

当 代 欧 洲 艺 术 家 丛 书



托恩·霍克斯

Teun Hocks

秦 俭 主 编

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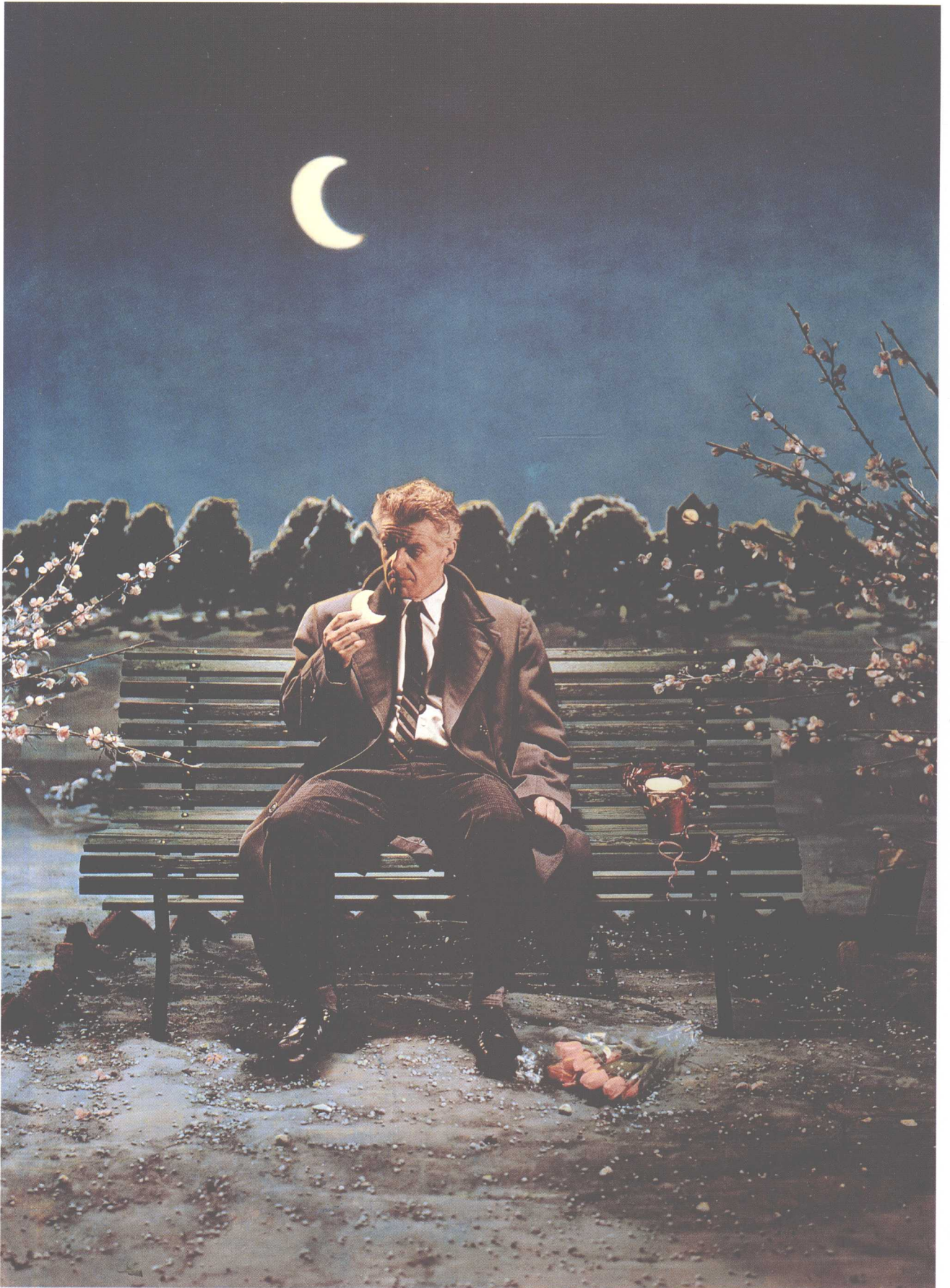
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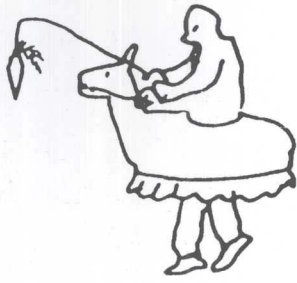
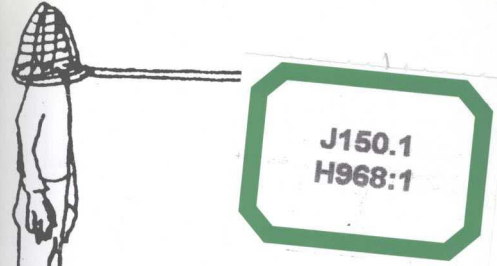
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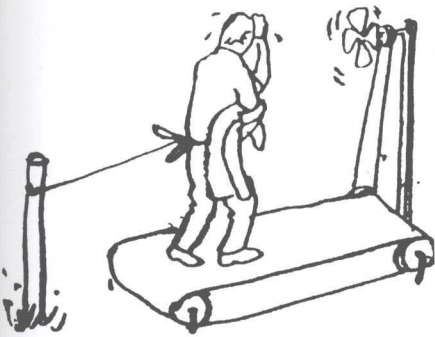
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当代欧洲艺术家丛书



托恩·霍克斯



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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挪威外交部，奥斯陆

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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

托恩·霍克斯的寓意与幽默

——与托恩·霍克斯的访谈

荷兰艺术家托恩·霍克斯先生的创作是通过摄影、绘画和表演三种因素的结合来实现的。观赏霍克斯的艺术，首先你会在他创作的层出不穷的幽默情节中忍俊不禁，接着你会自然地这些情节中联想到广义的或具体的人的某种愚蠢、尴尬以及其他种种自相矛盾的情景；霍克斯创作出来的所有这些情景，或者说通过幽默的手法揭示的种种世界的荒谬，都超越了一个地方和某一个时代，换句话说，他们只是人类的本性以不同方式的重复出现。这应该是霍克斯艺术的真正魅力所在。

秦俭：在欧洲艺术评论界，你的艺术被称做荒诞剧摄影绘画。之所以被称做荒诞恐怕与你的创作方式有关，即每一件作品都呈现了一个逗人发笑的荒诞情节或场面。

托恩：的确有这么一种说法，但我却没有想给自己的艺术确立某个名称。我不喜欢给自己的创作套上一个与风格样式相关的名称概念。

秦：在当代西方艺术中，对个性化的强调比观众能看懂，进而能欣赏到要重要得多。因此，有许多现代艺术作品使普通观众感到难以理解已经不是一件稀罕事儿了。但是你的作品却能使观者一看就有所感应，产生共鸣。我想问你的第一个问题是：对你的艺术创作来说，你首先要考虑的是观众还是你自己？

托恩：我首先想表达的是自己，然而，这个自己同样与其他人够形成一定的联系。比如说，在我的作品里，我自己做一名演员，在作品中扮演不同的角色，但是这个形象同时可以使观者证实自己，发现自己。

秦：你的作品使人觉得亲切和熟悉，可能是因为你的作品里，仍然保持了许多西方传统写实绘画的表现手法，从构图、色彩、光线的处理上能很明显地看到这一点。

托恩：但实际上，我对现实场景或物象本身并无兴趣，而是从中获取某种对我特别有意味的东西。我不想向人们讲述什么故事，也不想描绘一个生动的场景，而是想让人们发现与自己有关的并有一定意义的东西。如果这是一个故事，它不再是我自己的故事，而是大家都可以从作品中找到和发现自己的故事，起码我希望如此。

秦：在你的作品中始终具有一种幽默，这是否与你的性

格有关？它在你的创作中非常重要吗？

托恩：说起来其实很简单，我想使人们愉快，而不是感到沮丧。即使在我的作品中也存在令人不愉快或甚至懊恼的一面，但我仍然想使观者在愉快中得到体会和思考。另外，我不想发现什么严肃的主题去说服和教育别人，只是想在游戏中发现一些“愚蠢”的但却非常吸引你的东西。

秦：的确，在观看作品的过程中，观者可以从幽默的欢笑转入一种危机或悲伤的情感体验之中。那是一种黑色幽默。因为你是传达某种微妙的悲剧性暗示。你就像剧中的一个丑角，认真地做着一些荒谬的事情。

托恩：但是我从来不去故意去设计这个过程，一切可能产生的感受都应当在观者之间自然发生。

秦：即便是这样，我想，总还应该有一些值得一提的方面。以便使观众更加了解你的艺术。我记得评论家多纳得库斯皮特曾经对你作品中表现出来的幽默有过一番颇为具体的评论，他说：“幽默的一个关键性因素在于它给予一个人足够的理解和可靠性，意识到自我，即自己存在的相对性。就像霍克斯反复表达的那样，自嘲是为了了解自己的相对性，维持自我的相对性。……除此之外，表演中的荒谬是对世界的荒谬的一种抨击，是伤感主义症状的明显证明：即霍克斯作品中显现的世界是荒谬的，而不是霍克斯的荒谬。霍克斯在艺术观念和幽默的融合上最后达到了一种平衡。”

托恩：我基本上同意他对我的这番评论。

秦：你的绝大部分作品的题目都是“无题”，但实际上，你的作品并非类似抽象艺术，里面总是有一个特定的故事情景，观者看起来也不会觉得吃力，你是否想让观者有一个更宽泛的欣赏角度？

托恩：有时候，对自己做的事情进行解释是非常困难的，因为我没有去思考，而是感受我所感觉到的，甚至我不知道自己在感觉的是什么意思。例如作品 22 这是我非常喜欢的一件作品。当时有一段时间，我觉得有一种令人恐惧的失重感侵扰着我，但我不能清楚地解释为什么会有这种感觉，好像很奇怪，但是我的这种奇怪的感觉却很强烈。所以，它决不是为了开玩笑，更不是随便做出

来的。它准确地表达了我在某一个特定的时刻里对一种失重的恐惧感。但是，我不想给自己，也不想给观者任何解释的限定范围，那不是我想做的事情。

秦：是不是可以这么去理解，你并不想去从一种突如其来的感觉中发现过于明确的积极或消极的意义，而是要通过恰如其分的手段准确再现你的感觉？

托恩：可以这么说。就像我上面提到的吸引力，这种吸引力往往就是我创作的基础，我并不需要对它进行一番分析，搞清楚我对它应该具有怎样的反应才去创作。

秦：你的这些作品是否利用电脑的制作来完成？

托恩：没有。其实我所采用的设备和工具都是很陈旧的，制作过程也比较缓慢。我自己动手画背景，制作道具，然后自己亲自扮演其中的角色。但是，工作的过程总是使我感到很愉快。只是在最近，我用电脑试着制作了一件作品。我不知道将来我会不会用电脑制作作品，如果是的话，我有些担心，因为制作过程就会变得很简单了。

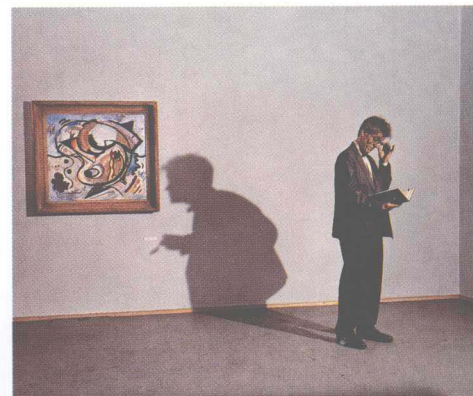
秦：在你的工作室里，我的确能感觉到你的工作方式是充满过程性的。使我感兴趣的还有你的工作室的外部环境：地处农村。在我眼里，这是一个比较典型的荷兰农村风景景象，平展开阔的田野和富有云层变化的天空。他们使我想起了伦勃朗和荷兰小画派笔下的许多荷兰风景画。

托恩：是的，我对这些景色有一种特有的亲切感，在孩提时期，我就常在这样的环境中玩耍。因此我对它们非常熟悉。

秦：但这些风景在你作品中经常出现，恐怕不仅是一种亲情的需要，因为，我发现，这些农村空间被你用来当做作品的背景，总好像一片荒芜的土地或废墟，有一种特别荒凉的氛围。你把自己放置在这样的环境中，似乎使自己陷入孤立，或与外界隔绝的状态。这与你讲的亲切感构成一种什么样的联系呢？这是我的好奇，它使我怀疑我看到这些背景的最初印象：即与荷兰传统风景画的情调有一种明显的联系。

托恩：历史，传统和自然，我们当然需要接受各方面的影响，也许我们不需要像一个学者那样，去刻意地阅读和研究历史，它们可以在自己的心目中自然形成。这是我一贯的看法和做法。至于你说到的那种孤立和隔绝的状态，它的确来自我内心的感受，从创作的本意上讲，它更接近我常常感到的人与自然世界的一种复杂的感受，我用荷兰农村风景，是因为我非常熟悉它，因此我能非常自如地用它来传达我要表达的意思。

2000年春



Interview with Teun Hocks

————— Conversation with Sigurdur Gudmundsson

Qinjian: In the art critical field of Europe, your art is taken as absurd theatre photography. This may be related to your way of creation; that is, each work of art has highlighted an amusing absurd plot or scene.

Tuen: There does exist such an attitude towards my art, but I don't think so. I don't want to attach a style-related name to my works.

Qin: In contemporary western art, more emphasis is placed on the individuality of works than on the understanding and further appreciation of viewers. Therefore, it is no strange that many of the modern art works make viewers difficult to understand. But your pieces can evoke immediate response and sympathy in viewers. My first question is: Between viewers and yourself, which will you give first priority to?

Tuen: What I want to express first is myself, but this self is related to others all the same. For example, I want to be an actor in my works and play different roles in them, but this image can make the viewers prove and find themselves at the same time.

Qin: Your works make people feel cordial and familiar, it may be that in your pieces, many traditional ways of representation have been kept and used, which can be reflected from your treatment of composition, color and light.

Tuen: But in fact, I have no interest in the scenes or objects in reality, instead, I have got in it something that has special meaning for me. I do not want to tell people some story, nor do I want to describe a vivid scene. What I want to do is to let people find something meaningful that is related to themselves. If this is a story, it is not my own story any more, but a story that everyone can find himself in the works; at least I hope so.

Qin: It is obvious that there is a sense of humor in your works. Is it related to your character? And is it very important in your artistic creation?

Tuen: Simply speaking, I want to make people feel pleasant, and not depressed. Even in my works there is something unpleasant or annoying, but still, I want to

convey something to the viewers while they feel pleasant. Another point is I do not want to search out some serious or glorious theme so as to persuade and instruct others; I only want to find something "stupid" but very attractive in the games.

Qin: Exactly. During the course of viewing your works, the viewers can first experience the amusing feeling conveyed by the humor in the works, and then the crisis-like or upset feelings. It's kind of black humor. That is because you are conveying some subtle and tragic cues. You're just like a clown in the play and are working hard at something absurd.

Tuen: But I have never designed the process deliberately. In my opinion, every possible kind of response should come from the viewers naturally.

Qin: Even if it is so, I think there is still something that deserves to be mentioned, so that the viewers may get a better understanding of your art. I remember that critic Donald Kuspit has once given some concrete comment on the sense of humor in your works. He says: "The key factor in humor is that it can give one enough perspective and security to appreciate the relatively of the self — one's own self. To make a joke of oneself, as Hocks repeatedly does, is to appreciate the relativity of one self — to insist on the relativity of the self. . . . Nonetheless, the craziness of the enactment is a defense against the craziness of the world, evident in the world symptom of miserabilism: thus Hocks' s humor asserts that the world, not just Hocks, is creasy. Hocks finally achieves a balanced mixture of ideals and humor."

Tuen: Basically, I agree to his comment on my works.

Qin: Most of your works' titles are "Untitled", but in fact, your works are not like abstract art, and there is always some particular situation of story in them, so that the viewers will not feel difficult in viewing them. Is it that you want the viewers to appreciate these works from a wider perspective?

Tuen: Sometimes, it's difficult to give explanation to one's actions, because I never think about it, but feel what

I have felt. I even don't know what it means in what I have felt. Take Work 73 for an example. This is a piece that I like very much. In that period of my life, I felt that I was deeply disturbed by a terrifying feeling of weightlessness. But I can't explain clearly why I had this feeling. It seems strange, but the feeling of this strangeness is strong. So my works are not made for joking, nor are they made casually. It has expressed my terrifying feeling towards weightlessness at a particular moment. But I don't want to give myself or the viewers any confines of explanation. That is not my intention.

Qin: Does it mean that you don't want to find some specific positive or negative meaning from a sudden feeling, but want to accurately represent your feeling in an appropriate way?

Teun: So it may be said. The attraction I have mentioned in the above is the basis of my creation. I don't need to make an analysis of it and make clear about my response to it before I create the works.

Qin: Are these works created through computer?

Teun: No. The facilities and tools I have used are quite old-fashioned, and the process of creation is comparatively slow, indeed. I draw the background and make the tools by hand, then I play some role in it. But this course of working makes me feel pleasant. Only recently have I tried creating a piece through computer. I don't know whether I will make use of computer to create works in the future. If so, I'll have some concerns about it because it simplifies the process of creation.

Qin: In your workshop, I can really feel that the way you work is characteristic of its process. What interests me also is the outside surrounding of your workshop, which is situated in the countryside. In my eyes, it is a typical landscape of Dutch countryside, with the open and flat field and the cloud-variety sky. They remind me of many of the landscapes from Rembrandt and Dutch school.

Teun: Yes, I feel specially affiliated with the landscape. In my childhood, I often play in this environment. That is why I am so familiar with it.

Qin: But the reason that the landscape frequently occurs in your works can not only be accounted for by

affiliation, I am afraid. Because I find that the countryside space is used as the background of your works, which looks like a desolate land or ruins with a special atmosphere of bleakness. You place yourself in such an environment, as if you wanted to make yourself be lonely and separated from the outside world. Then what kind of relationship does it constitute with the affiliation and affinity that you have mentioned? This is my curiosity, because it makes me feel doubt about my first impression of these backgrounds, which is that they bear an evident relationship with the atmosphere conveyed by the traditional Dutch landscapes.

Teun: Of course we need to accept the influences from all aspects such as history, tradition and nature. Perhaps we needn't read and study history intentionally, as a scholar does, because they can develop in our minds naturally. This is my opinion and practice. As for the state of isolation and separation that you have mentioned, it does represent my inside feelings. As far as the intention of creation is concerned, it is closer to the complex feelings I feel about man and nature. The reason that I make use of Dutch countryside landscape to create works is because I am familiar with it and can thereby convey freely what I want to express through it.



- 1947 出生于荷兰莱登市
- 1966-1970 荷兰 Sint Joost, Breda 艺术学院学习
- 1980—现在 荷兰恩多芬 Docent tekenen 设计学院, 素描教师
- 1990—2000 荷兰阿姆斯特丹 Gerrit Rietveld 艺术学院, 摄影和素描教师

部分个人展览

- 1979 Galerie Loa 画廊, 阿姆斯特丹, 荷兰
- 1986 Torch 画廊, 阿姆斯特丹, 荷兰
- 1988 Institut Neerlandais, 巴黎, 法国
- 1989 Galerie 121, 安特卫普, 比利时
- 1990 Torch 画廊, 阿姆斯特丹, 荷兰
- 1991 P. P. O. W. 画廊, 纽约, 美国
- 1992 寒冷的都市画廊, Toronto, 加拿大
- 1993 Galerie 15 (F. I. A. C.), 巴黎, 法国
- 1994 Torch 画廊, 阿姆斯特丹, 荷兰
- 1995 Cal State 大学艺术博物馆, Long Beach, 美国
- 1996 De Zonnehof, Amersfoort, 荷兰
- 1997 Gallerie Patricia Dorfmann, 巴黎, 法国
- Torch 画廊, 阿姆斯特丹, 荷兰
- 1999 Torch 画廊, 阿姆斯特丹, 荷兰
- P. P. O. W. Pilkington Olsoff Fine Arts Inc, 纽约, 美国
- 2000 摄影 — 荷兰风格的摄影荒诞艺术展, 厦门大学中国欧洲艺术中心, 中国
- 晚时, 灯箱方案 大都会运输机构: 为运输的艺术, Grand Central, 纽约, 美国
- 2001 Gasunie, Groningen, 荷兰
- P. P. O. W. Pilkington Olsoff Fine Arts Inc, 纽约, 美国
- A. M. C. Kunststichtring Academisch Medisch Centrum Amsterdam, 阿姆斯特丹, 荷兰
- 巴黎摄影, Galerie Patricia Dorfmann, 巴黎, 法国

- 1947 Born in Leiden, Holland
 1966-1970 Academie Sint Joost, Breda
 1980—present Docent tekenen, Design Academy, teacher of drawing
 1990—2000 Gerrit Rietved Academie, teacher of drawing and photography

Selected Solo Exhibitions

- 1979 Galerie Loa, Amsterdam, NL
 1986 Torch Gallery, Amsterdam, NL
 1988 Institut Neelandais, Parijs/Paris, F
 1989 Galerie 121, Antwerpen/Antwerp, B
 1990 Torch Gallery, Amsterdam
 1991 P. P. O. W. Gallery, New York, USA
 1992 Cold City Gallery, Toronto Canada
 1993 Galerie 15 (F. I. A. C.). Parijs/Paris, F
 1994 Torch Gallery, Amsterdam, NL
 1995 Cal State University Art Museum, Long Beach, USA
 1996 De Zonnehof, Amersfoort, NL
 1997 Gallerie Patricia Dorfmann, Parijs/Paris, F
 1999 Torch Gallery, Amsterdam, NL
 P. P. O. W. Pilkington Olsoff Fine Arts Inc, New York, USA
 2000 Tuen Hocks; Commedia Dell Arte Dutch Style, CEAC, Xiamen, China
 The Late Hour, Lightbox Project, Metropolitan Authority: Arts for Transit,
 Grand Central, New York, USA 2001 Paris Photo, Galerie Patricia Dorfmann



无题 Untitled
1987

Tom Hanks '86



无题 Untitled
1987



无题 Untitled
1988



无题 Untitled
1989



无题 Untitled
1989