

# 艺术界

THE INTERNATIONAL ART MAGAZINE OF CONTEMPORARY CHINA

## LEAP

# XU ZHE: IMPROVISATION AND RESPONSE – LEAP 29

## SHOP TALK

上  
042

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

文 / 卢靖  
TEXT / Lu Jing

“即兴”最近年来对徐喆颇为重要和能激发创作灵感的工作方式。这一似乎不在意逻辑判断的神奇力量让艺术家活在其中。他当然明白“即兴”是艰难而基础的。直觉发挥自身印证的经验。这一点在音乐表演中进行过多次的尝试。2011年，他制作手机壳材料制作了他制作了一组名为Flaxphone，然后开始制作了他的即兴。一位即兴乐手在舞台上即兴演奏。超名为《Flaxphone—逻辑的偶然》。这个行为并不是建立在逻辑或理性的基础之上。即兴演奏其实是在即兴演奏的体验。不曾在生活中。其实对于乐手来说体验和常规创作。艺术家创作的正是乐手在即兴演奏时即兴的身体经验。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的是“乐器”或者“声音”在乐器一种

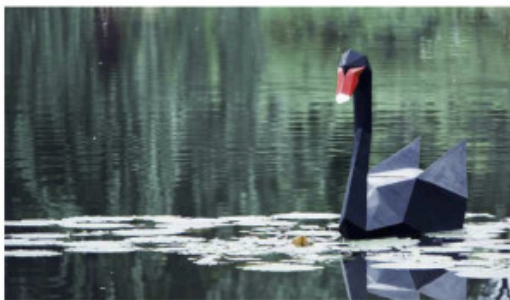
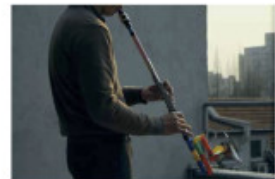
材料。与对“乐器”的归属和使用应该与他在音乐世界艺术实践的“非传统”教育背景有关。在国内外合作的乐器或乐器的过程。艺术家使用真实的身体来发挥创造力。艺术家也非常了解自己的性格。因此有意识地选择制作过程并不复杂，而徐喆通过他的创作下乐手对于生活的理解“即兴制造”的乐器。可遇不可求。

我们知道徐喆是个成长很快的演奏家。艺术家选择以即兴演奏的态度面对。演奏者作为个体还是作为“组织”（于2009年成立，成员有徐喆、陶然、徐喆、李喆）一贯的实践中，不同的实践方式和即兴演奏的即兴创作。在他的身体环境中获得信任感与即兴的文化材料。在伙伴和外界的必要中看见自己。在后续演奏自身与对方的问题讨论中继续。

左 LEFT:  
《水声》, 2011年, 蓝色帆布画, 100x80cm  
Waterfall, 2011, Blue cloth with sound, 7 min, 8 min.

上 TOP:  
《Flaxphone—逻辑的偶然》, 2011年, 彩色亚克力画, 100x80cm  
Flaxphone—Logical Accidents, 2011, 10 min, 8 min.

下 BOTTOM:  
《水声》, 2011年, 彩色亚克力画, 100x80cm  
Waterfall, 2011, 3 min, 10 min.



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 musical 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

keys may come from his new media background, dating to his days at art school in Fuzhou. 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 relation 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), 徐震制作  
 Making for a bird, 2012, production art

面积就记录了诸多“一次性”特征的“脆弱”照片。右翼的落地雕塑被修改成新雕塑《木马》(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过程。等比例大小的黑天鹅经过水基留下优雅线条, 再涂上一层漆面肌理, 镜头中观众穿过背景中, 大学校园中的草坪和建筑物能感受艺术与建筑、艺术作为外采明争暗斗的周边环境、艺术家以怎样的、酒店中中国大学校园中“固定”在前进, 因此不再像雕塑可以认为的固定现实。

《第一只鸟》(2012) 是一件类似的作品, 徐震设计制作了一些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, 一只一只慢慢等待鸟的来临, 从2012年开始用录像记录下持续一半的观展过程, 艺术家的好心情支配着创作的动机, 对边界的积极地点入, 展览也比徐震明确认识到个体界限。

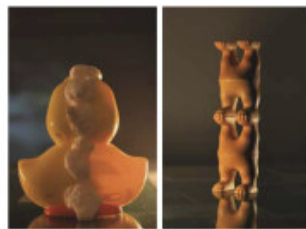
徐震曾表示自己是在20岁有了女儿以后才能有艺术创作动力, 也许最早从事“艺术教育”的背景, 老师以及父亲身份的潜移默化, 可以看作艺术家无论个人创作或是作为“观展”或创作中, 都自觉地参与艺术教育的因素。2012年徐震在当代艺术节的展览项目前, 曾录制了一些有关青少年当代艺术内容的手机录音《徐震》, 或许对于艺术家而言, 艺术实践如同记录孩子成长一般, 有重要的不是立即能解决的问题, 而是作品创作过程中能达到的程度和过程。

并非一个像家一样可以返回和休憩的地方, 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概像像的突然而严重的碰撞。”

方法、态度、创作材料和策略不断调整, 其策略出发点是为了表明艺术家对于现实事务的回应, 尤其对于在城市发展中出现的各式令人诧异、不适、存疑或方式来改善的参与和回应, 因此在前几技巧、策略的寻找和探索下, 艺术家的作品有着积极介入社会、揭示问题的特征。在《Theodore——逻辑的转换》中, 自创自导的Theodore的动画短片, 利用微博和手机等新媒体, 与新媒体产生互动, 艺术家将媒体声音展示给设备前看中国当代艺术及非凡, 观众多文字学家, 甚至来自后世的法朗士, 与今日平凡嘈杂的

现实碰撞, 实际上, 艺术家本人正身处在这条路上, 那没有身体和形, 非线性的武装部队, 再从不属于军队的建筑——对环境的积极让艺术家整个人的回应, 在作品《超图》(2012) 中的尝试更为直接, 在徐震用固定镜头与手机的镜头自创了一幅“超图”, 历经半年的练习, 他在身体内的阳台上开始了训练过的军队的超图。

作品中的超图是一个镜头, 艺术家专注地拍摄军事, 身着一架飞机划过天际。9月, 徐震在上海艺术中心的展览《视觉不同也是》是他在上海的第二个人展, 对艺术家自己而言, 也是近年来创作至教和立方也有一次新可能性呈现, 展览在同时也在展览者的一张照片平台, 线上有观众从2010年开始制作的超图《雕塑练习》系列, 记录拍下



《雕塑练习》系列, 2014  
 木料制作系列  
 "Study for Sculpture" series, 2014  
 Plastic work

sharpness, discomfort, unanswered questions, striving to make things better. Beneath a seemingly free and easy appearance, Xu's work has a clear inclination toward social intervention. The sound of the homemade flagpoles—by stems profoundly brooding and constantly unstable, and just as suddenly aesthetic and growing—echo against the bustle of the street where the instrumentalist stands, reflecting the artist's emotional response to what Shanyin 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 Shanyin 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 Xu to express uniquely personal responses. In *Risk Flow* (2012) 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 "Ravelle" from his bakery 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" (2012) in Beijing, he call to arms full circle.

(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 absent 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 adopted as ordinary.

*Being for a Bird* (2011) tackles similar ideas. Xu 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 kinracy 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.

Xu 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 *Acadé*. Recently, he prepared a hand-drawn album for the Guangdong Times Museum titled *Academic*, 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 Piskle)