后疫情·视觉艺术 | CAFA VAII全球连线系列专家访谈 – 理查·迪肯 RICHARD DEACON

视觉艺术高精尖创新中心 6/30



后疫情·视觉艺术 | 全球连线系列专家访谈

VAII Global Connect | CAFA Visual Art Innovation Institute Expert interview Series



中央美院视觉艺术高精尖创新中心

首席专家 理查·迪肯Richard Deacon



In The Air 2021

Stainless steel, 940 x 470 x 450

Trial assembly, November 2020

理查·迪肯
Richard Deacon

1949年生于威尔士班格尔，现生活工作于英国伦敦。迪肯先后就读于陶顿萨摩塞特美术学院、伦敦圣马丁美术学院、伦敦皇家美术学院和伦敦切尔西美术学院。并先后在伦敦中央艺术与设计学院、伦敦切尔西美术学院、谢菲尔德城市理工大学、巴特美术学院和温切斯特美术学院、阿姆斯特丹皇家视觉艺术学院、维也纳高等应用艺术学院、耶路撒冷比萨列美术学院、巴黎国立高等美术学院、杜塞尔多夫艺术学院等诸多美术学院任教或执客座讲席，获得彻斯特大学荣誉博士。

自1978年在伦敦布里克斯顿画廊举办第一次个展之后，迪肯的作品先后在伦敦泰特美术馆、伦敦白教堂艺术空间、利物浦泰特艺廊、伦敦利森画廊、纽约古德曼画廊、洛杉矶百叶窗画廊、哥本哈根苏珊娜·奥特森画廊、柏林舒尔特画廊以及巴黎和萨尔茨堡画廊展出。2010年以来，斯特拉斯堡当代艺术博物馆、英国泰特现代博物馆、温特图尔艺术博物馆先后为他举办了三次不同类型的回顾展。理查·迪肯参加威尼斯双年展、圣保罗双年展、卡内基国际大展、悉尼双年展、卡塞尔文献展等国际大展，于1984年获得"透纳奖"提名，1987年获得"透纳奖"、大英帝国勋章以及法国艺术与文学骑士勋章等荣誉，并获选为皇家艺术学院院士、柏林艺术学院会员。

：请您谈谈疫情发生到现在您的工作进展及成果，您的生活和工作有哪些变化？
Please talk about your work updates and achievements since the covid-19pandemic. Is there any change in your life and work, and what is it?

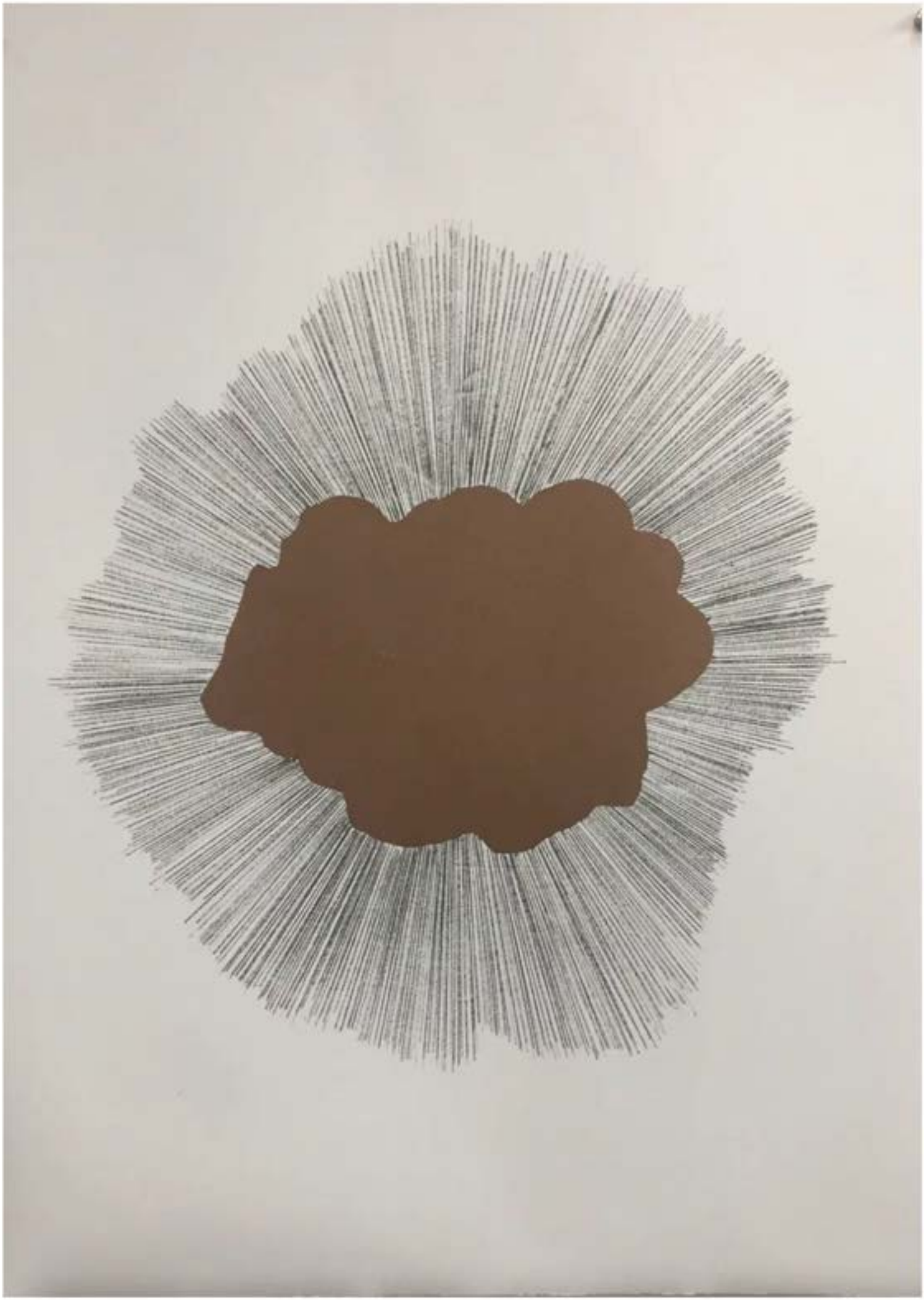
：我所有原定在2020年3月至2021年3月期间举办的展览都被推迟或者取消了。我要住在首都以外的地方，就离开了伦敦的工作室，只能偶尔回来维护一下建筑、使用一些设施。我为美国准备的一个大型项目在2020年初就已经开始，材料也已储存完毕；这个项目仍保持按原定计划进行，并能定期举行实际和虚拟的会议来指导进展。"在空中"（In The Air）作品已于2021年4月完成了装运和安装；但遗憾的是，无论是我还是为这一雕塑辛苦工作的制作者们都未获准许前往美国参与安装。由于不能使用自己的工作室，我建立了一个临时的工作空间，在那里我可以作画和制作模型。那些模型都转化成为小雕塑，我很是开心；我也很满意自己开始作画。社交距离的规定给我创造了机会，制作一套有趣的石版画作品。去年夏初，有家版画俱乐部要求我提供两张版画——会员们订阅并有机会收到原版版画，这是个很不错的概念。限制旅行意味着我不能去到科隆的平版印刷工作室，不过我确实知道，用合适的纸张就可以把画转到石头上。于是我开始在转印纸上作画，再把这些画纸送到平版印刷工作室。这一过程让我满意的地方是：被转印的是画作本身，而非副本；转印纸只是纯粹的媒介而已。我很喜欢这个方式，也跟工作室的平版印刷师建立了非常融洽的关系。起初为达到两张版画的要求开始的工作如今竟制作出了二十张！到了某个程度，我一定会找到种方式把它们展示出来。转印的想法也已在我一直以来的作画方式中得到回响。我曾在纸上用墨水作画，这张纸我浸泡过并用吸水性纸压在上面完全吸干，画作的一部分自己会从一张纸模模糊糊地转印到另一张纸上。这就像两种不同纸张之间的对话。最后，我也一直在用我的手机作为定格动画摄像机来制作短片。刚开始是为了让我的孙辈们好玩儿，但我自己很喜欢，而且，到了某个程度，会有意想不到的收获。

All of the exhibitions I had planned for the period March 2020-March 2021 were either postponed or cancelled. I left my studio in London to stay outside of the capital, only returning on occasional days to maintain the building and use some facilities. One large project for the United States had been started in early 2020, materials had been stockpiled. This project remained on course with regular actual and virtual meetings to guide progress. In The Air was shipped and installed in April 2021. Sadly, neither I nor the fabricators who had worked hard on the sculpture were permitted to travel to the US for the installation. Not being able to be in my studio, I established a makeshift workspace where I could draw and make models. The models turned into small sculptures and I have been happy with those. I have also been pleased to be drawing. Distancing has created an opportunity for an interesting body of work in lithography. I was asked at the beginning of last summer for two prints for a print club-members subscribe and have the opportunity to receive original prints, it's a nice concept. Travel restrictions meant that I could not go to the lithography studio in Cologne but I did know that it was possible to transfer drawings, with the right paper, onto stone. I began drawing on transfer paper and sent these to the lithography studio. What I like about the process is that it is the drawing itself that is transferred, not a copy, the transfer paper is purely intermediary. I enjoyed it and have a good rapport with the lithographer. What started as a request for two prints has turned into producing twenty! At some point I'll find a way to show them. The idea of a transfer has been echoed in the way that I have been drawing. I have drawn in ink on paper that I have then soaked and dried off by pressing absorbent paper onto the sheet, some of the drawing transferring itself in a muffled way from one sheet to the other. This is like a conversation between two different papers. Lastly, I have also been using my mobile phone as a stop motion camera to make short films. At first this was to entertain my grandchildren, but I have enjoyed it and, at some point, something else will come out.



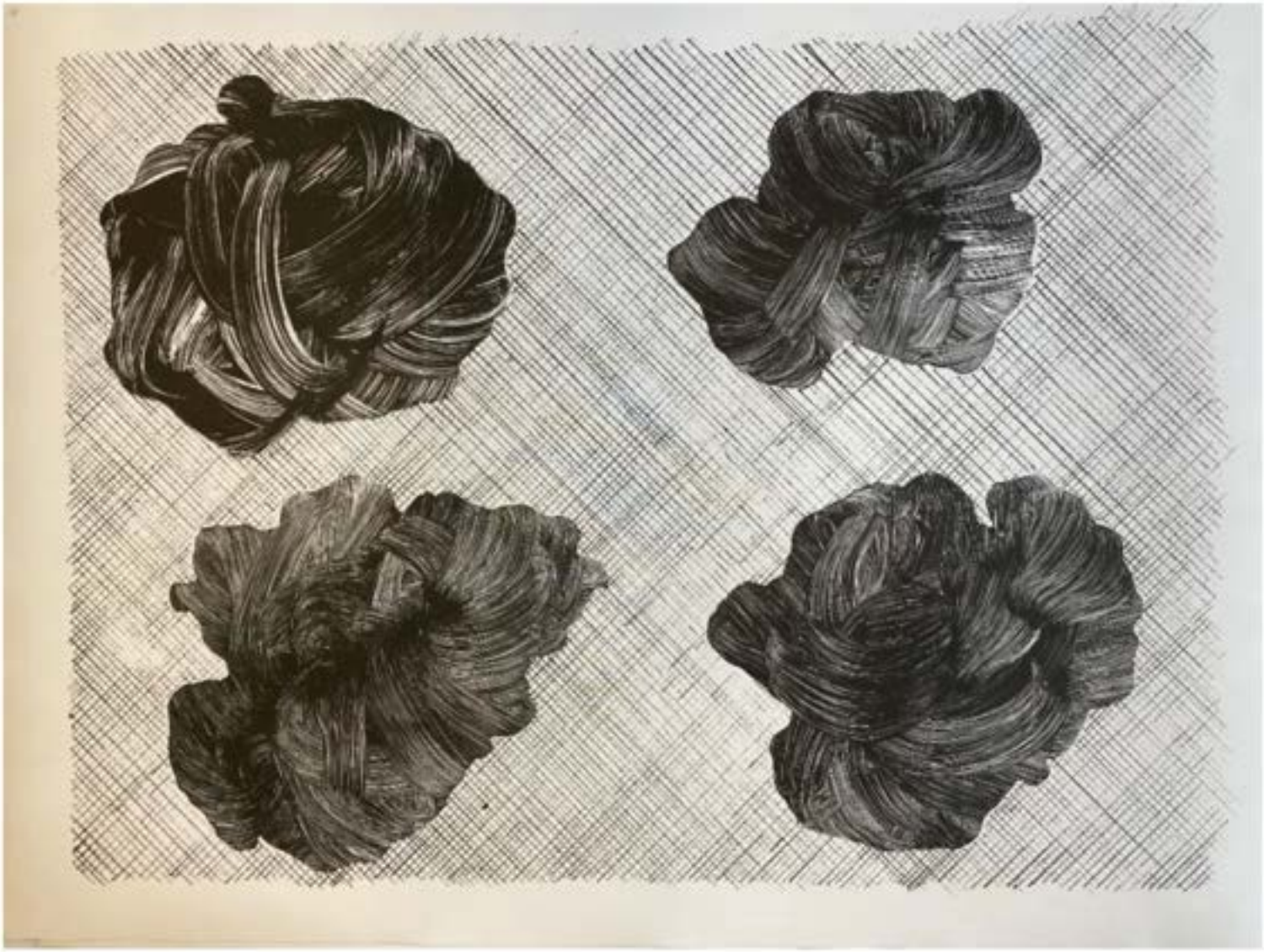
Tread #1 2020

Stainless steel



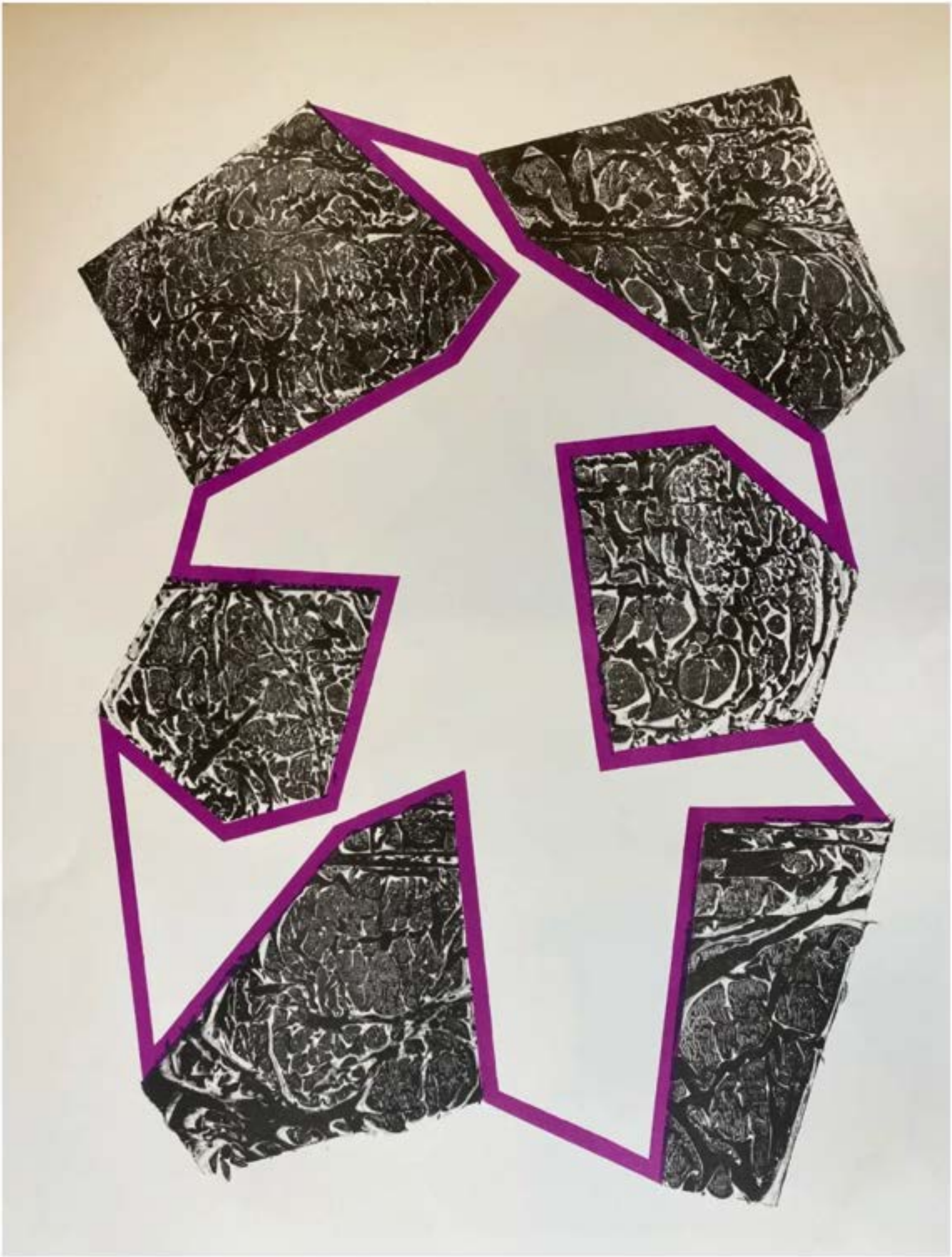
More Light 2020

Lithograph with metallic ink., 120 x 80



UT 2020

Lithograph, 120 x 80



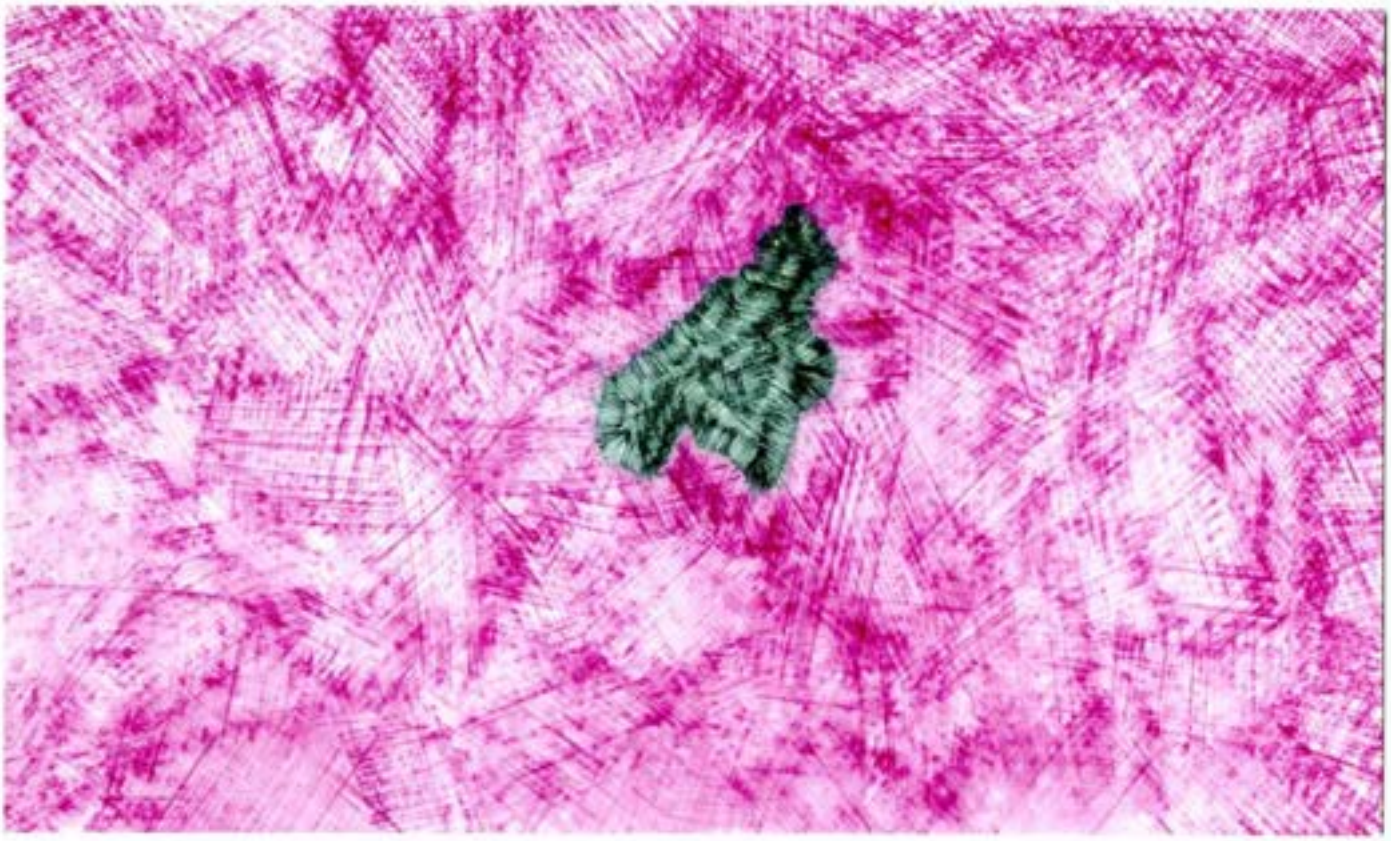
UT 2020

Lithograph, 120 x 80



On Second Reflection #2 2020

Ink on blotting paper, 43 x 61



VG#4 2020

Ink on paper, 21.7 x 36

：**您认为视觉艺术领域有哪些新的变化?**

What are the changes in the area of visual art and design that have come into your awareness?



：显而易见，博物馆和画廊都被关闭、艺术博览会被弃置一旁、联络也零落无几；这些情况在我看来都影响到了艺术家们的生活和工作方式。它们一部分体现在经济模式的变化上，还有一部分则是对疫情所导致、社会层面的更大变化的反映。这可不是无足挂齿的小事。我认为人们所越来越热心的是：实践活动、也许还包括本土化需都应该有社会维度。虽然虚拟空间里活动很多，但事实上，对真实事物的体验仍然是有意义和重要的。

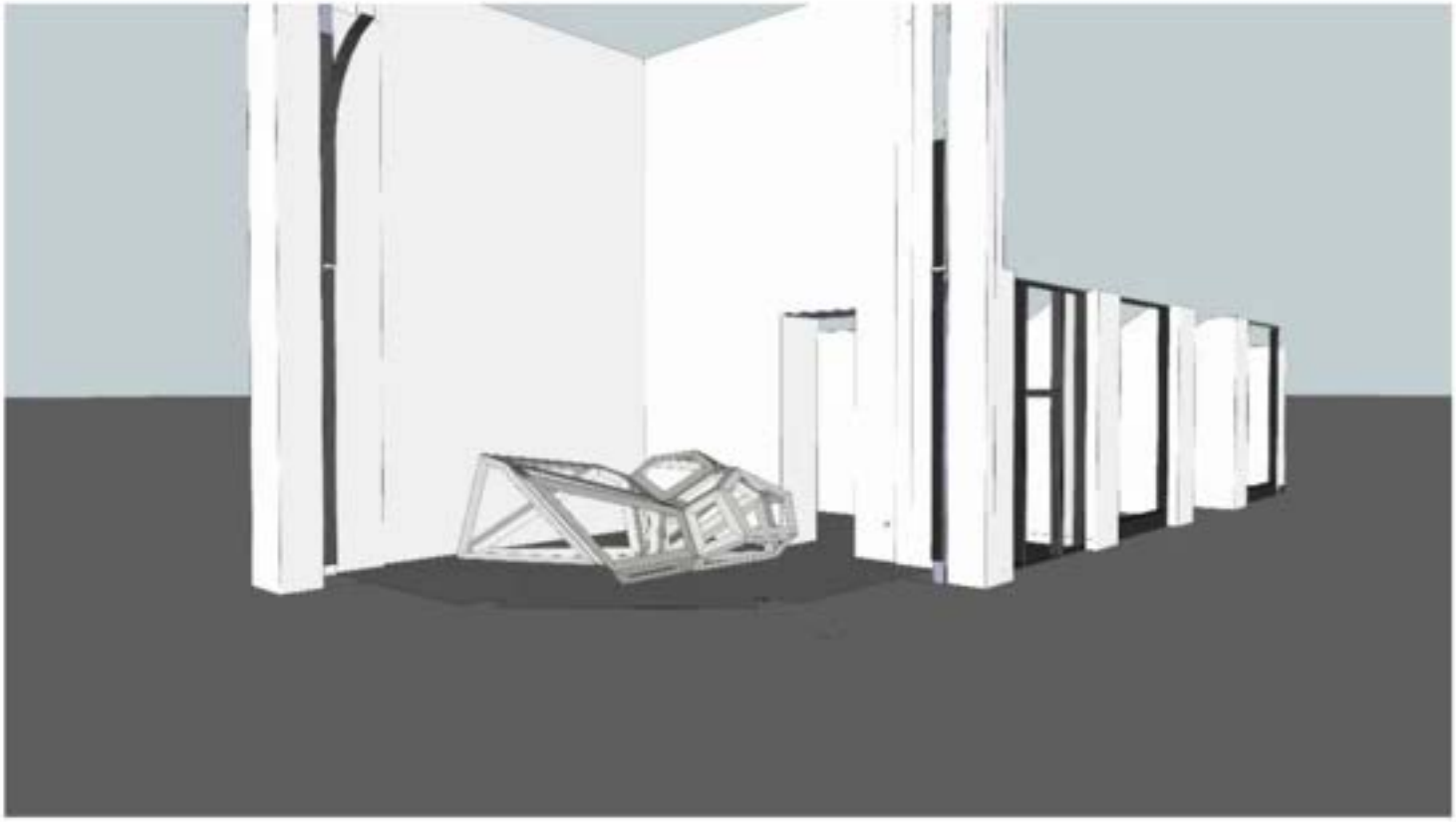
Clearly, the closure of museums and galleries, the abandoning of art fairs, the lack of contact have all been things that I think have impacted on the way that artists live and work. Some of these are changes in the economic model, some are reflections of the larger societal changes which are a consequence of the pandemic. These are not trivial. I think there has been an increased interest in the social dimensions of the practice and also perhaps of a need for localisation. Whilst there has been a lot of activity in virtual space, it remains true that the experience of real things is different and important.

：**请您谈谈在这个疫情中您的艺术创作及相关工作?**

Please talk about your artistic creation and relevant work during the pandemic?

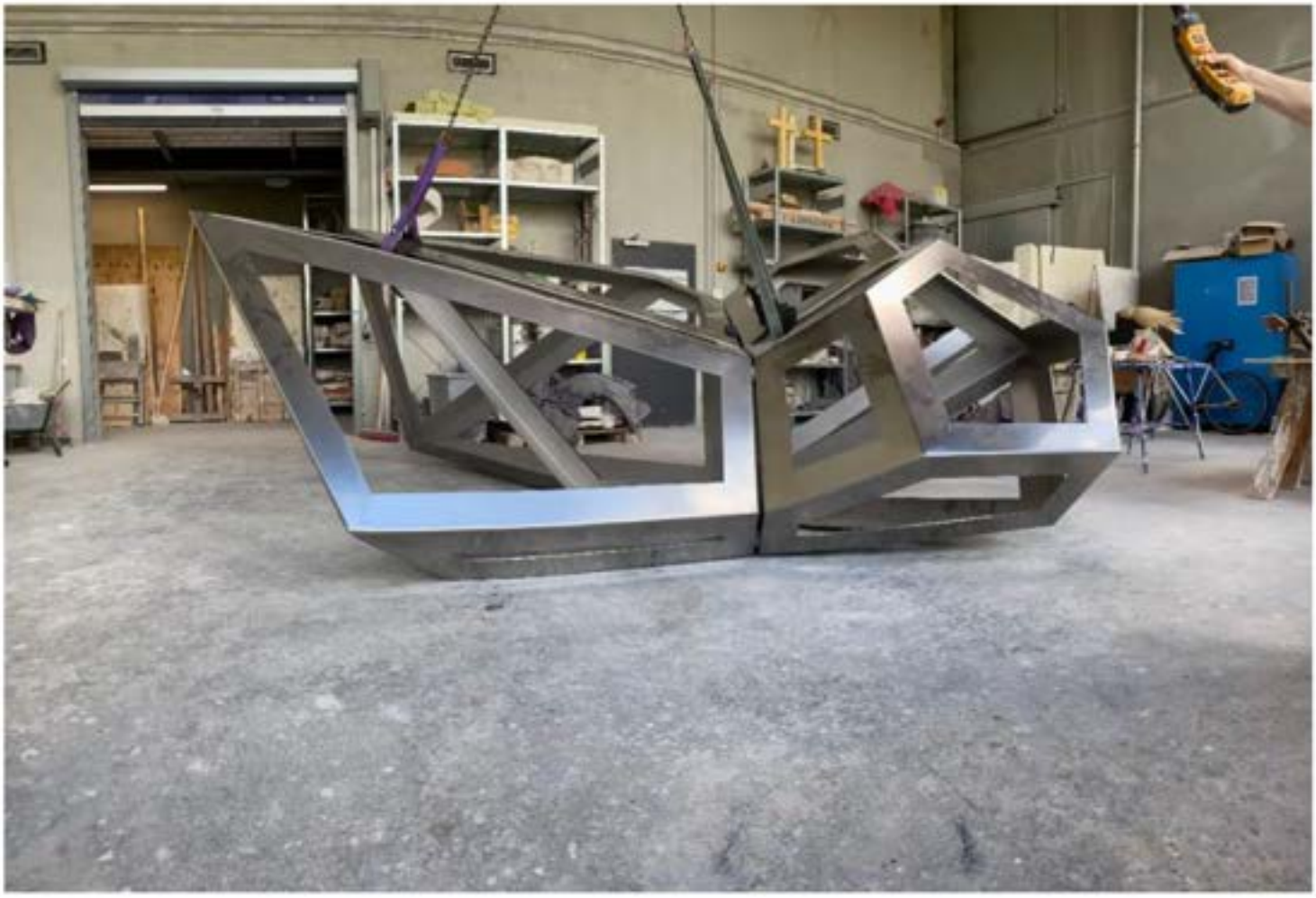
我已经重新回到用相当简单的方式工作。其实我并没有一个空间可以发出噪音、制造灰尘或使用刺鼻的化学品。正如前面所说的，这样的情况我还能应付，而且我也找到了可以做的事情——艺术家们都很擅长做他们认为有趣的事情。显然，作为雕塑家，我对材料有着强烈的兴趣；受到约束当然有点令人沮丧，但其中有个很好的教训——不要为不能做的事惴惴不安，而宁愿靠能够做的事感受自由。我创作了很多画作，我想我应该开始着手把它们连接起来，做成更大的东西。通过一家德国画廊，我联系到一位有意与我合作的制作者。我们用四个相连的部分制作了一座大型雕塑，这样的作品形式我以前也只在屏幕上或者通过CAD文件才看到过。这件作品我不想永远做下去，但也不忍释手。

I have been reintroduced to working in quite simple ways, I don't really have a space where I can make noise, create dust or use smelly chemicals. This, as I said above, has been okay and I have found things to do-artists are quite good at doing things that they find interesting. Obviously, as a sculptor, I have a powerful interest in materials and it is a bit frustrating to be constrained but a good lesson is to not be upset by what you cannot do and rather to be liberated by what you can do. I've made a lot of drawings, I think I should be starting to join them together to make something bigger. With a gallery in Germany I have connected to a fabricator that has been interested to work with me and we have made a large piece of sculpture in four connected sections that I have only ever seen onscreen and through CAD files. It's not what I want to do forever, but it is engaging.



Fourfold Way 2021

Rendering



Fourfold Way 2021

Stainless steel, 170 x 450 x 360

：**您如何看待视觉艺术及设计领域的未来走向?**

What do you think of the future trend of visual art and design?



：从气候危机问题进一步深入公众意识的那一年起，疫情导致的隔离就随之开始了。无论事关个人的航空旅行还是艺术作品自身的制作方法和手段，艺术实践模式的可持续性当时都面临着强烈的质疑。因为疫情才引发人们关注的环境审核可谓是姗姗来迟，然而其中的解答却既不简单也不直观。我仍然相信，从根本上讲，对艺术品的体验是对一件真实物品的体验。这样说并不是要毁损或贬低通过媒介或屏幕获得的体验，而是指在真实空间中的真实体验有其意义所在。世界发生了根本性的变化，如果这种有意义的体验出于某种原因而丢失掉了，我会为此难过；但如若我们无法认知世界已经改变，而仅仅试图回到我们所认为的"正常"，我也会感到同样的悲哀。这在我看来是灾难性的。雕塑因为可以摆在外面世界里，也许存在越来越多的机会，使雕塑作品在被观赏的方式以及被创造的类型方面得到一些扩展。

The pandemic shutdown followed on from a year when the climate emergency moved steadily further into general consciousness. The sustainability of the model of art practice was being strongly questioned, whether that was to do with air travel for individuals or methods and means of production of the artworks themselves. The environmental audit that the pandemic has brought into focus has been long overdue, but the answers are neither simple nor straightforward. I remain convinced that the experience of the artwork is, fundamentally, the experience of a real object. This is not to derogate or devalue mediated or screen experience but to say real experience in a real space is meaningful. The world has changed fundamentally and I would be sad if this meaningful experience was somehow lost. But I would be equally sad if we failed to recognise that the world had changed and only tried to return to what we might think of as 'normal'. I think this would be catastrophic. Because sculpture can be out in the world there are probably some increased opportunities in that there is some expansion to the way in which work is viewed and to the kinds of work being made.

：**接下来，您有哪些新的艺术工作的计划和安排?**

Can you talk about your following artwork plans?



：一些曾被延迟的展览目前正在开始——英国也有，国际上也有。我的一套拖延日久的陶瓷作品的展览马上就要在柏林外的一个公共空间开始，但我能够前往参加的可能性不大。我已经与艺术家比尔·伍卓（BillWoodrow）合作多年制作“共享”作品，同时我们也一直各自有各自的活动。9月，我们在疫情流行前才刚制作完成的一些大型纸上作品展将在英国伯明翰的一个公共画廊空间“IKON”开幕。我还接到两份来自中国的邀请去提些方案，分别在重庆的悦来美术馆和青岛的西海美术馆（Tag Art Museum）；这些即将到来的项目令人激动，相关讨论正在进行中。

Some delayed exhibitions are taking place-both in the UK and internationally. A much-delayed exhibition in a public space outside Berlin of a body of ceramic work is going ahead, but it is unlikely that I will be able to travel to it. I have worked for many years with the artist Bill Woodrow, producing ‘shared’ works. This has been alongside our individual activities. In September an exhibition of some large works on paper that we produced just before the pandemic started will open in a public gallery space, IKON, in Birmingham., UK I have received two invitations to make proposals in China, at the Yuelai Art Museum in Chongqing and at the TAG Museum, Qingdao and the discussion for these exciting and imminent projects is ongoing.



Flat 61 & 62

Exhibition 'On The Surface' Schloss Rheinsberg, Germany

20 June - 28 August 2021



Bill Woodrow and Richard Deacon

Installation for Ikon Gallery, Birmingham 2021

CAFA VAII全球连线系列专家访谈

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后疫情·视觉艺术 | CAFA VAII全球连线系列专家访谈－承孝相 Seung H-Sang

后疫情·视觉艺术 | CAFA VAII全球连线系列专家访谈－八木春生

后疫情·视觉艺术 | CAFA VAII全球连线系列专家访谈－托尼·布朗TONY BROWN

后疫情·视觉艺术 | CAFA VAII全球连线系列专家访谈－王敏MIN WANG

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