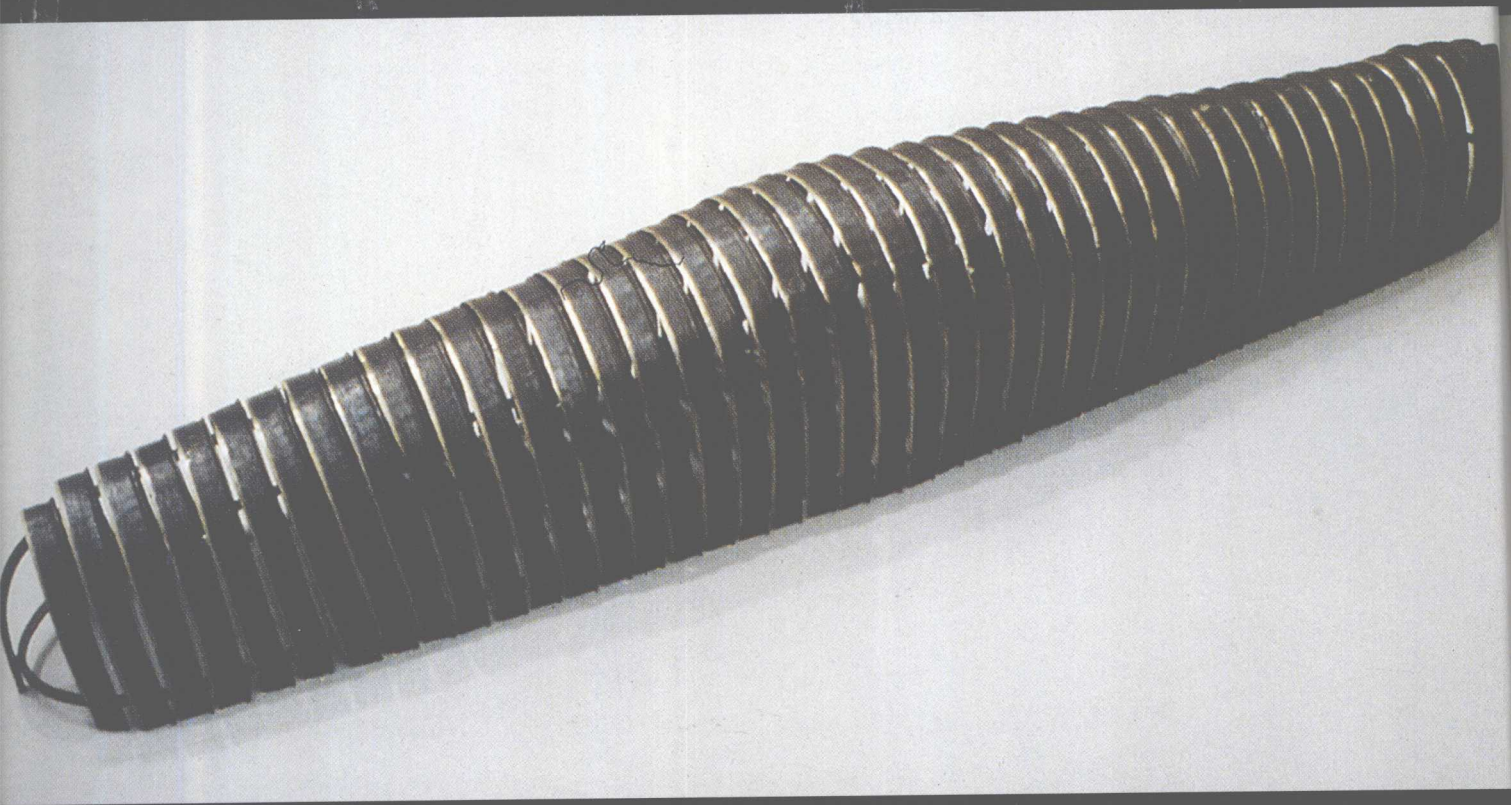
Galler 1 Bergen, Galleria Skulptor Helsinki, Galleri Nemo Germany, Henie-Onstad Kunstsenter Olav, Galleri Aronowich Stockholm, Oscarsson Hood Gallery New York, Galleri Nordenhake Malmö, Galleri Riis Oslo, Bergen Art Museum, Galleri Barbar Stockholm, Galerie Artek Helsinki, Germans van Eck New York, Bergen Art Association, Belfort France (with Sverre Wyller), Citadel Oslo, Center for contemporary Art Chicago, 1991 Biennale Sao Paulo, Malmö, Konshall, Galleri Susanne Ottesen Copenhagen, Galleri Bouhlou Bergen, Bomuldsfabrikken Arendal Norway, The Chinese European Art Center Xiamen

Selected Group Exhibitions

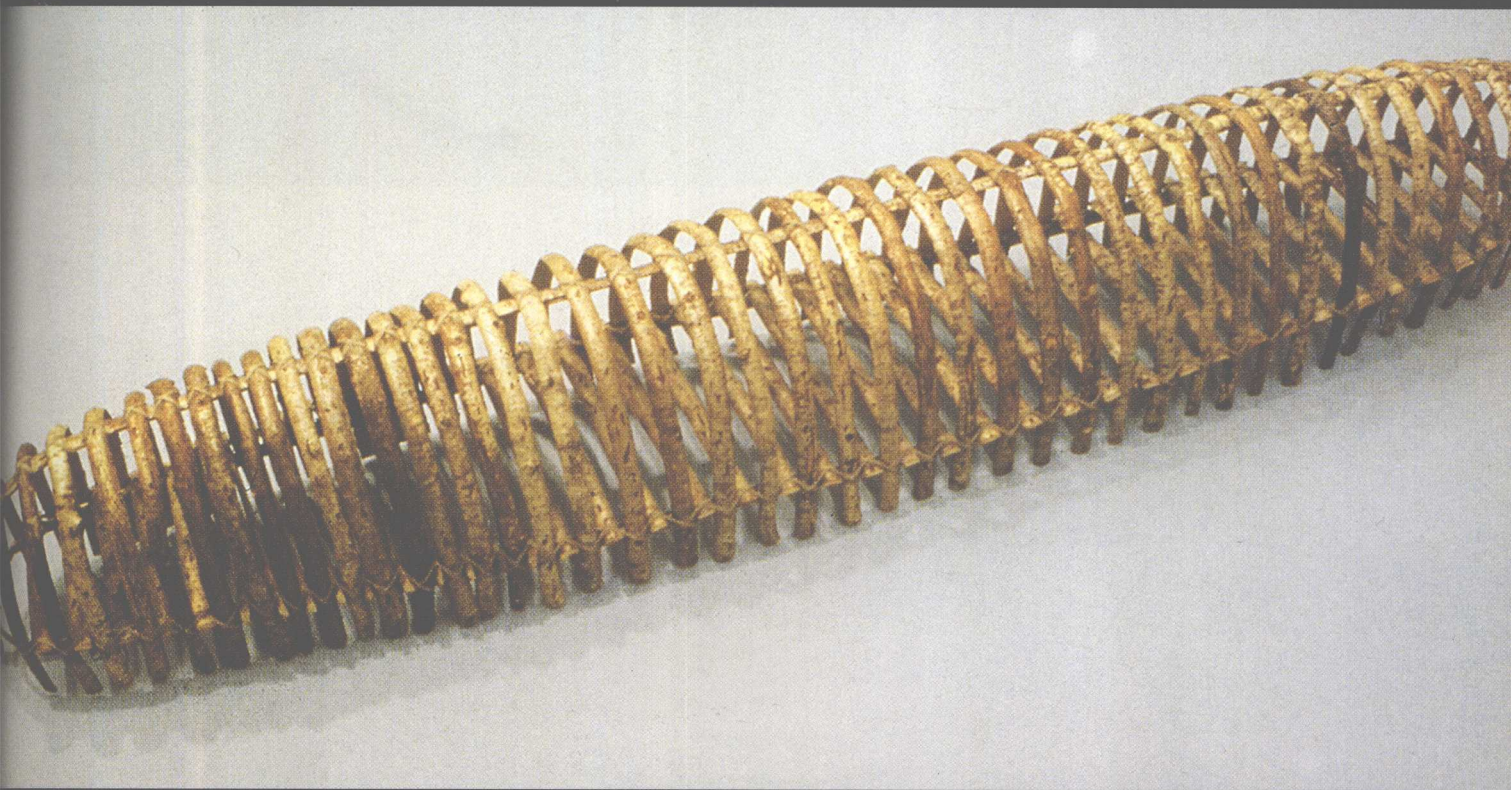
Kunsthalle zu Kiel Germany, Guggenheim Museum New York, The Port of History Museum Philadelphia, Los Angeles Municipal Art Gallery, Atheneum Helsinki, The Nordic Biennale, Høvikodden Art Center Oslo, Musée des Arts Decoratifs Paris, Malmö, Konshall, La biennale di Venezia, Tokyo Seibu Museum of Art, Berlin DAAD Galerie, Centro Culture Arte Contemporaneo, Mexico City, **Kunstnernes Hus** Oslo, MOMA Oxford, Trinity College Dublin, Galleri Riis Olav, Charlottenborg Copenhagen, Centro Culture del Conde Duque Madrid.

Collections

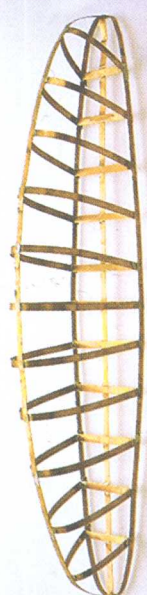
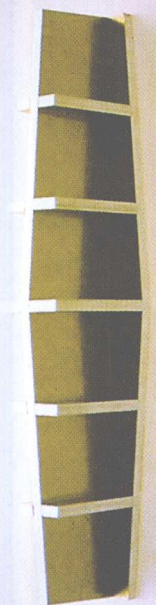
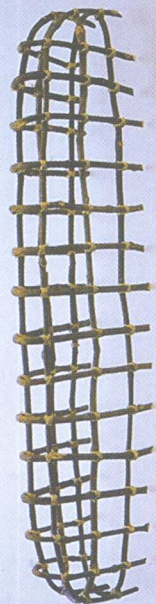
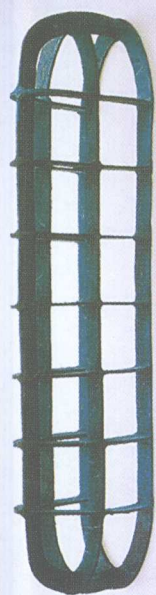
Museum of Modern Art Stockholm, Bergen Art Museum, Malmö, Museum, Museum of contemporary Art Oslo, Atheneum Helsinki, Kunsthalle zu Kiel Germany, Gothenburg Art Museum, Henie-Onstad Kunstsenter Oslo, Lübeck Museum, Sara Hildén Art Museum Finland, Rooseum Malmö, Malmö Konshall, Norrköpings Art Museum Sweden, Power Collection Sydney Australia, Trondheim Art Museum, Rogaland Art Museum and Sandnes City Art Collections Norway, Centro Culture Arte Contemporaneo Mexico, Lillehammer Art Museum.



无题 1983
Untitled 1983
Hazelwood
210cm×30cm×15cm



无题 1983
Untitled 1983
Schyte blades
210cm×30cm×15cm



长久交谈的印痕
1983-1984

From the series score for a Longer conversation 1983-1984
Various materials Each piece
50cm×10cm×10 cm