

扩散

——当代雕塑七人作品集

DIFFUSION

SCULPTURES OF SEVEN CONTEMPORARY ARTISTS

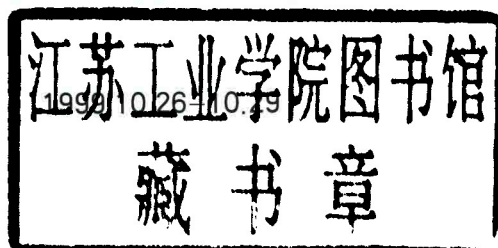
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21

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扩散与取代

——与七位青年雕塑家的对话

殷双喜

在艺术史上,当我们从个体的角度讨论“扩散”时,通常是指某个开创性的艺术家的风格为他人或后人学习与摹仿。从群体的角度看,“扩散”指一种艺术潮流成为时代的重要现象而在更大的时空中的传播(例如印象主义100多年来在世界各地的风格延续与泛化),文明的传播与流布也具有这种时空中的延续与衍变特征。但在当代,这种主导性的个人风格与流派风格越来越难以辨识,艺术家的“知识谱系”由于知识背景的庞杂与艺术信息的繁复而显得模糊。在这种情况下,“扩散”只能成为一种艺术革新的“欲望”与趋势,“扩散”即是非聚焦,即一种“不断革新”的能量被分散到各个方向。在这一过程中,艺术家的工作指向未知的世界,它是对现有的艺术规范与公认的标准术语的超越,“扩散”的结果则是一种“取代”,即新的艺术空间的开拓与占据,这种“取代”可以视为新近艺术家的较为一致的目标。

我们也许可以讨论20世纪以来现代雕塑的“扩散”与“取代”。这种“扩散”就是传统雕塑向现代雕塑的转换,多种材料的引入运用与多样风格的传播而20世纪现代雕塑对传统雕塑的“取代”,则有两个明显的趋势,一是传统雕塑的基本价值——触觉价值为空间的视觉价值与图像的象征价值所取代;与此相关的是由马蒂斯所做出的贡献,与罗丹有所不同,他以整体性的综合结构取代局部的逼真与文学性、说明性的细节,这一趋势在20世纪的发展中导向了“边缘雕塑”的出现——集合雕塑与装置性雕塑的发展。

如果说即将举行的青年雕塑家七人展有什么共同处,我的看法就是这种“扩散”——对现代雕塑从不同的方向进行探索,他们积极地寻找一种精心制作的象征来表现他们的内在感觉,并以此取代传统写实主义所强调的形象的塑造与感知。以下我就七位青年雕塑家的观念与作品做一些初步的分析与讨论。

“我认为世界是一团永恒存在的同时又是不可知的物质,它的初始与终极是人类的证实能力甚至想象力很难达到的。人只有在自己栖身的小环境即社会当中去奋争,去驰骋,去超越,一切创造力似乎被一种更强大的力量包裹着、窒息着。”

——喻 高

喻高的作品体现出一种对自然与生活的信念,这其中既有对自然的神秘的敬畏,某种不可知论的清醒,也有对于生存的进取与形式的自觉。喻高对于雕塑艺术形式的自觉是一种具有文化意义和生存感受的自觉,她凭感觉与直觉工作,寻求表现不可捉摸的东西的形式表达,在不同的材料转换与形式的转换中,信念已经蕴含于形式之中。在近期的新作中,她延续了极少主义的稳定而又具有变化的形体与轮廓,但以充气的悬浮体取代了前一时期的刚性材料,由此,她就克服了刚性材料的重力与加工的困难,更为迅速地占据了她梦寐以求的空间。正是在这种看似取之不尽、无法察觉的空气之中,我们感受到空间的奢华神秘与我们生存的活力,作品也因此超越具体的历史与文化,成为某种形而上学的象征性陈述。

“我内心深处有很多鲜活的、奇形怪状的、模糊的、神秘的形象在蠕动,有时力量很大,动作扭曲得好,看,可爱极了。”

——张 玮

张玮的作品一向以变异的视觉形象和尖锐的心理冲击给人以某种恐惧感,这反映出他个人的生存感觉,间接地折射出文明进程中自然环境的恶化与人的异化,但作品意义的明确指代也产生了某种激情的表达的外在化而咄咄逼人。在近期的作品《无题》中,他似乎找到了一种内在情感的释放方式,即以收集与转换民间根雕的方法,来寻求潜意识的具体符号化,从有机体的形体中获取灵感。与亨利·摩尔的主动塑造不同,张玮只是对大自然的“现成品”给予色彩的加工,也就是将其“绘画化”——在较远的观看中三度空间的体积感的弱化。这样,由于自然力的作用而具有生命的内在活力的有机体,就获得了某种理性化的秩序,并且由于工业喷漆的

使用,再一次回到了张玮的“人类文明的进展对自然物的异化”这一基本主题。

“钢铁是人类文明的产物,同时也可以成为破坏文明的武器。钢水或钢渣作为钢铁的原始状态而存在的时候,已经显示出其强烈的伤害性和刺激性。”

——唐颂武

也许是一种偶然,艺术家的名字与他的作品有一种内在的关联,即对于暴力与伤害的关注,唐颂武的钢铁作品曾经以其锐利的边缘和刚性的冷漠给我以深刻的印象。在近年的作品中,他一直在主观地强化作为现代工业文明产物的钢铁的这种特性,由此我们在冰冷的作品中可以感受到艺术家执著的人文热情。在近期的作品中,他将其早期作品的不规则的边缘转换为极少主义的理性轮廓,如同城市建筑的剪影一般,在向天空的伸展之中,获得了某种植物性的形态与活力,从而规范了前期作品的表现主义激情。与张玮的“收集”不同,我想将唐颂武的作品称之为“凝结”,这是一种凝聚、硬化与强化,某种数学般的精确与比例,显示出自然的节奏与韵律。

“我一直坚信有一些东西的价值远远超越于简单的生存之上,那是我们的根基所在,是人类信念与价值观的终极防线,这个地方,就是我们灵魂的殿堂。”

——邵康

邵康将自己的作品称为“建筑式雕塑”,以此表达他对于生命和死亡以及各种宗教的看法。这使他的作品在人的精神追求与视觉构成之间保持了一种必要的张力,也许可以说,后者在邵康那里更具有手段的意义,因为他具有当代青年中不多见的对“终极价值”的关怀。这种泛宗教化的精神渴望从一开始就将邵康的艺术推向灵魂的追问,在殿堂建造这一物质化的过程之中,他试图证实个人对于精神陈述方式所具有的选择自由,从而使他的作品在不断的修建与删改之中,成为平息生存焦虑的仪式化的象征偶像。从建筑与雕塑的关系加以讨论,我曾经就自由女神像与圆明园遗址的比较有过这样的看法,雕塑具有了实用的功能就成为建筑,建筑失去了实用的功能可以视为雕塑。包豪斯的宣言强调“建筑师、画家和雕塑家必须将一座建筑物的合成特性作为一个统一体来重新认识”,是为了强调艺术的最终目的必须统一在建筑的工艺基础之上。而邵康的作品虽然具有建筑的外观模式与材料的物质使用,但就其根本来说,他所关注的是艺术对人类心灵的启示与抚慰,所以他的作品仍是一种虚拟化的建筑,真实的雕塑。

“我的作品均由个人直接动手操作,包括整个铸造的全过程,作品的最终效果受到制造过程的直接影响,有时甚至是决定性的。”

——李刚

雕塑是人类最古老的艺术之一,在原始人那里,雕塑过程中人的直接参与即心、手、眼的一致是最古老的艺术创造方式。在这一过程中,人对物质材料的改变,不仅是精神对物质的改变,也由于这一过程使人的创造性思维得以发展,物质在这里也改变了精神,雕塑家的材料思维得以生长。偶然性的引入与随机性的变化使得艺术创作的过程充满机遇和挑战,正是材料提供了艺术家对世界的感觉维度,使他们在创作中得以进入新的思维空间,所以美国著名雕塑家路易斯·内韦逊(Louise Nevelson)有这样的名言——“一切材料都是思想的结晶”。虽然现代雕塑的发展,使得大型设备与助手使用成为必然,但艺术家与材料的亲合关系不应受到忽视。布朗库西认为艺术作品应该在艺术家的创造力与他手里的材料的搏斗中产生形,既然宇宙的和谐意味着形体是在生长过程中由自然法则决定的,那么人作为自然的一部分,他所创造的艺术品也应该是和谐的。李刚认为自

己的作品在略显繁杂和琐碎的表面下常常只是一个很简单的想法,我想他在制作过程中从材料的变化中所得到的启示和愉快才是最真实的。

“我的作品是对自我生命存在状态的记录和思索,并通过作品来认识和拯救自己,以此获得精神上的最大慰藉。”
——刘宝成

感受到传统写实主义雕塑对于自我表达的局限,刘宝成转而从金属材料的改造与转换中寻求对于人的生存状态的形式表达。材料加工的多种可能性与随意性,提供了艺术家以形象的直觉冲击观众的心理体验的多种可能。现代艺术的最初缘起既有对传统艺术法则的革命欲望,也是艺术家对机器时代所带来的人的异化状态的不适反应,由此,艺术成为艺术家对时代要求的精神补偿。正如熊秉明所说,二战后废钢铁材料的应用正是由于战后其它雕塑材料的奇缺,某一时代对某些工业材料的运用直接反映了艺术家对这一时代的思考,艺术家在与材料接触的过程中会发现材料的精神和它特有的性能,他的手会思考并紧跟材料的思想。对刘宝成来说,创作成为一种个人精神的自救,这是他的生活方式,他获得心理平衡的手段,也是他存在的证明。

“近几年我对史前艺术以及人类早期文明的艺术品产生极大兴趣。早期文明的惊人相似是因为它们都是基于人的本性的某种东西产生的,这比当今文化社会的艺术品显得更为有力,更为亲切,这也正是我将要去寻找和企图延续的东西。”
——仲松

仲松对于人类早期文明与原始艺术的浓厚兴趣使我们想起上一世纪高更所开拓的原始主义潮流,美术史家已经确认这是现代主义艺术的一个重要来源。高更在塔希提岛上体验到当地土著仍然保持的对原始宗教的虔诚,在他们的姿势中,在他们奇异的静穆中有难以形容的古朴、威严和虔诚。正是早期雕塑与建筑和所有的原始艺术品表现出对自然和生存的敬畏与平静,我想这种朴素、宁静、毫无智力的诡辩或许是仲松试图在自己的作品中所表达的内涵。但是康定斯基早已明白现代人对原始艺术的仰慕已经不同于原始人的创造,赫伯特·里德也指出:“现代人特别是现代艺术家,已不再是折衷的猴子,为了自己偶然的乐趣而试图模仿原始种族的制品;相反,从精神上讲他自己是处于严峻的境况之中,他越是真诚地对待自己,就越是坚决地抛弃传统的赝品和陈旧的表现手法,就越是接近于无意识地发现在表现自己,这在某种意义上产生了一种与所谓的‘原始’艺术的真正的而不是表面的相似。”仲松的作品追求无限的神秘感。正是材料的神秘性,以及材料与观念的联系的神秘性,对现代雕塑的发展产生了广泛的影响。

从某种意义上说,现代雕塑家并未放弃对于形象的传统价值的重视,所有的艺术家都在寻求有力的象征形象,这是一些徘徊于潜意识的混乱和艺术家试图赋予其秩序之间的形象,只不过他们寻找的途径各不相同,我们将在这一持续的“扩散”过程中观察到中国当代雕塑缓慢而又坚定的变化。

1999.10.2

物之花：它不是花了，它仍然是一朵花

——记《扩散——当代雕塑七人展》

朱 其

人不是物

——马丁·海德格尔

在某种意义上，唯物主义不是关于物性本身的，唯心主义则是关于物质和形体自身言说的，即所谓形而上学。海德格尔说，人不是物（thing）。他将关于女孩性别别称（我们通常称女孩为小东西）的解释指定在意义缺失的层次，即我们必须寻求构成物之物性特征的因素来表达自己的，这一问题通常可以被归结为如此一个陈述：一件东西是什么？

物易事非，一件物品，比如一双鞋、一段树枝、一台电视、一束花都变成金属，它还是鞋、还是树枝、还是电视吗。李刚面对的是这样一种概念及叙述体验：金属之花，它不是花了，它仍然是一朵花。这是关于对事物的指认或格式化的语言困境（在命名和描述的外延层次上），在这一层次，物质向非物质完成了诗学转换。

把雕塑视为非物质向物质的转换通常属于隐喻或象征的指称层次，即用一件东西代表另一件东西。这发生在以唯物主义哲学和写实主义方法为背景的艺术之中。

形而上学，在词的自述意义上是说从形体的体验开始，而不是说从形体的习俗解释出发对形体反应。对形体的阐释性反应的物质表现属于社会现实主义艺术。

作为女孩，喻高没有把自己的性别内容转喻为某种形式的“东西”或物品，她所制造的物品不是代表她或与她相关的东西，而是体现被一个女孩观看的一个物品。喻高体现了她所看到的形体，而不是某一个具体的物品形象。“体现”一词描述了人和物的是非关系，指涉形体自身呈现的表象，及其诗意。她的悬浮体则是呈现存在的神秘诗意的。

诗意的物质发生于人观看物体之时，诗意有时也来自隐喻或象征，但并不等于隐喻和象征。法兰克·史特拉（Frank Stella）由硬边几何的极简性向繁复庞杂的极简过渡表明，转喻和联想性的解释是可以和物自身脱离的。但有一种最基本的诗意总是自在的，它们来自冷、热、多、少、几何规整或有机繁复等基本因素。这些因素仿佛各自属于人或物自身，但又不是，它们似乎也不存在于人和物之间。在某种意义上，它们归属于塔特林关于空间和材料的“真实”概念。

哲学、政治学和社会学是讨论“存在”的场所、容器或位置的，艺术则不是。艺术是关于“存在”自身诗意的呈现。这一定义似乎接近了构成主义时期的“纯艺术”概念，即艺术是关于色彩、空间和材料自身的。事实上，物理性和几何形被归结于艺术纯粹性确立的依据使艺术更多地被视作一种哲学的派生物，这一线索被以后的极限主义和概念艺术继承了。纯艺术是严格意义上的先锋派的核心概念，从早期马列维其、塔特林的几何不定形、构成主义到极限主义和概念艺术，纯艺术将视觉视作观念的哲学呈现，物则被视作观念的化身。这一层次使艺术确立了自立性，问题在于，自立性只是使艺术归属了形而上学，却并未“纯粹”。

视觉层次的表象在于心理上的综合，即一种关于政治、时间、它者和社会象征的诗意印象，只存在一种感知上的纯粹意识和语言意象的指认分析，物质不仅是媒介。在唐颂武那里，钢渣或钢刺的硬质、粗砺呈现着一种脆弱、受刺般的受伤经验，花盆也开出坚韧的刀片。这是关于受难的意象。

受难题材也体现在刘宝成、邵康、仲松那里。邵康曾使用了“囚禁”结构和升华式的形体，表现宗教式的受难气息。他发现的建筑结构的宗教感无疑不再象“囚禁”那样富于自我象征，通过繁复的层次和体量，呈现由时间和受难累积完成的境界。仲松以盛装死亡的容器体现了死亡的神秘，相同的死亡被配以不同材料的容器。不仅材料，而且抽象的形体要体现出比死亡更微妙的诗意。刘宝成的钢铁焊接和锻打则表现了乌托邦、受难痕迹、及死亡的想象与创造历程之间如影相随的心理视觉。

在上述作品中，受难表现为一种自传性的抽象视觉，是心理传记通过物质性及意象的自我呈现。张玮97年的《惧》表现出与唐颂武相似的受伤经验，橡胶代表一种软体，象征自我；随后橡胶开始扭曲变形，变为

树。张玮的蓝色树根则是关于一种“心理缺失”主题的虚构，它们似乎意欲恢复一种根深蒂固的心理意识。

在九十年代，受难是关于内心的，关于知识和艺术的历险。以材料和形体呈现受伤的经验，这一主题不失为九十年代艺术值得关注的现象。受伤在九十年代不是由于文化受虐，而是由心理缺失构成的。关于魔幻、神性、乌托邦和形而上学的心理缺失以及后现代式的身体受难，表现为带有漂浮、微妙、转瞬即逝特性的层次。

在临近结束的一个年代，美学替代了政治及商业不确定的道德叙事和心理讲述，成为可以确定自我建构、观看和呈现的载体。心理自传通过物性和形体的呈现，这种艺术主要源于文化的心理主义替换，即它不再面向外部的人物事非，而是面向内部哲学的人物区分及自我审美。

《扩散》七位作者面向内部转换的层次各有不同。李刚接近物和审美自身的哲学层次，喻高则在于对存在方式的诗意体验，张玮、唐颂武等带有个人记事的心理传记背景。因此整体上，站在人不是物而去看物的位置会制造出诗意的物体，就象培植出一朵物之花，它不是花了，但它仍然是一朵花。这就是说，不是那种象花那样的物体，也不是物体本身，而是散发花的意味的物体，才是《扩散》所呈现的艺术。

1999.10.2

“材料”是一种智慧

黄 专

“扩散”展为我们提供了一种朴素的实证主义美学方法，七位年轻的雕塑家用自己的工作重新唤起我们对材料的物质美感和文化阐释的兴趣。在一个图像泛滥的时代，艺术首先是一种物质创造的观念开始被逐渐淡忘。流行图像取代着我们获取知识和经验的传统方式，它不仅使我们知觉变得贫瘠，而且直接滋养着各式各样廉价的图像机会主义，在这种艺术背景中，“扩散”展还包含着一种价值态度和一种物质主义的智慧。

李刚认为手工“铸造”过程甚至比它的形态结果具有更为实质的意义，他作品的复杂的结构和造型并不是希望引导观众去进行观念玄想，恰恰相反，他希望人们通过那些复杂而自足的材料关系去体会一种简单而基本的道理：艺术首先是一种手工化创造的过程；喻高对基本物质元素和物理形态的兴趣使她的作品一直具有某种“极少主义”（Minimalism）的品质，《悬浮体》是一件充满“材料”智慧的作品，它利用稳定而变化的几何形体（梯形）、黑色复合膜和氦气浮力在展厅空间营造了一种难以言状的、神秘的平衡关系，旨在“创造某种极限的氛围”，喻高的工作为中国当代女性艺术超越它的官能化和概念化的现状提供了一个有趣的个案。刘宝成对金属材料的使用明显地具有某种心理和视觉的设计，他极其关注金属材料随意、偶发和非聚焦的视觉效果，而非它的“表现性”，在他的作品中，由材料的纵深感和变异性所唤起的多重视错觉体验比表达某种特定“观念”显得更加重要。同样是使用材料，张玮的作品则具有某种戏拟的色彩，他将自己对物质自在形态的兴趣以一种格式塔的心理反映过程呈现出来：“我的想象力告诉我，我内心深处有很多鲜活的奇形怪状的、模糊的、神秘的形象在蠕动，……正是基于我对这种感觉的神往，所以偶然中碰到这些树的器官——‘根’，似触电一般振奋起来，原来的冷、恐惧感顿时消失，我明白我发现了一个酷似内心世界的天地，——它们藏在现实世界的下面——地层部分”。张玮通过对一种朴素的物质原型——“树根”的色彩处理讲述了一个属于个人经验而又富有寓意感的故事。

如果说，上述艺术家的作品更多地体现了对物质元素和材料自足状态的实验兴趣，那么，另外一些参展艺术家则更希望通过材料去发掘艺术与社会、文化问题的关系。唐颂武运用钢渣这种工业化的象征材料，去论证工业化文明与人类生存现实之间矛盾而紧张的关系。邵康近年来一直通过建筑性的雕塑过程来实现一种类似宗教的体验，他的作品总有某种悲壮、伤感和隐喻的成份。他营造的“殿堂”，与其说是在建构某种文化信仰，不如说是对一个纯粹功能性和物质化现实的讨伐；仲松的作品着重雕塑材料自身与其文化和历史阐释功能之间的微妙关系。单纯的形体元素、多样化的材料质感和重复的几何排列使作品具有一种内在的凝重和深邃，我们甚至难以分清，是那些文化遗物使这些材料具备了某种启示意义，还是材料本身使那些文化遗物产生了新的阐释效应，也许在仲松看来，呈现材料的真实性和发掘材料的文化能量具有同样重要的作用。

贾科梅蒂（Giacometti）和博依斯（Beuys）的出现，从雕塑的物质属性和社会属性两个方向上改变了西方现代主义雕塑史的方向。材料的意义潜能和材料的社会功能成为战后雕塑讨论得最多的话题。中国当代雕塑一直受制于现实主义和形式主义创作模式的束缚，缺乏材料方法论的训练和思考，这无疑是当代雕塑一直处于当代艺术中的弱势地位的一个重要原因。“扩散”展不是一个时髦的展览，它甚至有意避开了一些敏锐和时尚的话题，但这次展览所体现出的对材料方法论的兴趣也许恰好预示了中国当代雕塑发展的一些潜在方向。

1999.9.27

The Pervasion and Supersession

--A dialog with seven young sculptors

By Yin Shuangxi

When we talk about the "pervasion" of individual in art historic, usually is that a certain original style of an artist is studied and imitated. From the general point of view, it is said that a certain art tide becomes to an important phenomenon of the era and prevails more extensive, for example, since hundreds years the continuance and overflow all over the world of the impressionism. The prevalence of a certain civilization also has the spatial-temporal expansibility. But the present age, it is more and more difficult to distinguish the style between the genre and a leading individual. The "knowledge system" of an artist appears blurry under the multifarious background of episteme and artistic information. So the "pervasion" only can be an "appetence" or tendency of art innovation, the "pervasion" is no focus, and is a diffusion of the innovatory energy. All artist' works aim at the unknown world, they are surpassing to the recognized art criterion and standard term. The "supersession" is the result of the "pervasion", viz. the exploit of new space. The "supersession" can be regard as a rather accordant aim of the modernartists.

Since 20th century, the "pervasion" of modern sculpture is the conversion from traditional, and the introducing of various materials and the spreading of multi-style. The "supersession" to the tradition has two obvious tendencies; one is the replacement of the modern spatial visual and images symbolic value to the traditional tactual. The outstanding contribution is done by Matisse, unlike Redon, he used the holistic integrative structure replaced the partial realistic defined details, it leaded to the appearance and developing of the "marginal sculpture"-the aggregate and device sculptures.

I think that the "pervasion" is the sameness of the seven young sculptors. They explore modern sculpture along each ways, and search actively for a kind of refined symbol to express the cockles of the heart, moreover, replace the model and the feeling stressed by realist. There are our primary analyses and discussion to the their works.

"I think that the world is a pile of eternal and unknowable object. It is hardly to touch its start and ultimate with human' understanding and imagination. None but be restricted their habitation the Community, to struggle, gallop and surmount. It seems that all of the creativity were asphyxiated by a stronger force."

By YU GAO

YUGAO' works appear a sort of belief to the nature and life; it contains the awe to mysterious nature, and a certain unknowable sober, and the consciousness to the being. Her consciousness to the sculpture have its meaning on her feeling and the culture. She creates with her instinct, to look for a proper form for representing untraceable things. The belief infiltrates through the works bit by bit in the transform course among all sorts of stuffs and forms. In her later works, she continues the steady and diverse shape of minimalism, but replaces former rigid stuffs with the suspend object puffed. Then she conquers the weight and hardness of the rigid, occupies long-cherished space fleetly. We can take life energy and spatial mystery from the boundless and imperceptible air; here, the works becomes a certain metaphysical typical representation over material history and culture.

"There are many activity, fantastic and blurry vision squirming in the cockles of my heart. Sometimes the wriggle is very smart, seems awfully adorable."

By ZHANG WEI

ZHANGWEI' works bring some dread feelings by dissimilated visualize and poignant mental striking, they put up his being feeling and refract environmental worsening and human dissimilating. These definite within meanings come into being aggressive outward expressions. In his later works "No Title", he finds another manner for freeing his heart, namely the way of collecting and transforming civilian "root carve". From this, he symbolizes his subconscious and catches the inspiration from organic shapes. Know from active molding of Henry Moore,

he colors natural finished products and weakens third dimension, gives them a certain rational system. At the same time, the use of industrial paint reaffirms his basic motif of "the developing of human civilization makes environment aberrance".

"The steel is brought by human civilization and can be the weapon destroying them. When the spray of molten steel cooled and curdled exists as the primary state of still. It already shows sharp harmful and stimulative."

By TANG SONGWU

Accidentally, the name of an artist has internal relation of attentions to violence and hurt. TANGSONGWU' works had impressed me deep in my heart with its sharp edge and hard apathy. In recent years, in his works he subjectively strengthens such character of iron as a result of modern industrial civilization and puts up his inflexible human ardor. In his newer works, he turns to minimalism rational shapes from early irregular edges, seems as the silhouette of city structure and gains a certain shape and energy in extending, hereupon, brings a criterion to early expressionism enthusiasm. Differs to the "collection" of ZHANGWEI, he names his works "coagulation", viz. a kind of cohesion with mathematical proportion and natural rhythm.

"I am certain of that there is something worth exceeding the simple being. That is the locality of our ground-work, and the supreme line of defense for human faith and value conception; it is the temple of our soul."

By SHAO KANG

SHAOKANG calls his works as "structural sculpture", in order to expresses his viewpoint to life, death and certain religions. So as to, his works contains necessary strain between his psychic wish and the visual forms, and the latter has the meaning of resort even more, because he has extraordinary attention to "final value". Just about it push his art in psychic exploring. In the course of creating, he tries to prove the choosing freedom to the way of delivering oneself; so the works become a symbolic idol to quiet down anxiety in the course of ceaseless being rebuilt. Contrasts the statue of liberty with the site of YUANMINGYUAN, I deduce that the sculpture becomes the architecture with applied function and the architecture turns into sculpture without it. In the manifesto, Bauhaus stresses that "the architect, the artist and the sculptor must re-know the complex character of an architecture as a whole", in order to say the final art object must be unified on the base of the structural technics. Though SHAOKANG' works have the same form and material use, the only thing he cares is the revelation and conciliation of the art. So it just is a fictitious architecture and a genuine sculpture.

"My works all made by myself, include the whole process of foundry. Therefore, its final representation must be affected straight by the making course, so much as fatefully."

By LI GANG

Sculpture is one of the oldest art. By this, people change the material; at the same time it feeds back to human thinking and urges it to develop. The accidental importing and stochastic changing brings many new chances and challenges into the creating course, and leads the artist into new creating thinking space. So Louise Nevelson a famous American sculptor said that "all materials is the crystallization of thinking". It is inevitable that draw into helper and good-sized equipment, but artists can't lose sight of the affinity with materials. Brancusi think that the work of art comes into being in the course of artists strive materials. Scene the cosmic harmonization means that the law of nature determines forms and structures, the work of art should be harmonious created by human that

being a part of nature. LIGANG explains that there is just a simple idea under the multifarious exterior of the works. I think the truest things are his enlightenment and pleasure gained from material transformation in the creating course.

"The works are the recordation and consideration of my life state. I realize and rescue myself with them, and gain the biggest comfort of my soul."

By LIU BAOCHENG

Experiencing the localization of traditional realism representation to the ego, LIUBAOCHENG changes to look for the representation to human life state from the transition of metallic stuffs. Multifarious possibility and randomization in the course of processing materials supply artists various ways to strike spectators' mental experience with visual forms. The primary origins of modern art are the active revolution desire to the traditional law of art and artists' maladjustment to human variation made by industrialization and mechanization. By this token the art becomes psychic expiation to the era. It is said by XIONGBINGMING, that the application of scrap steels is the result of the pinch of others. In a certain era, material applications directly reflect the thinking to the era of artists. They can discover and follow the spirits and characters of materials. To LIUBAOCHENG, sculpturing is the course saving his own soul, the mean balancing his mind, the proof showing his being and his life style.

"In recent years, I have strong interest in the prehistoric art and human early civilization. They are resembles wonderfully between each other because all of them were produced from human nature before forming a certain civilization. They seem stronger and kinder than the social civilized art today to me, and are just about which I want and try to continue."

By ZHONG SONG

The strong interest to the prehistoric art and human early civilization of ZHONGSONG makes me the originalism tide carved out by Gauguin in last century, the confessed important source of modernism art. Gauguin experienced the godliness to primary religions keeps on the aboriginal at Tahiti. There is certain indescribable primitive simplicity, stateliness and godliness in their behavior and bizarre solemnity. This peace and the awe to nature and being is represented in all primary art and early sculpture and architecture, perhaps is just the connotation that ZHONGSONG try to represent with his works. Kandinsky told us that the admiration to primary art of modern differs to the creating of primitive. Herbert Read pointed out, "moderns especially artists are no more eclectic monkeys, and try to imitate primary art for occasional pleasure; by contraries, the more they are on the flinty condition in soul, the more they treat themselves honestly, and spurn traditional counterfeits and dated representation stoutly, and approach to discover self unconsciously. Just this meaning brings the genuine internal comparability but not external with the alleged 'primary' art". ZHONGSONG' works pursue limitless mystery of material and its relation with idea which has extensive influence to the developing of modern sculpture.

In a sense, all modern artists are applying themselves to find certain mighty and valuable symbolic forms, and endue them certain systems from jumbled subconscious, but their ways are different each other. In the course of continuous "pervasion", we will find the slow and steady varying step.

The End
1999.10.2

“The Flower of Material: it has not been a flower, yet it is a flower”

--On the Seven Artists' Contemporary Sculpture Exhibition “Diffusion”

By Zhu Qi

“Human being is not a thing.”

--Martin Heidegger

In a sense, the materialism is not about the nature itself of what is material, it is about material and shape that telling about itself, i.e. metaphysics. Heidegger had said that human being is not a thing. His explanation of the metaphor of a girl (that is what we call a little girl “a small thing”) is indicated on the level of the lack of meaning, i.e. we have to find out the material characteristics of what is constructed in order to express ourselves. This can be summed up in the following question: what is a thing?

Things change. A thing, for example, a pair of shoes, a segment of tree branch, a set of TV and a bunch of flowers, is it still a pair of shoes? A segment of tree branch, a bunch of flowers and a set of TV? What the artist Li Gang faces is conception and the experience of narration: the flower of metal, it has not been a flower, yet it is a flower. This is a dilemma of language that refers things or is formalized (in naming and description). In this case, things accomplished the poetic transition to non-things.

Sculpture that is viewed as things' transition to non-things is usually referred to metaphorically or as symbols, i.e. one thing represents another. This happens in the philosophical materialism and the art works under the realistic methodology.

Metaphysics, in the sense of words that telling of themselves, starts with the experience of those that have shape, not the response to shapes that starts with the conventional explanation of shapes. The material manifest of hermeneutical response to shape belongs to the art of social realism.

As a girl, Yu Gao did not make metaphorically what is sexual a thing that has some form or an article. What she made does not represent anything of or related to her, but an article that has been perceived by a girl. Yu Gao exemplified the shape that she had noticed, not the outlook of a specific article. The word “exemplify” describes the value relationship between human being and thing, and refers to the idea that a shape has conveyed and its poetic meaning. The suspended body in her work presents the mystical poetic meaning of being.

The poetic thing happens when people are looking at objects, the poetic could sometimes come from metaphor or symbol, not equal to metaphor and symbol, however. Through the transition from the extreme simplicity of Euclidean geometry to the extreme complexity, Frank Stella proves that metaphor and imaginative explanation can be separate from the thing itself, while a kind of the most fundamental poetic meanings in itself exists. They come from those basic factors that are cold, hot, multiple, simple, geometrically regular or organically complex. These factors seemingly belong to human being or thing in itself, however it is not the case either. Neither do the factors exist between human being and the thing. In a sense, they belong to Tatlin's conception of “reality” in space and material.

Philosophy, politics and sociology discuss the place, vessel or location of “being”, while art does not. Art is about the poetic self-presentation of “being”. This definition seems to be closer to the early concept of “pure art” in constructionism, i.e. art concerns color, space and material in their own right. In fact, the reasoning of the notion that the physicality and geometrical shape equals to the purity of art makes art more like a derivative of philosophy, this is inherited by the later limitism and the conceptual art. Pure art is in the strict sense, a core concept of the pioneerism. From the early Malevich's and Tatlin's indeterminate shapes and constructionism to limitism and conceptual art, the pure art regards visual sense as the philosophical presentation of idea, and material as what is presented by idea. On this level the art stands on its own, while the problem is that the self-support of art makes art metaphysics without any purification accomplished.

The presentation on the level of vision consists in the psychological synthesis of the poetic impression of, like, politics, time, the other and social symbols. There is only the sensual reference analysis of the pure consciousness and lingual images, material is more than a media. In the works of Tang Songwu, the hardness and harshness of the steel dregs and sticks presents a kind of agile, stabbing injury experience-even the sharp razors flourish in a flowerpot. This is an imagery of suffering.

The theme of suffering is also adopted in the works of Liu Baocheng, Shao Kang and Zhong Song. Shao Kang has used an “imprisoning” structure and a distillation-like shape, expressing a sense of religious-like suffering.

The religious sense that he found in the construction structure is certainly no longer rich in self-symbolic, with complex levels and measurements, presenting a state that came into being with the accumulation of time and suffering. Zhong Song uses the vessel that contains death to present the mystical of death, the same death contained by differently made vessels. Not only the material but also the abstract shape has to show a more subtle poetic meaning than that of death. Liu Baocheng steel welding and forging shows the accompanying psychological vision between creative process and the imagined utopia, remains of suffering, and death.

In the above works, suffering is viewed as an abstract vision that is autobiographical— a kind of self-presentation through material and images by psychological biography. Zhang Wei's '97 works "Fear" has the similar injury experience with that of Tang Songwu, rubber represents something soft which means self; and then the rubber begins to twist and transformed, finally it becomes a tree. The blue tree roots in Zhang Wei's works is a kind of fabrication with the subject of the "lack of psycho", they seemed to be meant to restore a deeply rooted psychological consciousness.

In the nineties suffering is about the inner mind, about the adventures of knowledge and arts. Representing the injury experience by material and shape, the theme is quite a phenomenon that is worthy of notice in the nineties. The injury in the nineties is not because of cultural maltreatment, but is composed of the lack of psychos. The psycho lacks of the magical, the divine, utopia, metaphysics and post-modern-like body suffering, representing a level with the floating, subtle and flashing characteristics.

In a closing decade, aesthetics replaces the uncertain moral and psychological narration by politics and commerce, and becomes a media that can be sure of its self-construction, can be looked at and can be represented. Psychological autobiography presents with the aid of material and shape, this kind of art is mainly originated from the psychologism replacement of culture, i.e. it no longer faces the external matters, but faces the internal to he philosophically figure out the characteristics and self appreciation.

The seven artists in the exhibition "Diffusion" have different levels of inner transition. Li Gang is closer to the philosophical level of material and self-appreciation, Yu Gao consists in the poetic experience with the way of being, Zhang Wei and Tang Songwu have the psychological biographical background of person account. Therefore, on the whole, standing in the position of human being is not thing but looking at things will make a physical body with poetic sense, like fostering a flower of material, it has not been a flower, yet it is a flower. That is to say, neither the flower-like body, nor the body itself, but the body that radiates the flower fragrance is the art that is presented by the exhibition "Diffusion".

1999.10.2

“Material” is Wisdom

By Huang Zhuan

The exhibition “Diffusion” provides us with a simple positivist aesthetic methodology — seven young sculptors’ works revived our interest in material aesthetic feeling and its cultural explanation. In a time when pictures prevail, the art, which is, first of all, a creation through material, began to be gradually forgotten. The popular pictures are replacing the traditional way of obtaining knowledge and experience, they not only make us poor of visual sense, but also foster all kinds of cheap image opportunism, which, as an art background, the exhibition “Diffusion” contains a value and a materialist wisdom in addition.

Li Gang believes that the “casting” process by hand is even more significant than the results that come with concrete shapes. His works’ complex structure and modelling are not intended to guide the audience to perform speculation, on the contrary, he hopes that through the complex and self-contained material relationship people can feel a simple and fundamental truth: art is, first of all creation process by hand. Yu Gao’s interests in fundamental material elements and physical shapes made her works an everlasting characteristics of minimalism, the “Suspended body” is a piece full of “material” wisdom. It takes advantage of stable yet changing geometrical shapes (trapezoids), black compound membrane, and helium buoyancy to build a hard-to-explain-in-language and mystical balance relationships in the exhibition hall. Its purpose is “create an extreme sphere of some kind”. Yu Gao’s works provided us with an interesting case of contemporary Chinese woman transcending the functional and conceptual *status quo*. Liu Baicheng’s use of metal materials is obviously a design of some psychological and visual nature. He is extremely concerned with metal materials’ natural, accidental and unfocused visual effects, while the materials’ “expressiveness” is not as important. In his works, materials’ depth and variation that arouse multiple visual illusion is more important than the expression of some specific “idea”. The same in using materials, Zhang Wei’s works have some dramatic colors. He puts his interest in the self-contained materials in a Gestalt psychological reflection process, he says: “my imagination tells me that the grotesquely shaped, indistinct and mystical images wriggle in the depth of my mind. It is charmed by this feeling that I met in accident these organs of trees—‘Root’, inspired as if electrified, the feeling of cold and fear suddenly disappeared, I know that I have found an external world that is very much alike the inner one. - They hide under the real world—under the layers of the earth.” Through the coloring of a simple material prototype—“Tree Root”, Zhang Wei told a story of