

没顶公司（徐震）：运动场

XU ZHEN BY MADEIN COMPANY: MOVEMENT FIELD

北京长征空间 LONG MARCH SPACE, BEIJING

2013.04.27~2013.06.23



展览现场，2013年
长征空间，北京
View of "Movement Field,"
2013
Long March Space, Beijing

写给未能亲临现场的读者：

这张照片里的透视看起来怪怪的。

遮住炉盘、泥塑和火焰——如此，看到的是身中数刀的男子站在“山”间，仿佛一个巨人。远眺其身后的“山顶”，一株人参高耸入云，颇具奇幻色彩；如果遮住人像和人参——熊熊烈火像在“小草堆”里燃烧（但周围的“草堆”看起来没有受到什么影响），旁边摆放着大到离奇的泥塑和燃气炉盘，其材质肌理清晰得超出常态。

偏偏这些图像同时出现在一个真实空间里，草和道路在视觉上显得尤为尴尬。

近大远小的透视原则，是长期以来人们描绘物体所依赖的方法；在摄影出现，尤其是平面视觉软件被广泛应用之后，人们更多地通过平面图像去认识物体，看习惯了电脑屏幕里被随意放大缩小的图像。将这种视觉感受还原到真实空间里，再拍下来……就是我们正看着的这张照片。

这个观看的场景同样是真实的、普遍存在的。

真正意义上的景观很少在物理空间中诞生，往往存在于各种媒介的传播中。

写给亲临展览现场的读者：

试着回想：高高低低的草坡间铺着一条条粗细

不一的白石子路；展厅里立着大大小小许多纸板，有的印着巨大的观音，有的印着人参；泥土味在展厅里久散不去，呛人——让人有一点不知所云。

带着这些记忆再来看这张照片，是怎样的感觉？

多数时候，我们对作品的感受，是在真实场景和媒介图像两种情境的共构下形成的。因此，除了展厅，在媒体上传播的“现场”视觉，更是艺术家的战场。如果说在现场，观众尚有选择观看的权利，透过拍摄图片的传播，原本获得的感知经验就彻底被美学原则给重新分配了。

按照这个逻辑，在展厅里放一个真的现成物似乎没有太大必要，图片能达到很多实物无法达到的视觉效果：放大数倍后更利于占领空间；可达到肉眼所不能达到的清晰度；想要在展厅里放火，用照片代替……

这一创作思路源自没顶公司2010年的展览“不要把信仰挂在墙上”，该系列被命名为“真相”，现已升级为4.0版本：即抠出照片中的图像，与多种场景相互组合。这使得艺术家对图像形式和内容的运用更加自由。

相应地，展览中的白色小径则是关于游行的作

品系列的2.0版本：这次，艺术家不仅仅将不同政治目的的游行路线组合在一起，还对应这些路线，布置出了带有中产阶级趣味的花园小径，无疑讽刺了过分热衷政治运动形式的心理。

将两类创作放在一个展览里，是艺术家工作态度和在工作方法的体现：同时从多个创作方向推进，既展出相对成熟的，也呈现刚刚起步的。在相互比较和协调中，逐渐认清及提高对作品的要求。与依靠对经典价值的想象来维持创作状态的方法相比，在这样的展出策略下，每一次调整或许不引人注目，但却很具体，在长期积累中产生突破。 宋轶

For readers unable to visit this exhibition in person:

The perspective in the photograph to the left appears even stranger in real life.

Ignore the stove, clay models, and flames and there is another perspective in a male figure, its body pierced several times with knives, looming gargantuan amongst "mountains." Gazing beyond him to the "mountaintops," a towering ginseng root appears dreamlike. If one now instead ignores both the knifed figure and the ginseng tower, then fire can be seen raging amongst clumps of grass (though the grass appears to be unaffected), while the textures of large bizarre clay models and gas stoves clearly surpass their normal state.

These images, appearing together in physical space, make the grass and pebbled paths appear particularly awkward.

Focal perspective has long been relied upon as a means to describe and portray objects; since photography, and particularly since the advent of graphics software, people have used 2D images to view and comprehend physical objects. They have also now become accustomed to the ability to reduce or enlarge the size of an image at will. If we were to take this norm of visual perception, import it back into physical reality, and then photograph it again...we would end up with exactly this image.

This visual landscape is now equally real, and can exist everywhere.

Landscapes in the true sense are very rarely born out of material space. They far more frequently exist within the dissemination of various kinds of media.

For those who *were* able to visit the exhibition:

Try and recall the rough paths of white pebbles between the uneven clumps of grass, the cardboard cut-outs of various sizes, some of giant Bodhisattvas, others of ginseng root, and the pungent smell of earth lingering in the gallery.

Remember how it messed with your head.

Now, with those memories fresh in the mind, we return to the image...what do you feel?

In many cases, our perception of a work is formed from both its physical appearance and its image representation. This fact presents an extra challenge to the artist: as well as the exhibition itself, the dissemination of the site must be considered. If it can be said that the viewer still possesses the power of choice, the freedom to examine unhindered, then, through the dissemination of images, this perceptual experience is completely re-framed under controlled conditions, according to specific aesthetic principals.

By this logic, it no longer seems crucial to place a real object in the gallery. Images can now achieve various visual effects that real objects cannot. The "object" can be enlarged several times over, to fit the space better; it can achieve a clarity that the naked eye itself is unable to; if fire is needed in the space, then its image can instead be used...

This creative rationale originates in MadeIn Company's 2010 exhibition "Don't Hang Your Faith on The Wall," which initiated the series "True Image," now in its fourth edition. In this series, images are taken out of their original contexts and freely recombined to form new scenarios, thus granting the artist greater freedom to utilize either their form or content.

The paths of white pebbles seen in this exhibition correspondingly refer to the second edition of MadeIn Company's "Demonstration Series." On this occasion, the artists have not only brought together various political demonstrations, each with different objectives, but they have also responded to them, installing a set of garden paths which reflect distinctly middle-class tastes, no doubt mocking the formally obsessive tendencies of political movements.

The works in this exhibition are an expression of the artists' creative attitude and method, advancing simultaneously from creative concerns either already well-trodden or only just set in motion. During the process of mutual comparison and harmonization, their ideas are gradually elucidated, and the requirements of the works are correspondingly heightened. Compared to creative methods imagined up by established value systems, the strategies on display here proceed differently. Each minor adjustment may not be immediately noticeable, but it will always be specific. Over a long period of time these will accumulate, and gradually come together to form a penetrating force. Song Yi (Translated by Dominik Salter Dvorak)