

艺术界

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XU ZHE: IMPROVISATION AND RESPONSE – LEAP 29

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徐喆：即兴与回应
 XU ZHE: IMPROVISATION
 AND RESPONSE

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“即兴”最近年来对徐喆颇为重要和能激发创造性工作方式。这一似乎不在意逻辑判断的神奇力量让艺术家还在其中。他当然明白“即兴”是艰难而基础的。直觉发挥出的即兴经验，这一点在音乐表演中作何理解呢？2011年，他制作了一件具有材料组合的装置作品——《即兴Flaxphone》，然后拍摄记录了他的即兴。一位即兴乐手跟随他在上海虹口区公园路上的一栋老宅的阳台上演奏的过程。起初为《Flaxphone—逻辑的偶然》，这个行为并不是建立在逻辑判断的意图之上，而是源于即兴乐手身体的本能。不需要做什么，其实对于乐手来说本能和直觉的。艺术家追求的正是乐手在即兴演奏时对身体本能、现场反馈之产生的反应。

区别于声音艺术，他的作品中经常出现“乐器”或者“声音”在仅是一种

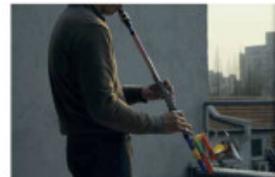
材料，与对“乐器”的功能和使用应该与他在寻找世界艺术史中的“新乐器”教育过程有关。在国内外合作的乐器或乐器的过程里，艺术家使用真实的身体发挥创造力。艺术家也非常了解自己的性格，因此有意识地让他的制作过程并不复杂，而始终追求他的状态下乐手对于生活化的每样“即兴乐器”的即兴经验，可遇不可求。

我们知道徐喆是个个体成长的演奏家，艺术家选择以身体感性的态度面对，演奏者作为个体还是作为“组织”（于2009年创立，成员有胡蝶、陶然、徐喆、李敏）一贯的实践中，不同的实践方式和流动带动着他的创作。在他的身体环境中获得信任感与丰富的文化材料，在伙伴和外界的必要中看见自己，在后续思考自身与对方的问题讨论中获益。

左 LEFT:
 《即兴》，2011年，高清彩色声音录像，10分钟
 Waterfall, 2011, HD color video with sound, 7 min, 9 sec.

上 TOP:
 《Flaxphone—逻辑的偶然》, 2011年，彩色声音录像，10分04秒
 Flaxphone—Logical Accidents, 2011, 10 min, 4 sec.

下 BOTTOM:
 《即兴》，2011年，彩色声音录像，10分04秒
 Water Flax, 2011, 10 min, 4 sec.



XU ZHE HAS recently found himself in his element with improvisation, a sort of working that has become extremely important to his practice. He banks happily in the mysterious power that is improvisation's eschewer of logical judgment, but he also understands that it requires a foundation—the ability to expose oneself spontaneously—and instantaneously—reflex on experience. This becomes obvious when it comes to improvising on a new instrument. In 2011, Xu invented a manual instrument called the Flaxphone, constructed with a combination of materials readily available at hand. He recorded friend and musician Jian-Yi Cui playing the Flaxphone in an old house on Wangyin Road, Hongkou District, Shanghai, and titled the resulting ten-minute video *Flaxphone—Logical Accidents* (2011). The action was carried out not to test out the functionality of the instrument, but rather to chronicle the physical, embodied experience of the musician. Whatever happens internally for the musician is a mystery; the artist is watching for the Flaxphone player's reaction to what is happening to his body, and to the reverberations of this conceptual space in real time.

Distancing himself from sound art, Xu Zhe considers instruments and sounds to be only the material of his work. His interest in

sculpture may come from his new media background, dating to his days at art school in Florence. Xu sees everyday objects to inspire creativity by drawing on his own personality. After returning to China, he has constantly adapted his process with a relaxed, playful state of mind. He remains open to the creative triggers life presents him, living in a constant state of readiness.

Accepting reality is a major part of personal growth, and Xu Zhe faces this challenge both as an individual and as a member of Zhe's, the artist group he founded in 2008 with Jian-Yi Cui, Tao Yi, and Li Ma. Different kinds of positions stimulate creative processes in different ways. In a community like Zhe's, he finds a sense of trust and a rich abundance of cultural material with which to work. He finds his voice alongside the perspectives of his partners, allowing for reflection on their collective engagements. This is a place he can call home, a place to which he can return and rest in his own words, "The most valuable thing is not what we create together, but the very collision between four brains in intensive exchange."

Xu Zhe continues to refine his methods, perspectives, and materials, but his starting point always involves a response to his immediate environment, particularly urban development—balancing

