

艺术界

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LEAP

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即兴力量让艺术家活在其中。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即兴的体现。2011年，他制作手机后壳的材料组合制作了一架弦乐 Flaxphone，然后开始记录了他的即兴。一位即兴乐手则在舞台上吹响口笛，起名为《Flaxphone—逻辑的偶然》。这个行为并非建立在逻辑或理性的目的之上，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，徐喆作品中经常出现“乐器”或者“声音”在仅是一种

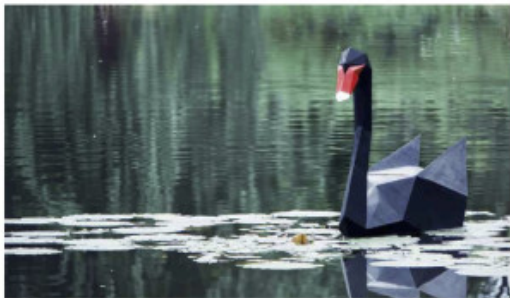
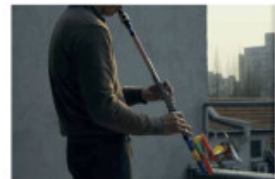
材料，与对“乐器”的归属和使用应该与他在寻找世界艺术家的“新身体”教育过程有关。在国内外合作的乐器或乐器的过程里，艺术家对真实的身体发挥创造力。艺术家也非常了解自己的性格，因此有意识地寻找的即兴过程并不复杂，而始终是他的状态下即兴对于生活化的理解“即兴制造器”的即兴经验，可面对时准备着。

我们知道接受现实是个体成长的重要途径。艺术家选择以身体感知的态度面对，这体现在作为个体还是作为“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持续创作。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:
 徐喆, 2011, 声音艺术声音, 10分钟
 Waterfall, 2011, ED color video with sound, 7 min, 9 sec.

上 TOP:
 《Flaxphone—逻辑的偶然》2011, 彩色声音录像, 10分钟
 Flaxphone—Logical Accidents, 2011, 10 min, 9 sec.

下 BOTTOM:
 《回应》, 2012, 彩色声音录像, 3分30秒
 Wake, Film, 2012, 3 min, 30 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 Cao 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 Cao, 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



《第一只鸟》(2012), 伊藤智哉
 Waiting for a bird, 2012, production still

面积已记录了众多“一次性”特征的“美丽”照片。右翼的营地被烧毁摧毁的森林像作品《本鸟》(2014), 记录了艺术家用塑料瓶和附件的机械黑天鹅在雨中与真实黑天鹅的互动。每比大小的小黑天鹅经过水基留下优雅的痕迹, 留下一道静寂的痕迹。镜头中观众穿过背景中, 大学校园中的环境和环境物能感受与鸟。

天鹅作为外采和环境的互动环境, 艺术家以鸟为喻, 回应中国大学校园中“固定”的刻板。因此不再像他以往认为的固定现实。

《第一只鸟》(2012) 是一件类似的作品, 伊藤智哉设计制作了一系列具有现代建筑风格的“鸟屋”, 并让这些鸟屋中的鸟类栖息在鸟屋上, 一只一只慢慢地等待鸟的到来。从2012年开始伊藤智哉记录下持续一半的观感过程, 艺术家的好奇心支配着创作的动机, 对边界的积极地点入, 观察也让他明确认识到个体性。

伊藤智哉表示自己在20岁有了女儿以后才能有艺术创作动力, 也许最早从事“艺术教育”的背景, 老师以及父亲身份的潜移默化, 可以观察到艺术家无论个人创作或是作为“妈妈”的创作中, 都自觉地参与艺术教育的角色。2012年伊藤智哉在艺术节的展览项目前, 曾录制了一些由青少年创作现代艺术内容的手机摄影《鸟屋》(2014), 或许对于艺术家而言, 艺术实践如同记录孩子成长一般, 有对重要的记录与观察的问题, 而作品则从过程中定位的观感与回应。

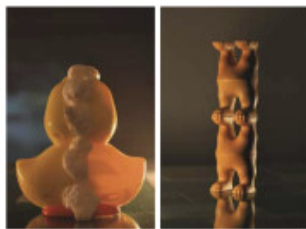
并非一个像家一样可以温暖和休憩的地方, 如他已开列: “最有价值的不是在一起可以创造什么, 而是四个不一样的大熊像像的突然而严重的碰撞。”

方法、态度、创作材料和过程不断调整, 其基础出发点是为了表明艺术家对于现实事物的关注, 尤其对于在城市发展中出现的各式令人惊奇、不适、奇怪或方式来改善的景观与问题, 因此在前以技巧、摄影的拍摄外, 艺术家的作品有着积极介入社会, 揭示问题的特征。在《Theatrebox—逻辑的转换》中, 伊藤智哉以他的想法的中间层, 向观众解释和解释他的想法, 与观众产生交流和互动, 艺术家希望通过声音展示设备在当代中国代上意义非凡, 观众多文学家, 甚至来自他的法例, 与今日早先嘈杂的

现实碰撞, 实际上, 艺术家本人正居住在这条路上, 那没有液体和空气, 非线性的武装部队, 再从不属于军队的建筑——对环境的挑战让艺术家整个人的可说, 在作品《剧场》(2012) 中的尝试更为艰难。

伊藤智哉在2012年与他的号喊自创了一组“鸟屋”, 历经半年的练习, 他在鸟屋内的阳台上安装了被毁坏的军队的起降车, 这些中的最后一个镜头, 艺术家专业地吹喇叭, 身着一架飞机起飞。

9月, 伊藤智哉在艺术节的展览项目前, 曾录制了一些由青少年创作现代艺术内容的手机摄影《鸟屋》(2014), 或许对于艺术家而言, 艺术实践如同记录孩子成长一般, 有对重要的记录与观察的问题, 而作品则从过程中定位的观感与回应。



《雕塑练习》系列, 2014
 木料和塑料
 "Study for Sculpture" series, 2014
 Plastic and wood

sharpness, discomfort, unanswered questions, striving to make things better. Beneath a seemingly free and easy appearance, Xia's work has a clear inclination toward social intervention. The sound of the homemade flagpoles—by turns profoundly brooding and constantly melodic, and just as suddenly aerobic and jarring—echo against the bustle of the street where the instrumentalist stands, reflecting the artist's emotional response to what Shaoyin Road once was and what it is now, from a place with special significance to modern Chinese history where many intellectuals and revolutionaries once resided to a noisy, ordinary thoroughfare. The artist currently lives on Shaoyin Road, and intensely observes everything from the central navy officer next door and the military police unit down the lane to other surrounding buildings belonging to the air force. His insight into his environment allows Xia to express uniquely personal responses. In *Rise Fly* (2014) he hanks with this space after six months practicing scales on a homemade bagle made of an Ikea fan and a trumpet mouthpiece, he plays an adaptation of "Rise Fly" from his balcony overlooking the street. The final shot of the video shows him blowing into his bagle as a plane flies through the sky behind him. The work was exhibited at the Ullens Center for Contemporary Art, young Chinese artist series "On" (2014) (including his call to arms film video).

(2014) is projected onto the floor, depicting a lake scene in which perfectly proportioned models of black swans interact with actual swans. Slow-motion footage of elegant ripples on the water's surface as the wake of fabricated swans results in a kind of rhythmic tranquility, while the measured lanes and decorative signage of the local college campus where the work was filmed appear as vaguely altered anomalies. The film comments on the fall, responding to the misappropriation of the canteen in the local educational environment's ecological landscape—a dubious phenomenon that is nonetheless accepted as ordinary.

Being for a Bird (2012) tackles similar ideas. Xia Zhe builds a bird's nest with modern architectural fixtures, places it in a natural environment, and records his observations as he waits for migratory birds to make their home there. The kinship pace of the camerawork reflects the artist's creative philosophy. He admits the limitations of the individual's power to effect change, but insists on actively intervening in, discerning, and responding to the world around him.

Xia Zhe says that his motivation as an artist grew stronger after his daughter was born when he was 33. Perhaps qualities latent in him—formed in his early years by his own education, his teachers, his parents—consciously drove him to take on the role of an educator, both in his individual practice and as a member of Acadia. Recently, he prepared a hand-drawn album for the Guangdong Times Museum titled *Academics*, which introduces young people to contemporary art. Like watching a child growing up, perhaps his artistic practice is less about an immediate solution and more about the process of problem solving itself. (Translated by Katy Pickett)