

伊夫·内茨哈默个展：再造认知

当“山海蜃楼”遇见“再造认知”，伊夫·内茨哈默与邱黯雄再会上海

文 / 袁佳维，艺术新闻 / 中文版

2017年08月13日

序：瑞士艺术家伊夫·内茨哈默与中国艺术家邱黯雄分别以“再造认知”与“山海蜃楼”为题，基于各自的动画创作在复星艺术中心展开对话。内茨哈默的作品以空间为切入点，在思维与物体间不停切换，触及人的身体与心灵、自然和人工矛盾的深刻命题；邱黯雄则利用中国传统神话的载体，探讨现代文明的本质问题。两位艺术家在虚拟与现实之间来回穿梭，重塑处于历史现代时的当下。

上海。瑞士艺术家伊夫·内茨哈默（Yves Netzhammer）与中国艺术家邱黯雄分别以“再造认知”与“山海蜃楼”为题，基于各自的动画创作在复星艺术中心展开对话。两位艺术家在虚拟与现实之间来回穿梭，重塑处于历史现代时的当下。

内茨哈默在中心二楼设想出一个“家”（home）的平面规划，搭建起客厅、厨房、卧室等八个分割又连贯的房间：高矮不一的墙体上安置着趣味墙画，将停在窗户上的小鸟与蝴蝶定格；简洁优雅的金属装置勾勒着炉灶、沙发、床架、地毯、衣柜、窗户、帐篷、靠背椅、行李箱、落地灯、写字台、室内植物等家具与家庭用品的外形；而在随处可见的红色与黑色气球让整个空间变得轻盈，更多图画被带动起来。贯穿其中的合成动画则呈现了更多的动物形象及其变体，反映对具体异化情境的想象。

内茨哈默善于制造混合空间，使得平面图画、动画、装置、建筑、声音之类的要素相互串联，触发关于人类身体与心智的矛盾、自然与人工的结合、时间与地方营造的缺乏等命题的思考。他的作品常常被理解成一种用于实验的仿真，观众通过浸入整体环境探索自身的知觉、行为与经验，以及所处社会对意识形成起到的作用。在《艺术新闻 / 中文版》采访时，内茨哈默表示今年因瑞士文化基金会的支持在上海驻地三个月之久，期间他对中国园林的结构产生了兴趣，这对他的思维方式造成了启发。所以与复星艺术中心的展览团队协商方案时，他考虑到周围仍有老城住宅，就想利用“家”的叙事，做出一条切入空间的通道。

空间在内茨哈默的创作中既是物理空间，又是思维空间。对他而言，理想中的展览必然是这两种空间的叠加，被调动的视觉语汇共同组织起一个必要的工具，用来生成两种空间的基本架构。对应展览标题中的“再造”（refurnishing）所包含的重新装备、添置各种供给的意味，内茨哈默挪用了古希腊人发明的“记忆宫殿”，凭借发挥物理空间能够刺激联想与跳跃式记忆的效用，促使观众检验自己的感知，进而调动思维空间的拆解与再造。动画在这个复杂的心理结构中提供了拟物的可能性，观众可能由此回到原始的安全地带中去了。

复星艺术中心带来的内茨哈默与邱黯雄的双个展并不是两位艺术家的第一次合作。早在2014年，他们就是通过邮件共同创作了平面作品《Tableau No.1》，内茨哈默的身体图示与邱黯雄的身体图示并置，最终以海报的形式与公共艺术的状态输出。这次从动画出发，观众可以在两位艺术家各自塑造的超真实空间中漫步，从他们的共同在场中获得来源于不同文化语境的文明批判。

Yves Netzhammer: Refurnishing Thoughts
Yves Netzhammer Encounters Qiu Anxiong
Yuan Jiawei, The Art Newspaper China
August 21, 2017

Swiss artist Yves Netzhammer and Chinese artist Qiu Anxiong are holding a duo solo exhibition at the Fosun Foundation Shanghai (FFS) – “Refurnishing Thoughts” and “The Mirage of Mountains and Seas,” to present a dialogue based on their animated works. Netzhammer divides his exhibition of works into different spaces that repeatedly shift between thoughts and physical objects to explore profound topics on conflicts between the human body and mind, and between Nature and the artificial world, while Qiu focuses on more fundamental issues of modern civilization by basing his works on traditional Chinese mythology. Both artists display their works that create a sense of traversing between the virtual world and the reality, aiming to rediscover the here and now through the lens of the historical present.

Shanghai, China – Swiss artist Yves Netzhammer and Chinese artist Qiu Anxiong are holding a duo solo exhibition at the Fosun Foundation Shanghai (FFS) – “Refurnishing Thoughts” and “The Mirage of Mountains and Seas,” to present a dialogue based on their animated works. Both artists display their works that create a sense of traversing between the virtual world and the reality, aiming to rediscover the here and now through the lens of the historical present.

Netzhammer has essentially created a “home” on the second floor of FFS. He built eight separate yet connected rooms, including a living room, a kitchen, and a bedroom, where high and low walls are decorated with playful murals, such as one featuring a little bird and a butterfly perching on the window; metal installations in simple and delicate shapes depict a variety of furniture and household goods, such as an oven, sofa, bed, carpet, wardrobe, window, tent, armchair, luggage, floor lamp, desk, and indoor plants; and red and black balloons seen across the spaces strikingly enliven additional paintings, adding a lighthearted spirit to the room. Combined animations of various animals and their variations placed here and there reflect the artist’s interpretation of specific alienated situations.

Netzhammer is a genius at creating mixed spaces, where pictures, animations, installations, architecture, sounds and other possible elements are incorporated to trigger serious rethinking about profound topics, such as the dichotomy between the human body and mind, the integration of Nature and the artificial world, and the absence of time and place making. His works are often seen as experimental replicas, which provide an immersive setting where the audience are inspired to rediscover their senses, actions and experiences, as well as how the society they live in influences their ideological patterns. In an interview with The Art Newspaper China, Netzhammer explained that during his three-month residence in Shanghai supported by Pro Helvetia, he found great interest in Chinese garden architectures, which inspired him to adopt a new way of thinking for his new project. Thus, in discussions with the exhibition team of FFS, he thought of the residential area in the old city and decided to center his narrative on the concept of “home”, to create an entrance to invite the audience into the space.

Netzhammer uses both physical and mental space in his works. In his opinion, an ideal exhibition must feature an overlay of these two types of space, whose basic structure is generated by an indispensable tool consisting of dynamic visual elements. To echo the word “refurnishing” in the exhibition title which has the connotation of re-equipping and adding various supplies, Netzhammer borrows the term “memory palace”, a mnemonic technique invented by the ancient Greeks that can stimulate association and leaps in memory by virtue of physical space, to inspire the audience to examine their perception before disassembling and reconstructing their own mental space. The animations displayed in the exhibition help the audience to assimilate their complex mental structure to physical objects, which may lead them back to a primitive and safe space deep in their mind.

The duo solo of Netzhammer and Qiu at FFS is not their first rendezvous. In 2014, they jointly created the graphic work “Tableau No.1” through intensive exchange via email, which was exhibited in the poster form in public space, simultaneously presenting the human body drawings of Netzhammer and the corresponding fictional Chinese characters created by Qiu. This time the two artists use animations to create their own hyper-realistic space, where audience can roam around to discover a critique of human civilization in different cultural contexts.