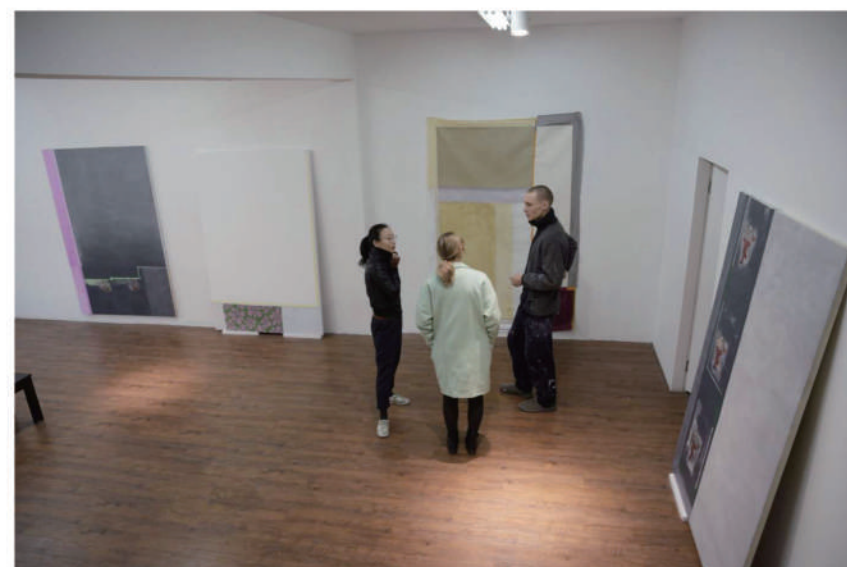


艺术家讨论 ARTIST TALK

吉尔·雅格特在中国的驻地创作 Gilles Jacot's residency project in China



驻地工作室开放日与朋友的交谈 Talk with friends on the Open Studio day

都是绘画吗?

Gilles: it's how you look at it, how you make the decision in the end, and in what context you put it. So if you see the rice bag on the street, you don't necessarily think of a painting. But since I include them in a painting it brings them close to this whole discussion and classification.

这要看你如何看待它，如何最终是如何做出决定的，以及在什么样的背景下来理解这个问题。所以如果你在马路上看到这个装面粉的袋子，你一定不会想到它是一幅画。但因为我把它们（面粉的袋子）放在了我的画里，这使它们进入了整个讨论（绘画）和定义分类的语境。

Celine: Why you're still painting today? Does it really make sense to do all these handmade work? Painting is always slow, people are always looking for strong and nice images, will you also think about these questions?

Celine: 为什么你现在仍在坚持绘画呢? 现在还在用这些手工的创作, 你觉得真的有意义吗? 绘画这么很慢, 现在的人们总是在寻找好看刺激的图像, 你会考虑这些问题吗?

吉尔·雅格特在驻地期间的作品 Works by Gilles Jacot during his residency



Gilles: Yes, when I think this way, it makes even more sense for me to paint. There are so many images out there but most of them ends on some server or in the best case as a prints.

是的, 当我这样想的时候, 画画对于我来说变得更有意义。世界上有这么多的图像存在在那里, 但他们大多数的宿命都是在为某一目的服务, 最好的情况也不过是成为一张印刷品。

There is often no materiality who is coming with them. Best examples are Airbnb. I feel almost never some material satisfaction in these rooms. The most things looks empty and bad.

与之伴随的几乎没有任何材料感和实物给人的感官。最好的例子是Airbnb。在这些房间里, 我几乎感觉不到任何物质上的满足, 大多数东西看起来都是空的或者是坏的。

Celine: When you work, will you also think about art history? Is it a part of you will think about before you start painting?

你在创作中会受到艺术史的影响么? 你在创作之前会思考这些问题吗?

Gilles: Yes, it's also what I'm looking at regularly..so thereby yes.

是的, 我会经常性这么去看待它, 所以应该说“是的”。

Celine: What's the most challenging part in your art practice? 你认为工作中最大的困难是什么?

Gilles: Not just to make it for myself in a personal way, to also make it reasonable for people outside my mindset.

不仅仅以个人的方式为自己而创作, 同时也要让在我思维方式之外的人觉得合理。



吉尔·雅格特在工作室 Gilles Jacot in his studio room

Celine: I heard that before you coming, you said you want to stay in a higher apartment in Shanghai, not to stay lower than fourth floors.

我了解到, 你在来上海之前有一个特殊的要求, 想要住在高层公寓, 至少要超过4楼。这是为什么?

Gilles: Yes I like it. It gives you a distance and that makes it a good place to observe. Before going to study art I studied model making. There you also have the view from above and I like to experience this in real life.

是的, 我喜欢这样。(住在高处)可以给你提供一种距离, 而这种距离使它成为一个观察的好地方。在学习艺术之前, 我学的是模型制作。在那种经验里, 你常常可以俯视全局, 我想要在现实生活中也体验一下这种感觉。

Celine: What do you think of this city now? Do you feel it matches your imagination before you coming?

那你现在对这座城市的印象如何呢? 你觉得它符合你之前对它的想象么?

Gilles: It's different because now is a really isolated time for me here due to the Virus situation.

我觉得非常不同, 因为这次新冠疫情的原因, 我在这里经历了非常孤立的一段时间。

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瑞士文化基金会

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Paintings in China and ideas 在中国的绘画和一些想法

The initially reduced collages of different materials from which I sew my canvas together come from real life and create first associations and thus a situation to which I have to adapt my painting.

最初, 我把剪切后的不同材料用拼贴的方式和画布缝制在一起, 这些材料都是从现实生活中来的, 这样的方式创造了画面最初的联想, 从而我必须去适应我的绘画。

Fragments of surroundings like renderings and samplings from public space.

环境的碎片就像来自公共空间的渲染和采样。

I created this limitation or situation because it is a good starting point for me which already indicates some decisions and directions. Also I find it more honest because you usually have to adapt to a situation that is not quite perfect.

我之所以创造这种限制或者说处境, 因为这对我来说是一个很好的起点, 在这里面已经暗示了一些决定和方向。同时, 我也觉得这更诚实, 因为你通常必须去适应一个不太完美的情况。

If you look closely at these materials you get from print to painting and vice versa. So also to the question of what painting is nowadays. In a time where animated feature films by Pixar and Walt Disney is painting. The borders between things are not clear anymore. Rather the way of presentation and contexts still allow one to classify and distinguish.

如果你仔细观察这些材料, 你会发现他们从印刷品成为绘画, 反之亦然。针对现在什么

是绘画的问题也是如此。在我看来, 皮克斯和沃尔特·迪斯尼的动画长片也是绘画。事物之间的界限已经不清楚了。相反, 表达的方式和存在的语境仍然可以让人们进行区分和甄别。

I associate the constructivist arrangement with forms that are structured and ultimately appear ordered. Somehow this fits china... a feeling that I get first from politics here, but also from decorative elements from history that are often arranged at an angle of 90 degrees.

我将建构主义的安排与结构化的形式联系起来, 并最终呈现出有序性。不知为什么, 这样的安排很适合中国……我不仅从这里的政治中感觉到, 也是从传统的装饰元素中得到这种感觉, 这些装饰元素(比如传统家具的组合)通常以90度角组合。



吉尔·雅格特在驻地期间的作品 Works by Gilles Jacot during his residency

About the interest of the copy I am interested in painting something that others have painted or would paint. Something that became an accepted phenomenon in society.

对于「复制」的兴趣, 我可以说我画一些别人画过的或者会去画的东西感兴趣。一些已经在社会上被接受的现象。

I don't have to find it beautiful or particularly interesting then. It is rather something that someone else would have done. So not myself. I like that it takes away the pressure to make a decision. I then become an executive craftsman for one moment and not an artist. Although it is of course quite a pseudo deception to myself as the choice is still mine. Nevertheless I like this moment which is mostly sarcastic in the beginning but often turns into a benevolent relationship with the confrontation.

