

2000 年
第 2 卷



Cover: "PLY" 12/94
mixed media on paper 42×56cm
封面: 《请求》 纸上综合材料

Wolfgang in der Wiesche open house

Painting Exhibition
Hanmo Art Center at
Song He Tang, Beijing
presented by Lin Song, Zhang Lin

Introduction written by Yang Xiaochun, Zhang Lin

沃尔夫冈·伊·德·威舍

开放之屋

主办/翰墨艺术中心

地点/松鹤堂世纪艺苑

策划/林松 张琳

引言/杨晓春 张琳

A Wide Open House

Yang Xiaochun

As a sensitive and independent artist, Wolfgang in der Wiesche's works reflect a creative selfconsciousness and concern. The former becomes evident through his powerful piercing at essentials at specific points and fixed moments, expressed through the various aesthetic languages he has mastered. His concern for people as human beings has become Wolfgang's spiritual devotion. Therefore, the images shown in his paintings are of permanent significance.

A Wide Open House, in Wolfgang's understanding, signifies many possibilities. In one sense, a house serves as an indispensable shelter against thunder, gale, storms, ferocious animals, etc. But a house, as a place of protection, also needs to be protected. A Wide Open House is a nonexclusive, consistent system; anyone can move into or out of it at any time. You may find yourself meditating about this metaphor, when looking at this exhibition.

In Wolfgang's collages, computer terminology appears occasionally, e. g. "file", "save all", "delete". The signs in these paintings symbolize our information society, individually they are succinct, distinct, and definitely deny an intermediate state or the existence of grey areas.

Wolfgang is a distinguished musician as well. The music he composed for about ten movies demonstrates the same attributes as those in his paintings. They are sensitive, wide in scope, flow gracefully and reflect "The Intermediate" or the observation that the world is not black and white.

Shifting Combinations

Zhang Lin

You will find that Wolfgang in der Wiesche's art has been greatly influenced by Western art from cubism to abstract-expressionism. This does not conflict with his usage of a collage method to combine symbols belonging to different cultural traditions to express his concept of pluralist variation. In der Wiesche tends to treat mutually unrelated elements in a poetic manner, which brings the viewer to

a realm of freshness, clarity and mobility. In the works he has completed in China, we can find an all-embracing depth which is more typical of Eastern art. The simplicity of brush strokes, and the expansive frame of mind we see in his works show a horizontal, macroscopic angle which corresponds to the principle of the Golden Mean and flexibility of approach, prevalent in Chinese classical aesthetics.

From the rich imagery we see in in der Wiesche's paintings, we can observe the artist's criticism of social culture as a whole. Since the 60's and 70's, Western art has turned more plebeian, more conceptualized and directly perceived. Many channels have opened for an unprecedented pluralistic flourishing of the arts. But a capitalist economic structure has tempted artists to cater only to the tastes of different ideological groups of society with their own narrow, one-sided, extremist viewpoints. Many of today's artists parade as rebels against the status-quo. In addition, the omnipresent advertising, which constantly bombards the public, imprints simplistic images of the old order upon the people's collective consciousness. In der Wiesche's paintings defy clear-cut definitions. His art reveals his view that the essence of life lies in the possibility of always finding freshness in conflicts and exchanges. From his fleeting and broken imagery one can perceive a common denominator for people's experiences in modern society. In der Wiesche, with his peculiar, two-dimensional combinations, has provided various possibilities for breaking through the limits of vision and consciousness. Perhaps his art reflects today's reality, where barriers are being broken down, and art no longer centers around Western culture.

In der Wiesche often says: "Let's put them together and see what happens." The result of this way of thinking has brought us what we see here today.

开放之屋

杨晓春

作为一个始终持有自己独立观感而且敏感的艺术家的，沃尔夫冈·伊·德·威舍保持着自觉的、关怀的创作状态。其自觉是对自己及客体力量的全盘清醒的估计，由一点或一瞬间切入，并使用自己掌握的全部美学语言去追击、去包围；其关怀体现着画家的想象力可以准确触及那些具有永恒意义的艺术题材。

“开放之屋”在沃尔夫冈的理解中提供着多种可能性：房屋既是庇护人类躲开风雨猛兽等敌人的必要设施，又为人所住、为人所护卫。而敞开的房屋是一个开放延续的系统：谁都可以随时入住，又都可以随时迁出。这正是其艺术观的形象隐喻。

艺术在与时代进步的较量中获得自身的进步。沃尔夫冈的拼贴画中不时插入电脑程式语言，例如 file、save all、delete，这些符号以其简短、明确及对中间状态的明确否认在画中构成我们这个信息社会的符号学上的指征。

沃尔夫冈还是一位音乐家，他为近十部影片的配乐与其绘画一样敏感、包容而具流动性，反映着多种可能的中间状态。

变异的组合

张琳

沃尔夫冈·伊·德·威舍的绘画语言大量吸收了立体派直至抽象表现主义的西方现代主义因子，这并不妨碍他以偶发的拼贴方式将不同文化属性的语汇加以综合，以表达多元变异的后结构主义观念。他将无关的因素进行诗意的处理，构成流动的清新意境。在华创作的这些画尤流露出东方艺术的包容性：简约的意象、旷达的心境所显现的横向宏观的视角正与“中庸”、“不滞”的中国传统美学不谋而合。

形象化的画面提示着对当代社会文化的针对性：西方现代主义在极端的自我主观化中走入了意义的封闭。经过六七十年代平民化、观念化和直观化的校正，今天艺术获得了空前繁荣多元的表象。而资本主义的经济运作系统使艺术家们惯于以各种片面、狭窄和极端化的意识形态适应于不同阶层的口味。它们以反叛的面目出现，成功者的归宿便是被容纳到钞票和史册铺成的墓床中，化作静止的姿势供人瞻仰凭吊。与此同时，每天大量输出的影视、广告以简单的生活图像在人们脑中描摹着中心主义的陈旧秩序。伊·德·威舍的绘画拒绝明晰的阐释，正因为生活并非简单的是与非，生命过程的实质即在交流与冲突中寻找新鲜的可能。画面破碎的视点、稍纵即逝的形象传递着当代人的共通经验：高科技的深化及行业分工的精细使个人再难以鸟瞰全局。当你翻开书报，满目是令人不解的语词，会生出一种莫名的闭锁与孤立感。而这些平面形式的奇异结合亦为突破心智的局限提供了无穷的可能。他的艺术，也许正反映了今日西方艺术开始不再以中心的姿态去“包容”边缘，而是以边缘的身份触知其它边缘的趋向。

伊·德·威舍常说：“把它们放在一起，看看会发生什么。”这一思路累积的结果便有了今天这间开放之屋。

Thanks to :
Katharina Dinter
Zhang Min
Andrea Stelzner
Wu Yuefeng
Jean Su
Jon Primuth
Li Xinjian
Li Jianguang

鸣谢：
丁 特
张 敏
安德莉
吴跃峰
苏效庆
张志宏
李新建
李建光