The Origin of Abstraction

抽 象 的 原 点

The Origin of Abstraction

Ming ming

Stephan Stiehler's art work is acrylic painting on old German mailbags. On his point of view, these mailbags are very special, for they not only have delivered numerous messages, but also carried various emotions. He painted layers by layers over these bags and encouraged the audience to mix their personal experience when they watch his work. Stiehler's art expressed so many uncertain feelings with his abstract vocabulary, and as his stated, "open your mind and view and you will see the layers of your life, which can be often more powerful under the visual skin as it appears."

In David Demers' work, viewers can discover enriched delicate emotions. He always asked me to guess where he shot his pictures. After I had made efforts to search every hints and clues provided by the images, I found out in the end with "ah, there it is!" for I know there was no post-shot manipulation in his photography works and everything was captured at the shooting moment. Those are often very familiar scenes that can be simply ignored. Yet in Demers' mind, the feelings he experienced at that moment have gone beyond those real images. We always keep our memories and feelings in some tangible objects, for the sake of memorizing and preserving. In fact, through this, we altered the original color, smell and texture of these objects. Nevertheless, Demers captured very well those abstract feelings that people often hold for those concrete objects. In his watercolor works, we can see him employ his acuteness of capturing feelings to a great extent.

Since 2006, repeatedly appearing in Chen Qiang's work, there were dots that had various colors and complex textures. They played an important role in Chen's art, showing either randomly or in a certain order. Chen peacefully depicted the emotions and motivations of his spiritual world through these dots. He dropped ink dots in rice paper, which left irregular marks, and covered them with kaleidoscopic colors. Those layers and textures seemed to make the audience get lost easily. Chen mostly wishes his audience could give up reading, which seems to be a necessary ability possessed by every civilized people, instead, he wishes them could sense his art with their intuition and communicate without barriers. Because of our strength or weakness, we always misinterpret some information, as if we face the unpredictable starry night sky, with curiosity and obsession.

抽象的原点

明明

在David的作品中，情感的表述极为细腻。他常常有趣的让我猜一猜他的照片是在什么地方拍摄的。我仔细的在画面中寻找有所暗示的细节。因为我知道他的照片是绝没有任何后期制作的，在拍摄的瞬间就已经获得。每一次的结果都是：啊，原来是在那里……其实都是我们熟悉得不能再熟悉的场景，可是在Demers的心里，他那一瞬间里感受到的情感，已经出离于任何具体具象的物件。我们习惯于将回忆和情感附着在一些可以触摸的物体上，用来怀念和保存。其实大多时候，我们自己的主观情绪已经改变了事物的颜色，气味和质感，Demers正是抓住了人们对于具体事物的实在又是不具体的情感，他的水彩作品中更是将他自己的这种敏锐发挥到了极致。

Stephan Stiehler的作品是画在德国邮政的旧的的邮包布面上的。在Stiehler看来，这种材质不仅运送了无数人的信件，而且承载了无数人的喜怒哀乐。因而变得十分特殊。他运用丙烯颜料在布面上不断叠加，当观众在观看作品时，视觉感受混合了自身经历。Stiehler的作品将诸多不可言述的情感放置在自己抽象的语言之中。正如他所说"打开你的感知，在视觉的表象下去感受，生活是更为生动有力的。"

陈墙自2006年以后的作品中，反复出现的是不同颜色，不同质地的点，这些点在无序的出现和有序的矩阵排列中，扮演着非常重要的角色。陈墙冷静的用它们来呈现精神世界里的情感和动力。他将水墨的点构成在宣纸上，有了不规则的痕迹，再将光怪陆离的颜色画上。画面上丰富的层次和质感，总是让观众很容易就迷失在作品中，陈墙最希望的就是所有看他画的人都放弃"阅读"——每一个文明人都具备的能力，用自己的感觉去感受作品，作一次没有障碍的交流。因为我们自身的强势或者弱势，对于事物的"误读"难以避免。犹如在漆黑的夜里抬头面对浩瀚的星空的那种未知和沉醉。

在他们的作品中，我们看到了抽象艺术的初衷，他们的作品，放弃了单向的描述与解读，要求观众的参与和互动；放弃了絮絮不休的言语，转而释放内心深处的情绪。无论来自何地的观众，只需自己去"感受"，感受作品结合自身的经验带来的视觉快感，直指其内心深处。如此，三位艺术家在创作中把艺术最为本质的一部分特性——直觉，发挥到了极致。

同时，人类变幻而又广博的情绪与情感在具体的形象和词句中有着无法回避的局限，但是却可以在抽象中无限延伸。