

# 艺术界

2015  
1 / 2月  
JAN / FEB

RMB ¥ 50  
HK\$ 80  
NT\$ 300  
EURO € 8  
US\$ 11  
UK £ 6.6

THE INTERNATIONAL ART MAGAZINE OF CONTEMPORARY CHINA

# LEAP

## # 招儿 # # TACTICS

世界是个博览会  
ALL THE WORLD'S A FAIR  
超级艺术家  
SUPERARTISTS

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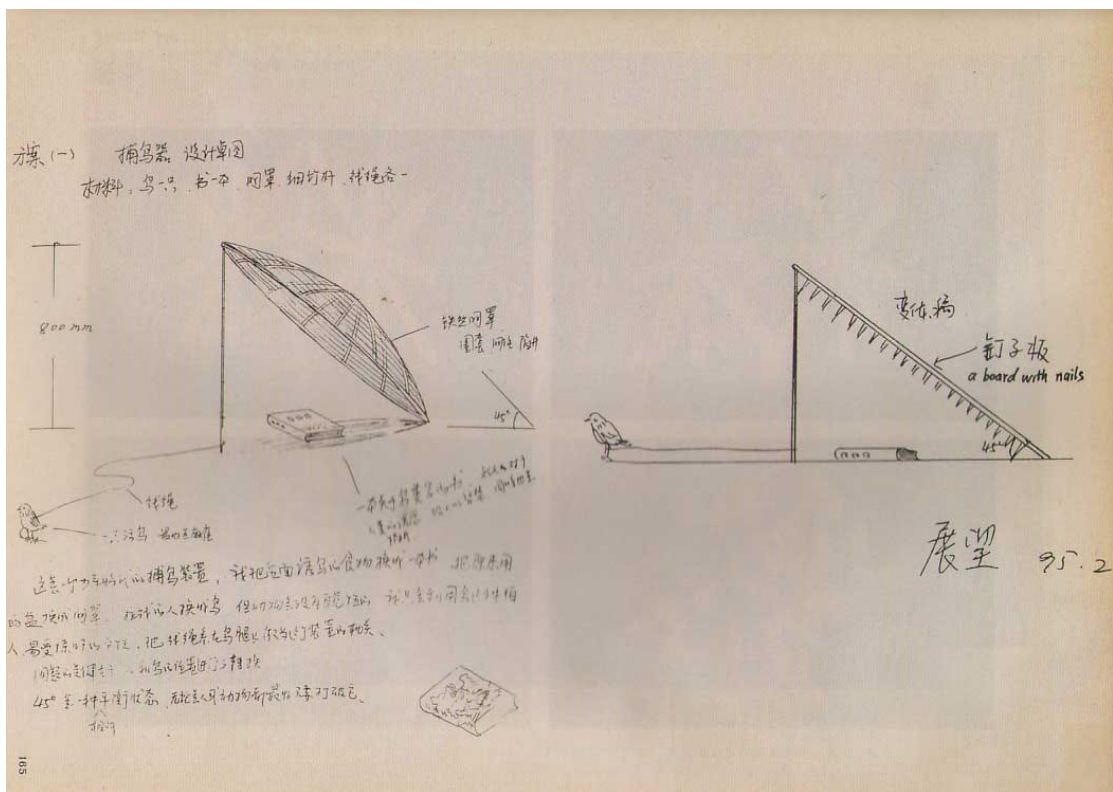
总第156期 | leapleap.com  
ISSN 1003-6865



9 177 1003 6865 02



艺术界 《“45° 作为理由” 展览方案选集》



艺术界 《“45° 作为理由” 展览方案选集》

## 展望：应形 ZHAN WANG: "MORPH"

北京长征空间  
LONG MARCH SPACE, BEIJING  
2014.11.20-2015.02.02



展览现场, 2014年, 长征空间  
Installation view, 2014, Long March Space  
Courtesy Zhan Wang and Long March Space, Beijing

这可能是句大白话：展望最新展览显得与以往很不一样。任何对他稍有关注的人都知道，在这位艺术家的30年创作生涯中，“应形”和展望以往标志性的不锈钢石雕有天壤之别。以“假山石”（1995年至今）为题的不锈钢作品是真石头的超写实“拷贝”，而在“应形”中的雕塑虽然具备有机的形式，却仍然抽象。展望的“假山石”作品在自然和人造之间找到平衡。它们通常放在户外的地上展示。他的新作却没有使用金属，而是用大理石（只有受到委托

才会使用这种材料；展览中的作品全部用石头粉末制作，只有一件例外），配合基底和聚光灯来营造起戏剧化的宏伟效果。装饰性的石头是极具中国特色的，但在“应形”中，这样的关联消失了；流畅的白色曲线和身体感官，让人想起巴洛克雕塑中奔放的雕塑形状和人物姿势。

然而在巴洛克雕塑和中国文人的贡石之间，也有一些意想不到的相似之处。像贝尔尼尼的《忘我的圣德蕾莎》这样的巴洛克雕塑会围绕一个中央漩涡盘旋，引起周遭空

间的运动。文人手中把玩的贡石很少会被人工塑形，人们认为它们蕴含着大自然的变革力量。两者都从真实中衍生出了一种神性，一种用坚实的媒介塑造不可捉摸之物的吊诡。这种读解的多重性，和展望的雕塑意图是呼应的，他希望自己的作品是对后现代中国的一种真实再现——在这个国度里，艺术史是非线性的，作品不能仅从东方与西方的层面去分析。

“假山石”和“应形”的形式有着鲜明反差，但两者之间的过渡却是很流畅的。展览收入了展望的一座放在基底上的不锈钢旧作，表明了它和新系列的直接关系。展望从来没有打算把“假山石”作为一种静滞的物体。这些反光的雕塑的作品，实际上是新形状的容器：在《跨越12海里——公海浮石漂流》（2000）中，中空的钢石雕塑被扔进公海中；《镜花缘》（2004-2005）中，展望在他的石雕塑表面反射基础上拍摄了照片，而“应形”对作品的表演性和开放性进行了拓展，艺术家在这个系列中更进一步，把自己放置到作品中。在“应形”中，石头表面的照片被输入到一个电脑程序中进行结构分析，然后通过从二维到三维的转化，映射到有形的物体上去。这些照片是艺术家自己的映像：当艺术家凝视着自己的作品时，他的身体的无形痕迹变成了血肉之躯。

“应形”中的雕塑表面上是抽象的，但它们和“假山石”一样，都是一种模仿，拟像的观念，是串联展望的各个创作项目的一条线索：为某种没有客观原件存在的东西制作副本是否可能？“应形”是一次大胆的行动——那些喜爱“假山石”的人，从审美角度讲，不见得一定能够正面接受。但展望仍在沿着同一条路前行：他创造了作品永无休止的循环，新的形状在其中既是现实的镜像，也是其扭曲的成像。巫笠答（由经雷翻译）

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At the risk of stating the obvious, Zhan Wang's newest exhibition at Long March Space looks different. For anyone who has followed the 30-year career of the Beijing-based artist, "morph" marks a radical departure from his stainless steel rock sculptures. Whereas "Artificial Rock" (1995-ongoing) involves hyperrealistic copies of actual rocks, the sculptures in "morph," though organic in form, are abstract. "Artificial Rock" bridges the gap between nature and artifice, often placed directly on the ground in outdoor settings. His new work, on the other hand, is not metal but marble (once commissioned; all but one of the pieces on display are stone powder), with plinths and spotlights accentuating their theatrical monumentality. Ornamental rocks are quintessentially Chinese, but in "morph"

this reference is lost; instead, the smooth white curves and bodily sensuality evoke the tumultuous carved drapery and gesticulating figures of Baroque sculpture.

And yet there are several unexpected similarities between Baroque sculpture and Chinese scholars' rocks (*gongshi*). Baroque sculpture, as in Bernini's *The Ecstasy of St. Teresa*, spirals around a central vortex, drawing movement into the surrounding space. Scholar's rocks, on the other hand, are rarely shaped by human hands, and are considered to embody the transformational powers of nature. In both cases, a divine quality is derived from the real, a paradox in which a solid medium portrays something ungraspable. This multiplicity of readings echoes Zhan's intent for his sculpture to serve as authentic representations of postmodern China, where art history is nonlinear and work cannot be analyzed solely in terms of east and west.

Despite the glaring formal contrasts between "Artificial Rock" and "morph," however, the transition between the two is a fluid one. The exhibition includes one of Zhan's older stainless steel pieces placed on a plinth to indicate its immediate relationship to the new series. Zhan has never intended for "Artificial Rock" to function as stagnant objects. Rather, the reflective sculptures act as vessels for new forms: in *Beyond 12 Nautical Miles: Floating Rock Drifts on the Open Sea* (2000), a hollow steel rock sculpture is dropped into international waters, while in "Flowers in the Mirror" (2004-2005), Zhan creates photographs based on the surface reflections of his rocks. While "morph" expands on the performative and open-ended qualities of the work, the artist takes the series one step further by putting himself into the work. For "morph," photographs of the rock surfaces are input into a computer program for structural analysis, then mapped into tangible objects in a translation from two to three dimensions. These photographs are the artist's own reflection: as the artist gazes at his own work, the immaterial traces of his body are made flesh.

Although the sculptures in "morph" are ostensibly abstract, they, like "Artificial Rock," are imitative. The notion of the simulacrum is the connecting thread between Zhan Wang's projects: is it possible to make a copy of something for which no objective original exists? "morph" is a daring move—there's no guarantee that those who enjoy "Artificial Rock" will respond positively from an aesthetic standpoint. But Zhan continues along the same path: he creates a never-ending cycle of work in which new forms both mirror and distort reality. **Lida Zeitlin Wu**