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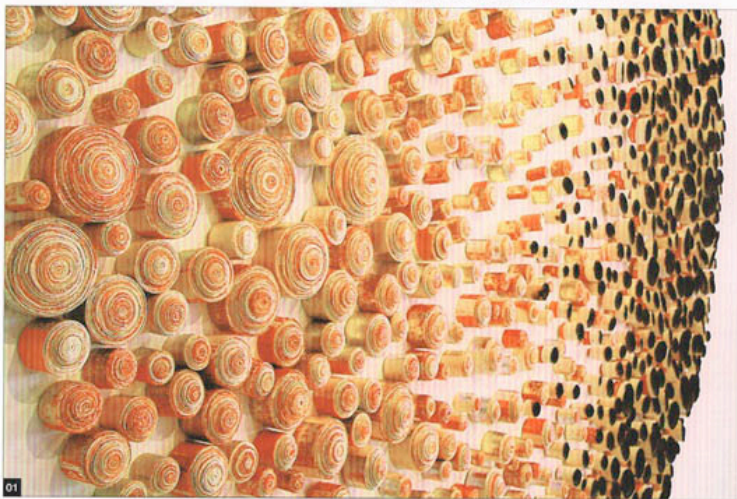
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The Fun Is In The Making

追寻过程之美

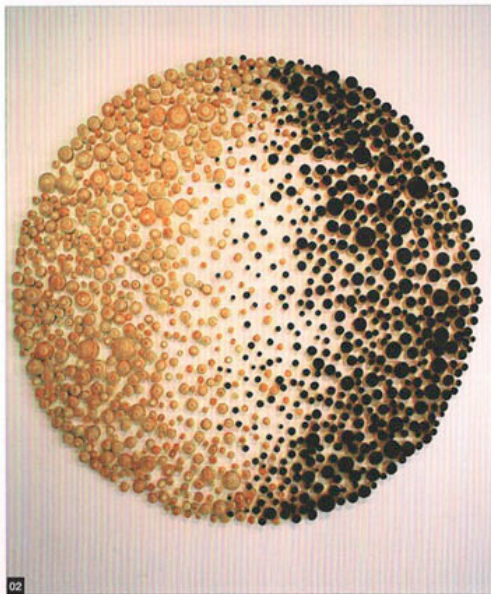
编辑 Charles 文 铁城 田 博雅斋艺术中心



01



刘北立
刘北立和她的作品《In/Out/Um 感/同》,她用了6个月的时间,制作了3000多个红色的纸盘,完成这个作品



02

对

于艺术而言,是创作的过程更诱人,还是最终的结果更重要?这个问题,不同的艺术家或许都会有各自不同的认知和判断。而刘北立,这位美籍华裔的媒体概念装置艺术家,始终信奉着过程之美。

当下正在博雅斋艺术中心展出的“in Between之间”刘北立个人艺术展是艺术家在中国的首次个展。她以一个回归家乡的艺术家身份出现,将自己的创作带回这片给予她灵感的土地。刘北立生于吉林、长于深圳、居于奥斯丁,东西文化的差异、交融影响着她的生活和创作,其作品中交织了浓浓的东方情韵和纯粹的西方表现手法,很独具一格,很意蕴深长。

她擅长于运用线、纸、香、木、盐、水这些简单纯粹的物质材料,用大量的时间、精力去观察、揣摩、接触原材料。艺术家这样评价自己的作品:“通过把玩物质材料,对它们进行测试、操作、试验和检测,甚至让它们闲置几个月,我等待观察着让我惊喜的瞬间,当一种物质材料对另一种发生一个或一系列的反应,随之带来令人兴奋的物理或概念效果。这样的结

果本身有时会引导出新的艺术项目。”创作的过程是刘北立更为享受和重视的。

“材料简单却隐喻深刻”这是美国艺术评论家Janet Koplos对刘北立作品的评价。那些被焚烫的纸片、卷曲的冥纸、缠绕的红线,看似平常的都被艺术家赋予了深层次的意蕴。每一片纸、每一根线内都被反复灌输了关于意义、历史、文化以及关键思想的层次。安静、平和,却充满张力。

刘北立从不介意欣赏者如何看待、解读她的作品,哪怕与其创作初衷截然不同,她希望观者理解的是她创作的过程和付出的真诚,“我从访客中看到了欣赏的眼光。他们凭直觉回应了我耗费巨大时间和精力,我感觉作为一个艺术家的责任是提供一个值得他们注意的体验。这是我的诀窍,作为一个艺术家,要真诚和真实地创造。”

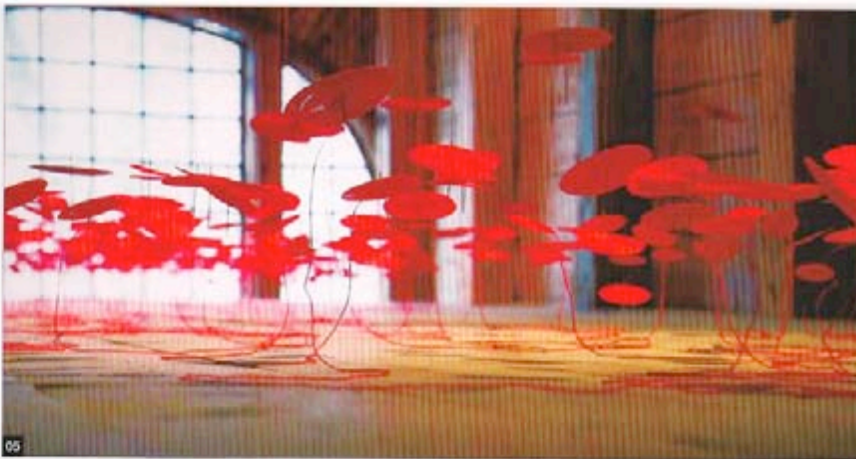
艺术家享受了创作的过程,观者享受了欣赏的过程。“是什么”、“意味着什么”、“表达了什么”都不重要,艺术的魅力正在于“每个人心中都有一个哈姆雷特”,对于艺术的理解,可以趋同,更可以迥异。是人的思想赋予了那些纸张、颜料、石块、布料以生命,所以它们本不需要解读、定义,



03



04



05

01-02 (Origin 原), 由整真的网纸卷成的一个个小圈汇成一个巨大的圈, 被块块的黑色纸钱代表了另一个世界, 我们分开两边, 却有着不断的联系, 原来也一直都在一起

03 (to and fro 反复) 照片的曲线曲折, 找不到起点, 也没有终点, 仿佛迷宫一般, 又或是一个不断循环往复的过程

04 (Yun yan 过眼云烟), 艺术家帮自己创作这组作品时, 要进入一种仿佛冥想的状态, 任由手中的香熏决纸质, 不是去主导材料, 而是寻求与物质间的脉动共鸣

05 (Kaozhuan 怀旧), 艺术家描绘了一个关于一对从出生就住在一起的恋人的传说, 红色, 这个很中国的颜色, 和对中国神话和文化的暗喻。更加普遍地诉说着人类简单的联系——无论我们是如何演绎世界的一部分, 我们都同样分享着一个普遍的联系、遗憾、分离和混乱

06 (with gold 祝金), 在祭奠先人的仪式上通常会出贡纸钱, 纸、火、香、烛是艺术家钟爱的一些元素

只有天马行空, 不受禁锢的大脑才能真正的欣赏艺术、理解艺术。

艺术这东西或许真的“只可意会, 不可言传”, 文字很难描述出初见时怦然心动的感觉。对于作品的理解和感知是一种很个人的情绪, 你看到了, 然后自然而然地想到了, 尔后再想, 再说, 再写可能又是不同的感情了。

“In Between” 刘北立个人艺术展

时间: 6月19日—6月20日
 周二至周五: 10:00—18:30;
 双休日: 13:30—18:30;
 地点: 腾桦艺术中心 复兴西路209号
 电话: 021-64667426



06

Chinese media installation artist Bei Liu, who has returned from America, holds her first national solo exhibition "In Between" at Elisabeth de Brahm Art Center. This time, she pops up as a back-to-home artist and brings her own creation to the land which provides her so much inspiration. Her mixed background of being born in Jilin, growing up in Shenzhen and living in Austin, Texas, all influenced her life and art. This kind of cultural fusion makes her artwork full of oriental reminiscence and occidental techniques of expression. After spending much time and energy in observing and conjecturing, she has become an expert in making use of many simple and pure materials, such as thread, paper, wood, salt and water. Bei Liu, who holds the belief that process of creating is really fantastic, doesn't care how people regard and interpret her work; what she really hopes is that her audience can understand her creative process and sincerity. Actually, for her, it is enough for artists to enjoy the creative process and for the audience to take pleasure in seeing her work.

Translation

iLOOK Monitor, Shanghai/HK
The Fun Is In The Making

In art making, is the process of creating more important, or the final result? The answer may vary for different artists. For Chinese American installation artist Beili Liu, it has always been about the pleasure of the making and the gratification that she gains through her inventive process.

Currently on view at Elisabeth de Brabant Chinese Contemporary Gallery, Beili Liu's solo exhibition *In Between* is the artist's first solo exhibition in China. As an artist who returned to her home country, she has brought her outstanding installation works back the land that provided her much inspiration.

Beili Liu was born in Jilin, China, and now lives in Austin, TX. The contrast and connections between Eastern and Western cultures in Liu's life has been constantly influencing her work. Liu's mixed-media installations weave profound eastern culture subjects with contemporary western presentations. Her artworks are unique, refreshing, and rich in content.

Thread, paper, incense, wool, salt, water, these simple materials and compounds are the vehicles by which artist Beili Liu hand crafts microcosms of delicacy and grace. By working on these everyday materials, Liu manipulates their intrinsic and bare qualities to extrapolate much more complex narratives.

Her work, though, goes beyond the cultural fetishes of an East-West comparison. Liu's very tactile aesthetic, her deep sensitivity towards materiality, is palpable and powerful. She works on her art in a very physical and immediate approach that heightens the intrinsic qualities and transient characteristics of the materials. As Liu puts it, she "weaves" her energy into the work in an organic and meditative way that is more symbiotic than dominant.

"Materially simple but metaphorically rich", such is the comment of Liu's work from Janet Koplos, senior critic from Art in America International Review. Those burnt paper, rolled Chinese spirit money, coiled red thread, all embody rich layers of meanings and refer to Chinese history, culture, and ancient legends. The works created from these materials present themselves to be calm, peaceful, and yet extremely powerful.

Beili Liu does not impose her own intention of the artwork onto the viewers. She welcomes different responses and interpretations even if it differs from her original concept. "There is a genuine appreciation that I see from my visitors. They intuitively respond to the tremendous amount of time and effort that was put into the work. I feel that it is my responsibility as an artist to offer an experience that is worthy of their attention. That is the key for me, as an artist, to be sincere and true to creating."

The artist enjoys the process of making, the visitor appreciate the experience of viewing. What it is, what it means, what it conveys, may not be that important after all. The power of art lies in each unique moment of viewer-artwork connection. Our understanding of the artwork can be consistent or opposite. It is each person's own intellectual thinking and personal experiences that determine the influence and meaning of the paper, color, stone, or cloth used in the artwork. The making and the viewing exist in an utter freedom that is the key for the true understanding of Liu's art.