

自定义 II —— 7 个问题

千高原艺术空间将于 3 月 11 日推出今年春天的艺术家群展“自定义 II——七个问题”。“自定义 II——七个问题”邀请了卜萱、曹根、侯逸杰、黄杰、刘珂旺、刘诗琪、刘唯一、朱鑫八位年轻艺术家参加，展览由许晟策划。

“自定义”意味着独立的思考与自由的创造，也意味着自然而无拘束的生长，这或许也是年轻一代艺术家们所实践着的基本方法与价值。参展艺术家们彼此间或许是陌生的，他们在展览中聚到一起，首先会用提问来认识对方。每一位艺术家都向其他七位艺术家提出了第一个问题，由此开始相互了解与交流。问题不仅代表了解他人的开始，也是自我在群体中的生动映射。问题和答案同样重要，就像每个人在生命中，常常通过问题来认识世界，也认识自己。向他人提问的过程，本身也是自我介绍的过程，也是观众们认识他们的开端。

在提问的过程中我们发现，卜萱说她过去最常被问到的，就是“为什么要画自己的腿”。如果说她需要在创作的时候以某种形式凝视自己，那么她的画面更像是她的视线焦点之外被虚化的外部世界，而“腿”仅仅是那个世界的支点。有时人们会对整个世界嗤之以鼻，但又不得不身在其中。在这方面，曹根与黄杰的创作则都像是对外部世界的解构；曹根的拆解带有某种宏大的虚无感，而黄杰则像是在用各种“吵闹”的消费零件填补这样的虚无。这让人想起达达或者新莱比锡画派的艺术家，他们有时会陷入沉思，然后再做一个鬼脸。在当代世界里，相似的感受与打破点什么的愿望总在艺术家的创造中延伸。另一方面，侯逸杰描绘了各种既属于这个世界，又难以在其中安身的故事，人物，场景，情感，或者想象，它们组成了一张地图，带领人们去寻找那些原本熟悉，却在当代社会中逐渐变成“远方”的东西。刘珂旺的“远方”则来自他所强调的人文主义，与之相衬的，那些漫画般的场景充满了扁平式的审美特有的“内在光滑感”。似乎一切都是无关紧要的。刘诗琪的画面则是严肃的，其中的黑色有一种类似冥王星所代表的，如同禁忌、挣扎、或者重生那样的，源于宇宙深处的能量，它在真诚的对待下转化为心灵的光彩。在朱鑫那里，这能量则变成了走出悲伤的勇气，画面中带有自嘲意味的，冷静而有穿透力的目光，正是这段并不轻松的心灵旅程所留下的痕迹。刘唯一的创作既源于她曾经成为服装设计师的梦想，也包含了她对生动的人物细节的观察。华美与梦幻在她那里变成了一种深沉情感的表象，它们无处不在，深藏在每个平凡人的一举一动当中。

以上就是这八位艺术家给观众的初步印象，从 3 月 11 日开始，他们的作品将在展厅中与观众们展开更直接而深入的交流。展览开幕当天还有公开座谈活动，欢迎各位观众到场参加。

I-Define II — 7 Questions

A Thousand Plateaus Art Space will launch this new spring's artist group exhibition "I-Define II — 7 Questions" on March 11. Eight young artists, Bu Xuan, Cao Gen, Hou Yijie, Huang Jie, Liu Kewang, Liu Shiqi, Liu Weiyl and Zhu Xin, were invited to participate in the exhibition, which will be curated by Xu Sheng.

"I-Define" means independent thinking and free creation, as well as natural and unrestrained growth, which may also be the basic method and value practiced by the young generation of artists. The participated artists may be strangers to each other. When they get together in the exhibition, they first use questions to get to know each other. Each artist raises the first question to the other seven artists, and began to understand and communicate with each other. Questions not only represent the beginning of understanding others, but also the vivid reflection of self in the group. Questions and answers are equally important, just as everyone in life often knows the world and themselves through questions. The process of asking questions to others is also the process of self-introduction and the beginning of the audience to know them.

In the process of asking questions, we found that Bu Xuan said that the most frequently asked question in the past was "why do you draw your legs". If she needs to gaze at herself in some form when she is painting, her picture is more like the external world that is unrealized outside her focus of vision, and the "legs" are only the fulcrum of that world. Sometimes people will sneer at the whole world, but they have to be in it. In this respect, the works of Cao Gen and Huang Jie are like the deconstruction of the external world. Cao Gen's disassembly has a kind of grand sense of nihilism, while Huang Jie seems to be filling such nihilism with various "noisy" consumer parts. This reminds people of Dada or the artists of the New Leipzig School of Painting, who sometimes fall into meditation and then suddenly make a face. In the contemporary world, similar feelings and the desire of breaking something always extend in the creation of artists. On the other hand, Hou Yijie describes all kinds of stories, characters, scenes, emotions, or imaginations that belong to the world but are difficult to settle in. They form a map to lead people to look for things that are familiar but gradually become "distant" in contemporary society. Liu Kewang's "distant" place comes from the humanism he emphasizes. In contrast, those comic scenes are full of the "inner smoothness" unique to flat aesthetics. It seems that everything is irrelevant. Liu Shiqi's picture is serious, and the black colored parts are similar to that represented by Pluto, such as taboo, struggle, or rebirth, which originates from the energy in the deep universe, and is transformed into the brilliance of the soul under sincere treatment. In Zhu Xin's eyes, this energy becomes the courage to walk out of sadness. The calm and penetrating eyes with self-deprecating meanings in the picture are the traces left by this uneasy spiritual journey. Liu Weiyl's unique creation not only stems from her past that she once dreamed of becoming a fashion designer, but also includes her observation of vivid details of characters. Beauty and fantasy have become a kind of deep emotional representation in her perspective. They are everywhere and hidden in every ordinary person's every move.

The above is the initial impression of the eight artists to the audience. From March 11, their works will have a more direct and in-depth communication with the audience in the exhibition hall. On the opening day of the exhibition, there will also be an open forum. We welcome all audiences to take part in.